

*“When beauty awakens: Meeting  
fairytale characters as a tool of  
understanding self”*

A Creative Project & Contextual Essay

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*To my parents who brought me into the world*

*To my son who made me a mother*

*To my partner who keeps me awake*



## ABSTRACT

This paper is a creative project with a contextual essay. It consists of a short story and a handcrafted illustrated book accompanied by a contextual essay. The story is presented in a fairytale format and explores a journey of self-awareness. The inspiration came through the classical fairytale of ‘Sleeping Beauty’. A little girl driven by some heroes of the fairytale, travels through her dreams and finds out who she is. She walks into her inner world and meets several figures that lead her to a path of self-awareness. The contextual essay presents several Process Work concepts and discusses my experience during this creative effort. It includes a short literature review of some Process Work concepts and a brief historical review of the role of fairytales in central-western Europe focusing on the classical fairytale of the “Sleeping Beauty”. Using Process Work theory and tools, the present study attempts to track my self-awareness journey through a creative work of writing a short story and drawing pictures. The Process Work concept of Innerwork was used as a tool for tracking my process and creating the story. The project attempts to suggest that acceptance and awareness of all parts of identity would be awakening in a life journey.



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## PREFACE

The motivation for the present final project travels back in time to when I was asked to do it. It has been a long process spread with obstacles. This final project represents the life stage that I found myself at, and my own personal journey up to the time it was written. I went through many stages until I finally concluded what I would do. I had too many thoughts before doing any actions and as time passed by, the idea transformed many times. My starting point was wanting to have fun and enjoy this final project all the way, in contrast to other dissertations of my previous studies that although started with enthusiasm, they ended up being very tedious. This time I wanted to do it differently.

Initiating from enjoyment and fun, my thoughts wandered around happiness which is my holy grail in life. For me, being able to feel good about things and enjoy them leads to finding happiness in life. Putting it better, being able to reach and appreciate happiness in specific moments, is very important to me, probably one of my main personal goals in life. Therefore, I am always searching to find happiness, but it is not that easy for me because I keep forgetting it and I am carried away by the mundane everyday life. So, I asked myself '*what makes me happy?*' and I answered '*drawing*' and '*artistic expression*' that both are portals for something magical, unknown, and non-consensus reality. So, my first thoughts were to conduct research around happiness and what makes people happy. Soon I dropped the idea, because it was going towards an academic direction which was not my goal at that moment.

The classic fairy tale of 'The Sleeping Beauty' popped in gradually. It appeared through various flirts, images, and sensations. I caught the flirts and I

decided to do something with it. The specific fairytale has fascinated me since I was a child. There were many mysterious aspects in it, enchantment, good fairies, a wicked witch, a curse, darkness, sleep for a hundred years, vegetation abundance, hope, and resolution. After thinking about it for a while, at some point, I felt that some figures of this fairytale were in me. Gradually, I found myself identifying with some of their qualities such as good, bad, caring, rebellious, furious, brave, wise, etc. I understood that some characters were parts of me, and I had to do a project related to that strong sense. It felt the right thing to do, and several ideas started to appear that needed unfolding. I knew that I had to talk about me and become seen.

Then, I decided to conduct a heuristic study. This decision brought me across my biggest edge, which was to expose myself directly to the audience, show myself, become apparent, let others know me. On my edge, my inner critic was growing stronger and was saying that I would be vulnerable and couldn't defend myself. People would see all of me and I could no longer hide in my safe unnoticed space. They would see my opinions, my preferences, my weaknesses, my flaws, and I would become transparent. Some might like me, which would be ok, but others wouldn't, or they could even be annoyed by what I was saying. I could easily become a target of attack. This was a problem for me, because I was afraid of people's harsh criticism and aggression towards me. I felt that I couldn't handle it. Usually, I don't like edges a lot, and my first reaction was to avoid working around it. Hence, I considered conducting the study with participants and not a heuristic one, to avoid all the trouble. The thought then was to ask participants to explore their feelings when they come across the specific fairytale, see with which fairytale character they identify with and why, and ask them to draw something related to that.

I thought that it would be easier for me that way, but again my thoughts were leading me towards a non-creative direction driven from my primary identity and I wasn't happy with my project. The difficulty to begin the writing of the project was getting bigger and bigger and then I understood that I was going in a totally wrong direction; I needed to explore and overcome that edge of mine and I did. Working around it, I realized that it wasn't that scary to become seen, and I was ok with not being liked, or even being attacked. I felt stronger, my inner critic calmed down and I was able to handle aggression from the outside, because the need for expressing myself through creativity and say "here I am" gave me the wings to do so.

For many years my 'rational self' had found a very good place to rest in my western way of perceiving the world, thinking, living, working as a psychologist, reasoning, checking for proof, etc. But I realized that I was not defined only by that part of mine. I also come from a different background that I had forgotten. Once, I was more creative, expressive, and artistic. Before I studied Psychology, I had studied Visual Arts, but I had denied that background and consequently that part in me. I was so attracted by psychology and counselling, that my creative spirit had been forgotten over the years, and the more 'logical self' took over. I didn't feel creative and expressive like an artist anymore and that was what I missed, my artistic part, 'the forgotten artist' in me.

It was time to say enough with my 'rational self' and solely consensus reality world. Processwork training helped me a lot in doing so. That is only one part of me, but it's not the whole of me. I had marginalized other parts of myself, such as my other identity the more 'artistic' one. It was the right time for my other part in me to come equally forward. It was the moment to combine my two natures and become one whole, i.e., time for synthesis! The pandemic of Covid-19 forced me to drop the idea

of conducting research with participants due to multiple quarantines, lockdowns and the taken safety measures. I dare to say that this fact had a hidden gift for me. The gift was that I was obliged to do it on my own; I had to analyze my process in this final project and not the process of others. This was the call.

This direction seemed right because I adjusted the idea of the project to me. Since meeting people was not allowed, I would draw and write my own story when I came across some figures from the fairytale 'Sleeping Beauty'. This idea interested me, and I found joy in exploring it. The question was if the reader would be interested in reading about my experience. In my mind came a voice saying that maybe if it was interesting for me, it would be for some others too. This thought was very new for me at that moment. I had great resistance to this phrase when I first heard it from Process Work teachers, because that was another big edge of mine. The edge was to believe in myself and to my value and accept that I might have something interesting to say. Again, my inner critic was having a party, saying that I wasn't that special and what I have to say wouldn't interest anybody. It was very challenging for me to share my idea with others and do a reality check. Throughout writing, drawing, and talking about my project I received very positive feedback that gave me the courage to continue.

Hence, along with the pandemic, the lockdowns and the intense emotions that were caused, I had to proceed with my final project, to focus on myself and re-introduce myself to me. I started finding meaning in things that I had taken for granted. I started noticing small joys in life, finding again a new meaning from scratch. These small new meanings led me closer to my goal which is to be happy. And from there I was able to free myself, step into the unknown, unleash my imagination and conduct my final project. Now I can say that what was happening

outside, was happening inside me as well; the isolation, the slowing down of life's crazy rhythms and the 'silence' that the quarantine offered, were part of my process. I was "asleep" for a while; my everyday self was asleep for a while. That was a straight link to the concept of my project.





## INTRODUCTION TO CONTEXTUAL ESSAY

I always liked to draw and paint. My first degree was related to Visual Arts and so were my first professional quests. I was involved in several art-related jobs that were very interesting, but unpaid. The pressure around me forced me to quit from all my artistic searches and find a steady job in an office. I was terribly unhappy with my life; I started seeing a therapist and one day, at a rock concert, I took the decision to study Psychology in London. The plan back then was to combine my two degrees, and work as an Art therapist. I was fascinated by Psychology. The years have passed, I changed route, and I forgot about arts. I marginalized my artistic side – the part in me that was an ‘artist’ who could not stand on her feet and live independently. The artist couldn’t live because she wouldn’t be able to earn her living. My inner critic was saying that as an artist I would starve, live on the streets, and reach the end of my life without having a roof over my head. This voice was rooted inside me, because I was brainwashed by statements like that ever since I was a child. I eternalized that voice, and it became my biggest irrational fear, i.e., to be homeless. By marginalizing the artistic part -or putting it to sleep- I thought that I would be safer, and by doing so, I could calm down and avoid my irrational fear.

So, the rational part in me prevailed. Life washed away every artistic piece. It was as if I had locked all my creativity in one room and then took the key and threw it away. I had lost it for good. I could no longer access this room. I felt that this way, it was better. The room though, has always been there inside my mind. Locked. Dark... But there. Asleep along with all its belongings. Every now and then for the last 25 years I thought about it, and small subtle signals of creativity tried to surface. But I did not pay attention to them; I stayed on my edge and driven by my primary process

I insisted that I could not find the key anymore. My edge was very big. Once more I wasn't happy; something was missing.

Hence, both parts in me were half, none of them could fully 'live'. It has been something like a curse, as the evil fairy said in the fairytale of Sleeping Beauty: "You shall die!" - you shouldn't exist. And so it happened, everything fell asleep. I say asleep and not dead because there is something in me with great patience that kept me waiting. As the last fairy woman of the fairytale, who had not yet made her wish, said: "No, you will not die... you'll sleep for a hundred years. And when the time comes, one day someone will come to wake you up. To wake you up with the kiss of true love". The kiss means to me that I'd have accepted, embraced, and loved all my parts. And maybe the time had come for me to fight with tenacity to find my whole self and overcome my edge by opening the way into the thorny hedge.

My sleeping self (i.e., my creative part: expressive, irrational, irreverent, dreamy, enthusiastic, bold, loud) after many years of deep sleep would finally awake to connect with my other self (i.e., my rational part: practical, logical, CR oriented, polite, shy, quiet). One side of mine would meet the other who was asleep, and all different parts would join. The completion will come when they become one fluid wholeness. Then, after their union, they will live happily ever after as one.

In order to write this project, I had to take off my presbyopia glasses because I wouldn't have to read. I had to do Innerwork. I didn't need them for this kind of work. Glasses help me see clearer, closer, focused, and detailed. Passing my edge to follow the unknown my far-sightedness is helpful. "*I won't be needing my glasses*", I said one day, and I put them aside. Then I was ready to start. Not seeing clearly but blurred. Following and trusting whatever comes not by vision and logic but through the heart and senses. That is how this project began.

## **The approach of the project**

The purpose of the project is to explore my experiences when I come across some fairytale characters of the ‘Sleeping Beauty’ and to develop a deeper understanding of myself. Utilizing fairytale characters might be a useful tool of understanding the self. This thought could be helpful for other people as well, when working in therapeutic settings and/or at a personal level. The fairytale of the “Sleeping Beauty” might be seen through the lens of the Jungian concept of *Individuation*. In Jungian psychology, *Individuation* is the process that the individual self develops beyond that undifferentiated unconscious. It can be seen as a developmental psychological process through which inherent features of personality and life experiences are integrated into a well-functioning whole (Jung, 2012). The idea behind the project seeks to find how one can be true to oneself, be complete and whole, be one, united with all the processes, i.e., a path towards individuation.

The present project is a journey to self-awareness. The reason I chose this fairytale was more of a calling to me. Since I was a child, I found it very mysterious and interesting. There was something in the atmosphere of the specific fairytale that enchanted me, made me curious, I wanted to ask so many questions about it and at the same time I was hypnotized by the story accepting it without questioning anything. Years passed and I forgot about the fairytale. Since September 2018, though, I had several flirts with some heroes, heroines, and images from the ‘Sleeping Beauty’. Out of the blue, as I then thought, images and thoughts related to the tale crossed my mind in the middle of the day. I decided to pay attention to those flirts, and gradually the idea of the present final project was born. So, combining my own personal flirts and experiences from the tale and identifying with some of its figures, I had an insight.

The above combination made it easier for me to track my process and understand myself. The features of the characters formed me as one whole, and I couldn't be whole when I was excluding some characters-parts in me.

So, I felt the need to integrate all the different parts of myself. Different characters represented different parts. From time to time, I could identify more with some characters, excluding others but that made me feel weak or half. Being a whole would mean to include and awaken all my parts. So, the objectives of this project are: i) to discover what each fairytale character means to me and how I can gain awareness of it, ii) to utilize fairytale characters as a tool of understanding the self, and iii) to raise questions for reflection in terms of further research and practice on the field. The rationale for the final project represents my current stage of life, which is to combine and synthesize all my different parts that consist of who I am and become whole. This leads to an important notion that people are more than one thing, and synthesis of all our parts, even the more subtle or marginalized ones, is important when interacting with others. Acting, with all our parts as one whole and being aware of it, is very much needed in the world because when we bring all parts into awareness it may deepen relationships and resolve conflicts (Mindell, 2017).

The intended audience for this project will be my Study Committee, my Final Project Advisor, the Process Work community, psychologists – psychotherapists, and people who are interested in fairytales, creative processes, and personal development. It is a creative project with a contextual essay. Synthesizing my interests about personal development, Process Work, visual arts, and fairytales, I arrived at the current idea. Driven by the fairytale 'The Sleeping Beauty', I created my own story and illustrated a handmade book. First, I tried to see which characters of the fairy tale have a meaning for me. As a tool to track my process, express my thoughts, and

emotions, I used Innerwork. Through Innerwork, I met each figure, I became each one of them, and tried to bring back what I found. The message from each figure is reflected in the story I wrote.

Due to the nature of the project the greatest limitation is its subjectivity. The outcome is not quantitatively nor qualitatively confirmed. Also, my subjective experience is not related to any scientific research field or disciplines from psychology, anthropology, sociology, history, art, etc.

The above limitations could be undertaken and explored by future studies. Some future projects that I wish to conduct would be: i) to consider other fairytales as well and see if I can identify with other characters from different stories, ii) to design a workshop to explore other peoples' relationship to fairytale characters and see if it is useful for them in their self-awareness journey.

### **Contribution to the field**

The idea to use a fairytale as a tool to understand oneself, together with my write-up and illustrated work through the lens of Process Work concepts, might be useful for Process Work colleagues. It might offer another way of working with people on their personal development, especially when the inner critic is strong. In a therapeutic setting, working through art, storytelling, and/or fairytales gives access to unknown material and by doing so, through playfulness and creativity, the strong inner critic might become more fluid. Therefore, my main contribution to the field is based on my basic edge (i.e., *to be seen* - to believe in myself that has value and to be seen) suggesting a way to work on the secondary process by making it less threatening, potentially more playful, and lighter. Thus, this is my way of helping myself and others to work on their critic and it might add to the already existing and

very effective ways that Process Work has in its quiver to work with secondary process.

Also, the present study can familiarize Process Work theory to new audiences, such as people from different therapeutic approaches, and/or people interested in fairytales, storytelling, and other expressive arts. It might add new views and concepts that will enrich and broaden their horizons by blending new qualities in their work. I hope that my study will encourage other Process Work students interested in fairytales, and psychological aspects, to explore their own experiences when they hear a fairytale and see with which characters they identify with and why. It might be a potentially good way to explore oneself because apart from playful and creative, it can be an easier and faster way to understand oneself because the individual is talking about another figure and not directly about themselves, which might be more difficult for some people. Therefore, it might be a useful tool for learning and for personal growth.

## **Chapter Overview**

In chapter one, I present a short review of some concepts of Process Work theory, which is the basis for my final project. Also, I include a brief literature review of the role of fairytales throughout history in central-western Europe, and a historical reference of the fairytale '*Sleeping Beauty*' that my project was based on.

In chapter two, I present my own story titled "*The awakening of the Sleeping Beauty*" or "*My story of Slee-Be*", and I discuss the characters I used. Finally, I note the Innerwork I did, which was the beginning before I started writing the story, showcasing how I used Process work to explore my experience of the fairy tale.

## CHAPTER ONE: LITERATURE REVIEW

The theoretical background that the current final project was based on is Process Work. Below some concepts of Process Work theory will be briefly presented. Moreover, Mindell's analysis of the *Dreambody* in fairy tales will be discussed. Closing the literature review, the role of fairytales throughout history in central-western Europe will be mentioned, as well as the historical reference of the fairytale "Sleeping Beauty". Furthermore, symbols and interpretations of the specific fairy tale will also be reviewed.

### Process Work

Process Work, or Process oriented Psychology, was developed in the 1970's by Arnold Mindell, a physicist and Jungian analyst. Process Work is a phenomenological approach and an awareness paradigm that does not interpret but instead observes and describes the experience. Processwork is a multileveled approach of human experience. It focuses on the process, i.e., all things that we are consciously and unconsciously doing. Processwork aims not only to unfold but also to facilitate all aspects of our experience, as well as those we marginalize and deny (Goodbread, 1997a). If you follow your process, you will be helped to solve your problems, and enrich your own experiences. It suggests that all experiences are meaningful, and it tries to follow the process as it unfolds in the moment, how it is expressed, and how it changes over the flow of signals (Mindell & Mindell, 2002).

## **Primary and Secondary Process**

In Processwork theory, two basic terms are introduced, primary and secondary process, to differentiate between the various levels of understanding and awareness we have. Primary process is defined as all things that are closer to one's awareness and identity most of the time. The primary process is the part in us that can be called "I", the part that we identify with. The secondary process is further from awareness, and one cannot easily identify with it, i.e., secondary considerations or disturbances are not congruent with our doings and not always in agreement with our primary self. For example, one might identify with being a kind and calm person most of the time, but under various circumstances, may also become rude and furious in the moment. A secondary process can be described as a distraction and may appear as an accident hindering our intent or as dream awakening us from our sleep (Mindell, 2013; 1985/2014).

## **Edges**

Edges in Mindell's work are very important. Edges are defined as the boundaries of one's own identity, i.e., one's primary process; and are experienced as confinement, and limitations in awareness (Mindell, 1985/2014). It is proposed that the most common edges are met at the limits of the primary process, and statements such as "I'm not that" imply an edge. Therefore, going over an edge might be experienced as a change in identity, confusion, being lost or challenged. But secondary processes can also have edges, for example not wanting to have one of our primary qualities anymore. Both primary and secondary processes might have edges that keep them apart from one another and help us maintain a stable identity. For a moment, when someone is working on their own edges, they may become a fluid



person (Mindell, 1985/2014). Nevertheless, edges do not only divide but they are also the point where primary and secondary process meet (Diamond & Jones, 2004). For example, in some cases, edges can create a sense of safety when we remain in our known safe zone. Simultaneously, they can also create painful experiences when it is difficult to deal with the emerging secondary process. Even if we work on our edges, gain awareness of our secondary process, and integrate them, new edges might appear facing unknown and/or disturbing situations (Diamond & Jones, 2004).

### **Levels of Awareness - Deep Democracy**

Process Work theory proposes that our experiences are expressed and/or understood on three different levels of awareness (Mindell, 2010). The levels of awareness can be found in our communication. When Mindell introduced the concept of Deep Democracy, he focused on the problem that democracy doesn't always function that well because it lacks awareness. Filling in that gap, Mindell (2002) suggests the concept of *Deep Democracy*, that is defined as a composition of our consensus reality awareness of power and of the deeper levels of our experience that are often unnoticed and/or marginalized. Therefore, when people communicate, they often leave out all other experiences they are feeling, focusing only on consensus reality that we can all agree upon. All these 'other' feelings and experiences are repressed and become apparent as double signals. According to Mindell (2002; 2010; 2017) there are three levels of awareness:

i) *Consensus Reality (CR)*. It is the first layer of everyday reality that most people have agreed-upon as common perception of reality (there is a consensus about it). CR is objective and rests on assumed and inflexible characteristics and ignores subtle signals and dreams.

ii) *Dreamland*. In this level there are dreams and unconscious signals, or double signals of communication, symptoms, mythical figures, and roles (such as gestures, sounds, movements, etc.) that we usually marginalize. Dreamland refers to subjective experiences.

iii) *Essence Level*. The third and deeper level of awareness cannot be easily described. In this level there are subtle experiences and feelings like atmospheres, energies of magnetic-like power or spirit in the air. All experiences are dissolved and become one unity and cannot be separated.

### **The Dreambody concept**

Mindell founded Process Work by observing that subtle body experiences and body symptoms are reflected in our nighttime dreams and vice versa (Mindell, 1982/2011). He noticed that the above reflection of dreaming is happening not only in nighttime dreams but all day long. Dreaming happens all the time in our subtle experiences, even those that are too quick to catch, in everything that catches our attention, in sudden flashes and fantasies, symptoms, relationship and world issues. Everyday reality is only one aspect of reality, and other realities co-exist at different levels, such as Dreaming.

Mindell suggested that dreaming is a tendency that formulates our main perception of thoughts and sensations (Mindell, 2000). He introduced the concept of *Dreambody*, which is our inner emotional unrecognized body sensations and related fantasies that appear in dream images, body experiences, and symptoms (Mindell, 1982/2011). The *Dreambody* offers a link between the gap of the assessable physical body experiences and the inestimable mind experiences. Mindell (1982/2011) suggested that body experiences (chronic and/or momentary sensations) can be traced

and reflected on dreams. Therefore, one in order to work on the body, one can work on dreams and vice versa.

Over the years, Mindell (2011) developed the theory of the *Dreambody*, adding three levels, i.e., the Dreambody in Consensus Reality (CR), Dreamland, and Essence level. The *Dreambody* in CR is the actual body that suffers, in Dreamland, it is aggressive double signals, or dream images of symptoms, and in Essence level, it is a profound, eternal organizing intelligence (Processmind: organizes the flow between our power and our sensitivity). Additionally, the concept of *deep democracy* can be found in our body experiences that all three levels of it are just as important (otherwise, if not all three are taken into consideration, problems might remain).

In his book, *Dreambody: The Body's Role in Revealing the Self*, Mindell studies symbols of the Dreambody as they appear in fairy tales and myths. He claims that the *Dreambody* floats between body sensations and mythical visualization, and if one uses symbols to observe bodily processes, they can either look at numerous different dreams or study their generalized fairy tales' form. Fairy tales are agreed to be essential in the exploration of psychological procedures and likewise significant in the study of the body. Fairytales apart from children's fictions reveal the unconscious, because their symbols outline psychic processes, for example, harmful or unprotecting feelings and enchanted powers, collective standards and perceptions, deep drives, etc. Hence fairytales may generalize personal experiences (Mindell, 1982/2011).

### **The concept of Innerwork**

Innerwork is the essential basis of Processwork practice, and an important value of the Processwork paradigm. Innerwork rests on a phenomenological approach. It is the practice of facilitating your personal awareness, while opening up to learn from

unfamiliar or challenging experiences. Process oriented inner work focuses on following the flow of one's own experiences by noticing body movements and signals, along with subtler dreamlike experiences, and deep feelings and tendencies occurring within and around us (Amy and Arnold Mindell, n.d.). Process oriented inner work is formed from Jungian active imagination and mindfulness that was derived from Buddhist meditation practice in the late 1970s (Process Work Institute, n.d.; Amy and Arnold Mindell, n.d.). In Processwork, that is an awareness practice, mindfulness is deepened and used as a tool to facilitate inner and outer conflict. The Processwork form of innerwork adds creativity, playfulness, and depth to the practice of meditation. Also, it offers unique tools to manage conflict and draw attention to unknown parts within disturbances (Process Work Institute, n.d.).

Innerwork can be practiced by picking up physical sensations and how one interacts with them, following bodily movements, and/or allowing inner parts to speak to one another. Innerwork is working on ourselves, often by ourselves, and may also connect us to others (Say, 2018). Arnold Mindell (2014) describes innerwork practice as a process to experience freedom, when one can work with their life process, feeling activated by it and not crushed by it. Innerwork can be used in individual work, working with clients, and groups. When facilitators practice innerwork while working with conflicting groups, it provides them with self-awareness techniques that are essential in order to stay helpful in their role. Say (2018) describes innerwork as 'facilitating one's own awareness' (<https://www.processwork.edu/innerwork-in-public-arenas/>).

## **The role of fairytales throughout history in central-western Europe**

Fairytales are important because they open a whole world of possibilities and create an incomparable sense of proximity that might even produce somatic responses simply by words. In the magical world of a fairytale, ‘anything can happen’, that may be amazing, enchanted, and dreamlike that surprises us. For example, *shapeshifting* is one of the essential features of fairytales, which always opposes to the laws of nature (Tatar, 2010). The transformative power that occurs in fairytales also transforms the fairytale itself, as it travels through time, altering the story into its new versions by retelling it. When we read or hear fairytales, they have a transformative effect on us. They have an emotional power that affects us, by producing various feelings and atmospheres and likewise they have a therapeutic energy. The words with which a fairytale is told are essential. Every word might be a source of wonder, a doorway to discover new knowledge. The notion of personal transformation arises from a field of shape-shifting and metamorphosis. Ward (1990) described how main storylines might serve under challenging circumstances, and he explored the therapeutic power of telling stories. Lastly, the transformative power of the fairytales through their spells, curses, and charms, results in changes (metamorphoses) that endorse the values of magical thinking (Tatar, 2010).

A fairytale is not simply the narrative of a personal experience. It originates from the active imaginations of some individuals in the population. Fairytales usually come into existence in two ways. The first way is that some fairytales are created by people who had parapsychological, or dreamlike, or visionary experiences; later they shared these experiences over and over, and then these experiences developed in the community into stories. The other way fairytales come into existence is by some gifted people (poets or storytellers) with a strong imagination (von Franz, 1997).

Either way, fairytales had to fit into the unconscious of everybody, i.e., the whole collective, because otherwise they would not have lasted. In this manner tales are maintained more securely in memory. Memory formation relates to emotion and the more emotionally impressive something is, the more it stays in memory. Hence fairytales that communicate collective structures and touch deep emotions, remain better in one's memory (von Franz, 1997).

The message of a tale (oral or written) is told again over time because the teller or the writer feels it is relevant in a certain sociocultural context (Zipes, 2006). Although a story may alter a little bit over time, it mirrors the culture in which it was created. A fairytale becomes part of the culture, the tradition, or the principle of an era when it is essential to the survival of a community and the conservation of its values and beliefs. Therefore, people as members of communities handle popular tales and preserve them because they offer a sense of stability for the community and its culture (Zipes, 2006).

Fairytales are full of archetypes and/or symbols. An archetype is defined as a very characteristic example of a certain person or thing, or a recurrent symbol or motif in literature, stories, art, myths, religions, or dreams. Jungian archetypes are elements of the collective unconscious and are defined as universal, primal symbols and images that derive from the collective unconscious. According to Jung, archetypes are inherited potentials that are actualized when they enter consciousness as images or become apparent in behavior during interaction with the outside world. Archetypes are manifested by individuals and their cultures in major events and characters that appear in all of humanity's different origin stories, mythology, etc. Therefore, history, culture, and personal context shape archetypal images and motifs giving them their specific content (Jung, 1971).

Fairytales play a role in socialization and impact generations. In classical western European fairytales, certain symbols and archetypal patterns are used to create social constraints and rules. Most narrations promote patriarchal culture gender roles (Haase, 2004; <https://feministperspectiveoffairytales.weebly.com/>), codes and gender behaviors into the audience. Generations of females have been influenced in forming their psychosexual self-concepts by expected feminine behaviors shown in the images and motifs that repetitively appear in fairy tales (Lieberman, 1972). So, despite of their magical dreamlike worlds, enchantment, amazingness, and charms, classic European fairytales raise serious questions for consideration about the way women are presented. Since fairytales are social documents, feminist critics have been alarmed for decades now, about the way the female gender is defined and analyzed (Haase, 2004; Crowley & Pennington, 2010).

The struggles of women's movement have tried to alter such stereotypes and have offered feminist tales instead, attempting to bring social changes and choices to both females and males. The didactic influence of classic fairytales, have led feminists to study, criticize, and review Western culture's most popular fairytales (Joosen, 2005). The feminist approach emphasizes on the social milieu and its power to determine social behavior (Crowley, 2014). Fairytales have evolved through the years, and many have been redesigned and/or retold with different archetypal patterns and imaging, trying to change the negative views towards women. Through this procedure, the patriarchal and binary system that has dominated fairytales for so long, might be changed. Although Jungian theory argues that we have inherent archetypes and we are meant to adapt such roles, it can be said that fairytales might be a tool for inserting socio-cultural values, manners, relational concepts, and gender behaviors. Therefore, by redesigning fairytales, as mentioned above, one can argue that the sense of self is

not biological but acquired (Rudloff, 2016). Feminist tales display a psychological, social, and political alteration, serving as agents of a novel socialization (Crowley & Pennington, 2010).

Carl G. Jung is widely considered more sympathetic to women (contrary to Freud) due to his focus on: i) valuing the ‘feminine’, as a way of being in the world, and ii) the ‘anima’ in males. Nevertheless, feminists have been skeptic about his concepts on the ‘feminine’, viewing them as projections of the male psyche and not as genuine appreciation of the female nature (Wehr, 1987). Jung’s ideas are similar to the contemporary thinking about gender that is a continuum and not an absolute. It has been argued that Jungian psychology can be perceived as supportive to postmodern queer theory (Crowley, 2014). Jung have said that:

*As civilization develops, the bisexual primordial being turns into a symbol of the unity of personality, a symbol of the self, where the opposites find peace (Jung, 1953/1979, Vol.9i, para. 294).*

### **Historical reference of the fairytale ‘Sleeping Beauty’**

‘*Sleeping Beauty*’ is a classic fairytale about a princess who is cursed by an evil fairy to die, but a good fairy softens the curse and puts her to sleep for a hundred years, to be awakened by a prince at the end. Many versions and analyses exist about this fairy tale. The earliest known version of the tale, or the earliest possible influences of the story, was created between 1330 and 1344 and is found in the narrative *Perceforest*, a medieval courtly romance. The tale was first published by Giambattista Basile in his collection of tales titled *The Pentamerone*, in 1634. Basile’s version was later adapted and published by Charles Perrault in 1697. The version that



was later collected and printed by the Brothers Grimm (Wand, 2020). The story has been modified many times throughout history and is retold by modern storytellers throughout various media such as films, literature, music, ballet, musical theatre, art, illustrations and even video games.

Hogstad (2011) offers seven different versions of the fairytale ‘Sleeping Beauty’ that are analyzed historically. It is suggested that a pattern arises out of the numerous repetitions of the specific fairytale that developed over a period of six centuries. In order to interpret ‘Sleeping Beauty’ and understand its meaning, it is helpful to take a historical perspective and see the connections of the archetypes that have changed over the years until our current culture. Humans change and archetypes change with them. The different repetitions of the fairytale may function as precursors to cultural changes. ‘Sleeping Beauty’ refers to the feminine and the masculine archetypes, awakening the Love within us and in each other, honors the Divine, and endorses a healthy balance between the feminine and the masculine side in us; in the psyche that consists of both energies, as shown in the Yin Yang image of Taoism (Hogstad, 2011).

Butler (2014) argues that Sleeping Beauty might be accidentally the most feminist fairy tale. This claim is based on the plot of the story because it is a female-dominated tale, and the female characters are important. They are the ones that the audience is mostly identified with, and they lead the story. Also, there are many female characters that matter, and not only one heroine. They are all present and that offers a balance to the story; the Sleeping Beauty, and the Fairies (the good ones and the evil one), all with different personalities allowing each one to be as she is, without the subliminal statement that ‘all women are the same’.

Sleeping Beauty is a very well-known fairytale that has charmed children and adults for a long time. Why is this story so long-lived? One reason might be due to its spiritual intent that appears to be greater than its fictional content. The tale talks about universal themes such as a) the soul's path toward self-knowledge, and in more psychological terms the psyche's quest for self-realization, and b) how the shadow side of the psyche, when very prevailing, causes fear for life. Metaphorically the tale portrays the levels of consciousness. The princess's sleep suggests a denial to become conscious. Only she, the *Sleeping Beauty*, can choose whether she will follow the spiritual path or not. In order to do so, she has to 'join in' the qualities that the prince in her symbolizes. In the narratives of the tale, it is apparent that the prince is trying to find *Sleeping Beauty*, which can be interpreted as a craving present within the soul to accomplish a sense of balance between the anima and animus (Alexander, 2014).

Chevalier's Dictionary of Symbols notes that a prince represents the masculine energy, the aggressive side of the psyche. In the different versions of the fairytale throughout centuries, the prince changes and transforms from being aggressive, to the one who knows what is needed to awaken the princess, which is love, respect, and a kiss. When the princess is awoken, all life in the castle comes to life with her, and the land is healed. In other terms, it can be said, that it is like '*consciousness becoming aware of itself*'. The princess is committed to awakening only to true love. Von Franz (1996) in *The Feminine in Fairy Tales* wonders, *who Sleeping Beauty is*, that the prince should kneel down before her, and the answer is that '*she is not an ordinary human being*', she can be thought as a symbol, or a god. *Sleeping Beauty* is not an ordinary mortal; she symbolizes the archetype of the feminine or an epitome of love, the gentle energy, and the Divinity, the Goddess. The Eternal Feminine is associated with the Divine Love and is thought to be what draws people to transcendence /

wholeness / divine existence, i.e., the force that draws and uplifts humanity (Alexander, 2014).

The *hundred-year sleep* of the princess might suggest the extended disappearance of the Goddess due to the appearance of male patriarchal gods that dominated cultures and her awakening indicates her return. The absence / disappearance of the Goddess is described as the root of sadness of the modern world (Graves, 1966). Switching from the patriarchal dominance to the matriarchal awakening might be another sign for the return of the feminine archetype, and therefore the return of the Goddess in the culture (Graves, 1966).

Another idea about the *one hundred years of sleep* might refer to the long periods that might take to 'awake', i.e., for hidden or secondary processes of the psyche to surface and become conscious. 'Waking up' is a prospect to grow physically, mentally, and psychologically in the 'here & now' and subsequently change. Changes are difficult, they might happen slowly or even take years. At the end of the story, when the princess is awoken, she says, "*you have come at last! I was waiting for you in my dream. I've waited so long!*" All these years she had been dreaming about being fully alive and conscious. The tale finishes with a symbolic union of the inner opposites, brings consciousness, and eventually a union of the individual with the divine (Alexander, 2014). For reference, in the Appendix the original fairytale of the '*Sleeping Beauty*' from the Brothers Grimm is included, retold by Trina Schart Hyman (1977).

## Conclusion

In this chapter, I presented a short review of some concepts of Process Work theory that my final project was based on. Some of these concepts were primary and secondary process, edges, levels of awareness, dreambody, and innerwork. Also, Mindell's analysis of the dreambody in fairytales was discussed because he links fairytales with psychological procedures. According to Mindell, fairytales reveal the unconscious, because their symbols outline psychic processes, and hence fairytales may generalize personal experiences. Due to fairytales' importance in the exploration of psychological procedures, I used features of *Sleeping Beauty* in my project to aid my journey to self-awareness. Also, as a background, I included a brief literature review of the role of fairytales throughout history in central-western Europe. The transformative power of fairytales is manifested in the tale itself as it travels through time altering the story into its new versions. It transforms the audience as well, by producing emotions and having a therapeutic energy.

It was mentioned that fairy tales are important social documents that mirror the culture/era in which they were created. As a woman myself, I could not ignore the fact that despite their magical dreamlike worlds, western European fairy tales raise serious questions for consideration about the way females are presented according to the patriarchal culture gender roles. Closing the literature review, I presented a brief historical reference of the fairytale '*Sleeping Beauty*' that my project was based on, and also, symbols and interpretations of the tale were reviewed. The particular tale travels back in time and as humans change, its archetypes change along with them. Therefore, different repetitions may function as signs of cultural changes.

At the beginning it was not clear to me why I chose the specific fairytale. As I was working on it, I realized its spiritual dimension and the effect it had on me. Universal themes are hidden in the fairytale, such as the soul's path toward self-knowledge and realization, and how the shadow side of the psyche causes fear for life. The fairytale of Sleeping Beauty represented what I wanted to work on, which was my journey to self-awareness and metaphorically portrayed the levels of awareness. Working on my project and through the figures of Sleeping Beauty, I found faith in myself, and realized who I am, as one whole. This experience led me closer to my initial goal which was to find pieces of happiness. When I am whole it makes me feel complete. I can appreciate all different parts in me, in others, and in the world. I can accept them, embrace them and act from that state of mind. By doing so, I become a better person, and this leads me to a momentary happiness.



## CHAPTER TWO: MY STORY

In this chapter, my own fairytale is written that was tailored through Innerwork and my acquaintances with each fairytale character that attracted my interest from the ‘Sleeping Beauty’. As I have mentioned before, the fairytale ‘Sleeping Beauty’ helped me work on my journey to self-awareness. Furthermore, I explain how I used Process Work to explore my experience of the fairytale and I give my subjective definitions of the characters in my story. Each figure is a secondary figure for me and has an aspect that I need to bring into awareness, to get to know all my parts and become whole. At the end of the chapter, I describe the Innerwork exercise that I worked on, and I present each Innerwork I did on every figure.

### **“The awakening of the Sleeping Beauty” or “My story of Slee-Be”**

Once upon a time there was a little girl who didn’t know who she was. She was living a life like sleepless sleep but deep down she knew that someday she would wake up when the right moment came. The girl grew up, but she was stranded in the story of her own. Not knowing who she was, she searched to find out. She was told that she had to go on a journey, to walk in her dreams and pass through obstacles. In such a journey one takes whatever one needs. Sad people learn what joy is, the lonely learn to love, the evil ones learn compassion, the angry meet peace... and in that world, she had to learn who and what she was. She fell asleep for many years. That’s how her journey began, in her sleep, and whomever she met in her dreams she would ask to learn. She dreamt countless dreams that prepared her for her awakening and in her dreams, she wondered who she was...

...until she reached a forest. The forest was dark and vast. She walked in the forest, and as she was going further, it was getting darker and colder. She could hear her heartbeat. Once she reached to the heart of it, she said with awe:

- “Hello” and was amazed by its beauty. “Who are you?” she asked.
- “I’m the forest. I’m eternal, ancient, and old. I’m dense, have many tall trees, dark with all the shades of green... I’m quiet, I know a lot, I provide the air that you breath, a place to hide... you can rest in the shade of my trees, but you can also get lost in me because I hide dangers. I whisper... Hear my whisper!”

The forest’s whisper was subtle like a gentle stroke, you could hardly hear what it was saying but you could understand thousands of secrete messages hidden in its words.

- “Who am I? Might I be like you?” the girl asked.
- “No”, said the forest. “You are only a little girl. I expand, develop, enlarge, and unfold. I grow up so slowly that you can hardly see. Look at me, I’m growing up...”
- “Will you let me pass through?” the girl asked.
- “It depends on you” said mysteriously the forest, “You have to tell me who you are”.
- “Who am I? I’m just a little girl for now dear forest, and I want to find out who I am” the girl replied.

The little girl wondered who she was, but as she heard the forest’s words before, she understood something about herself. Something that could help her in her quest. She took courage from the forest’s words and felt inspired. She felt that if the forest could expand, develop, and grow up, in such a gentle way she could do it too!



- “What am I then? Am I wisdom?” the girl asked.

The forest let a pleasant air shake the leaves of its trees, showing its agreement.

- “Do you want to play?” the little girl asked the forest.

And the girl played with the forest. She breathed the air, ran between the trees, rested under its shadows, expanded, developed, grew, and unfolded her skills. The forest then opened a new path, bathed in light, for her to pass.

She continued her journey, travelling and asking until she met a queen and a king.

- “Who are you?” the girl asked, and they replied:
- “I’m a queen of myself” and “I’m a king of myself”. “We are a couple; we rule our land. We are kind to ourselves, we care about us, we protect us, we know, and we decide what is good and what is wrong for us. If we are hungry, we’ll give us food, if we’re cold we’ll keep us warm. We’ll give us shelter, serve our needs, we are safe. Everything is going to be alright”.
- “And I’m a little girl who grows up and I think that I might have some kind of wisdom... but who am I? Might I be like you?”
- “No”, said the queen and the king. “You are just a little girl. We can hold, keep things alive; we are a home, a family; the care and the hug”.
- “Will you let me pass?” the girl asked.
- “Well, are you sure that you will want to leave us once you get to know us? If it is so, you can surely pass... but we have to get to know you first.”

The girl understood something about herself. Hearing their words, after getting over their selfish spirit, she felt something reassuring inside her, strong, self-assured and that she can do things from there.

- “But what am I? Am I self-love?”

The queen and the king smiled proudly for the little girl.

- “Do you want to play?” the little girl asked them.

And they played with the girl. They helped her rule her land, they built a house from pillows, they cooked, ate, and laughed, until they got so tired that they put on their pajamas, brushed their teeth, and slept. The next morning, they stood in the doorway and waved goodbye. The girl left.

Soon after, the little girl came across a young woman. She seemed like an old-fashioned princess, beautiful and asleep.

- “Hello”, the little girl said.

And the young woman with eyes still closed nodded from her sleep.

- “Who are you?” the girl asked.
- “I’m the Sleeping Beauty, Slee-Be for some. I’m always asleep. Mum and dad did all they could, but I was meant to come across the spindle wheel, to prick my finger and sleep for a hundred years. I like falling asleep. Time stands still. I live in dreamland. There everything is possible, anything can happen! There, you can have the greatest adventures in the world and even when it gets hard, it is safe because it is only a dream! As I move forward in my dream the past behind me falls apart. Standing still in the moment. If I move, I’ll kill the moment and will be lost forever. I like sleep. Moments there are timeless. Can I sleep forever? I love to dream. I’m drawn by sleep itself. Don’t ever wake me up!”

- “And I’m a little girl who grows up and I think I have some kind of wisdom; I love myself... nice to meet you! But who am I? Might I be like you at all?” the little girl asked.

The young woman continued to be fast asleep. The girl got no answer whatsoever. And the girl understood something about herself then, she could ignore the rules, she could follow herself and be free.

- “What am I then? Am I freedom?”

The sleeping beauty turned on her other side and continued to sleep. And then the girl whispered:

- “Do you want to play with me?”
- “You have to enter my dreams. There we can play. Take my hand... come with me...”, said the woman.

And they played in Slee-Be’s dreams, they lived a thousand adventures and they got to know each other, they made jokes, chatted, and giggled. They both enjoyed dreamland, and they were very pleased and free. The woman then said to the girl that it was time for her to leave because she got tired, and she wanted to continue her dreaming alone. Although the girl didn’t want to leave from there she was sent away. Broken hearted, she continued walking away.

On her way, in a dark place, she met a shadowy figure or as some others called an evil fairy or a witch. She was tall and dark, growing like smoke in the air. She was powerful. She screamed an eldritch scream. The girl froze. She couldn’t move. Trembling she dared ask:

- “Who are you?”, and the dark figure replied:

- “I am the one who you don’t want to meet. I am a shadow hidden in the shadows. I’m your darkest thoughts. I do harm. Run!”
- “And I’m a little girl who grows up, I think I have some kind of wisdom, I love myself and I like to be free... But why did I come across you?” the girl thought... “What’s the point? Who am I? Might I be like you?” the little girl asked the witch.
- “You’ll see me when you are hurt. When all the others turn their back at you. When you are alone, and aren’t you always? HA! People are mean, they’ll betray you, they’ll use you and leave you. No-one is there for you. Alone, broken, marginalized, thrown away in the margin of the margins! You are not invited to the feast! I’ll come and find you when you are underestimated, disregarded, forgotten, and abandoned. I’ll make you seek revenge; I’ll make you strong... I’ll help you become seen”.

The girl cried. The witch laughed loudly. And then her laughter turned into crying. And the girl understood something about herself.

- “What am I? Am I anger?”

She stayed there for a while. They didn’t play. They stayed there embracing each other. Time slowed down. She needed to feel the pain. Depressive emotions accompanied the girl for a long time. They walked along with her, and she could feel their breath on her back since she could remember herself. Through her acquaintance with the witch, she understood that she has always been feeling sadness without noticing. But this understanding was not all that she was searching for. She knew that she was not only her sadness, but she was also more than that, she had many other parts to be discovered.

- “Will you let me pass?” the girl asked.

And as they were there holding each other, the witch became smoke and lifted up in the air until she couldn't be seen anymore. A new path was opened before the girl's eyes.

Leaving that dark place, she proceeded towards the light, continuing to search and ask. And further down, she met a nice fairy. She was thin and small, funny, and naughty and always meant well.

- “Who are you, funny little creature?” the girl asked.
- “I am a nice fairy! Hi hi hi anau und vzooooooooom. Bssss... bli, bli yen. Siiii, hhhrrrrrrrr and hmm! I live in sqeeeeeeeeeee and frrrrrr frrr frou. Hola li lo, ita nan and greee. Irl irl irl ze ze, magic and gold dust...”

She went on for some time and said more in her fairish language. And some of what the little girl understood was: “I'm here along with you and I have always been. When you need me, you will see me. And then you will know that I will be at your service... I'm good at accompanying you and I'll make your time joyous and fun. I'll support and help you. Together we will make things happen with magic and gold dust!”.

- “Very very pleased to meet you!” said the girl and bowed. “Let me introduce myself... I'm a little girl who grows up, I think I have some kind of wisdom, I love myself, I like to be free, and sometimes I get angry and might become mean when I'm hurt... But am I only that? Who am I really? Might I be like you?” the girl asked the nice fairy.
- “As long as you can see me, it means that I'm a part of you” said the fairy cheerfully. And the little girl understood something about herself.
- “What am I then? Am I happiness?”

- “Hal se ni mi ne! Zu zu lim ain sib le ble lim!” the fairy responded.

The girl didn't understand anything at all, but she knew it was something good.

- “Will you let me pass?” the girl asked the fairy.
- “Only if you play with me!” the good fairy said. This time, the girl didn't have to ask for it. The term was to play!

And they played, and danced, and sang; climbed trees and waved their wands, helped all the creatures in their path that needed help, and spread magic and gold dust all around... and they were happy. Leaving the nice fairy's land, the girl continued her journey hopping and bouncing in the puddles.

She continued searching, travelling, and asking. Until she met a prince.

- “Who are you?” the girl asked the prince.
- “I'm a prince. I have no palace or a horse; I only have this sword. As I travel, I come across obstacles, but with my sword I open the way. I don't think a lot, I don't know much; I don't have answers. I'm impulsive, I make mistakes, I fight, I find solutions, I adapt, and I rest under the stars”.
- “Nice to meet you” ... said the girl and introduced herself. “I'm a little girl who grows up, I think I have some kind of wisdom, I love myself, I like to be free, sometimes I get angry, I might become mean when I'm hurt, but I'm also happy... What else am I? Am I more than that? Might I be like you?” the girl asked the prince.
- “I don't know. You have to find out. I'm not only what you see. Don't just look at me, do something!” said the prince.
- “How am I supposed to look and what do I have to do?” wondered the little girl and the prince replied:

- “Look with your heart because eyes cannot always see the truth. Act!”

The girl understood something about herself that warmed her heart.

- “What am I? Am I bravery?”

Then the prince gave his sword to the girl and waited.

- “Will you let me pass?” before she finished her sentence the earth started to move under their feet. Fire, wind, and a growing jungle of branches, and thorny hedge appeared before their eyes.
- “Let’s fight and if we are lucky, you will pass!” said the prince.

They started fighting, running, avoiding traps, and moving along. They explored new paths, opened the way, fought, adapted, and found solutions to life mysteries. When they made it, and they were worn-out, they rested under the stars and the love for life tucked them in. Better trained, she left the prince’s place.

At the end, the little girl reached a big castle. She stood there astonished by its imposing shape.

- “Who are you?” she asked once more.
- “I’m the castle. I’m strong and steady. I’m made of stone and wood. Human hands made me. I have stood here tall through centuries. My chambers have hosted many souls... Inhabit me, create your own space. Be my guest!”.

And the girl replied:

- “I’m a little girl who grows up, I think I have some kind of wisdom, I love myself, I like to be free, sometimes I get angry, I might become mean

when I'm hurt, but I'm also happy and brave" and as she was introducing herself, she realized something more about herself and asked the castle:

- "Who am I? Might I be like you?"

And the castle answered back:

- "Yes, you might be like me. ... Your body is your castle, the land, the forest, the places, the paths, the queen and king, the sleeping woman, the fairies, and the prince. You have a whole world inside you. You are all".
- "What am I then? Am I wholeness?"

And then the castle opened its doors to let her in.

Within you there is no one else except yourself. You are all the people that you've met. They are all parts of you. You are yourself. Then she knew she was one. She woke up.

## **Using Process Work to explore my experience of the fairy tale**

### **i. Defining the characters in my story**

Before I start describing the figures I chose from the fairytale, I must underline that my descriptions are very subjective and to other people the same figures may have a different meaning or even no meaning at all. Needless to say, that the little girl in the story is my primary identity that has come to an edge, and she tries to know herself more, and explore her secondary process through the fairytale figures. Each figure has an aspect that the little girl needs to bring to awareness, to know all her parts and become whole.



At this stage of my life journey that the present final project was conducted, the characters from the fairytale, which had a special meaning to me and had something valuable to say, are going to be presented below.

- **Forest:** The forest has wisdom. It is part of nature and vital for survival. Through it, all wise information is transmitted from one generation to another. It represents the life path that I have to take.
- **Queen & King:** This couple represents positive parental figures that teach how to love, support, nurture, educate, and provide necessities for an offspring to grow. These inner parental figures are very important to me, and I had to internalize their qualities and bring them into my everyday life.
- **Sleeping Beauty:** This young woman symbolizes freedom. She is rebellious, doesn't conform to the norms. She follows herself regardless of what is polite, irreverent, what people say or expect, etc. She represents an 'artistic' part in me, that had been lost, forgotten, asleep.
- **Evil fairy or witch:** The dark side in me that I, until recently, used to deny. This figure carries anger, sadness, pain, and hurt because she has suffered. It is a secondary figure that I didn't want to admit that I have. My upbringing did not allow much space for expressing negative feelings, such as anger, and I should always be good and do no harm. There was a notion in me that if I expressed my anger I would be 'bad', no one would like me or love me, and I would be alone. This figure helped me connect with my negative feelings, and I actually realized that it feels good to be angry and mean sometimes!
- **Nice Fairy:** The bright side and the joy of life. The side in me, which is funny, happy, playful, and enjoys sharing. The part that is excited by little things and finds meaning. This side was not always allowed, and many times censored by

major socio-political events, disasters, and world problems. My inner critic was saying that there was no room for this part when dreadful things were happening in the world, and I should be serious, ‘heavy’, problematized, and concerned. The criticism was unthoughtful, irresponsible, apolitical, foolish, lighthearted and without depth.

- **Prince:** This figure represents something in me that does not give up even when in failure. It is something persistent that fights and takes things further, a kind of spiritual warrior that courageously confronts and overcomes negative thoughts, emotions, and actions. Again, it is a secondary figure, due to my personal history as a child and an adolescent, I used to easily give everything up without trying. I was labeled as a bored, lazy child who didn’t make any effort, with no interest.
- **Castle:** This figure signifies the physical body as an integral part of my inner world, thoughts, imagination, emotions, psychology, and spirit. It is the container that keeps us in the form that we have as beings. The castle is our body and soul.

## ii. **The Innerwork behind the story**

I used Innerwork as a tool to meet with each figure of the fairytale that interested me. I designed an Innerwork exercise in eight (8) steps. The exercise was used for each one of the chosen dream figures from the fairytale ‘Sleeping Beauty’ and was written. I’m presenting the general steps below:

### **Dream figure X**

1. Figure description: “I am...”
2. Figure’s body posture, thoughts, feelings
3. Where in my body do I feel the figure most strongly?
4. Feel the sense - atmosphere
5. Atmosphere → earth spot
6. Shapeshift – become the earth spot
7. Basic quality / energy?
8. Advice from there (to me). When I hear this, how does it affect me?

I must mention here that I did not find any difficulties and/or edges to do my Innerworks. All Innerworks when done, unfolded naturally and effortlessly. Actually, each work was very attractive to me, and I could not easily step out of it. I was working alone with myself, and I didn’t have any external observer to judge me. My edge was to be seen. Hidden, silent, and alone, it was perfectly ok. The edge was met when I had to share my experience. Following, the Innerwork for each figure is presented analytically.

### **Dream figure: Forest**

1. Figure description: “I am the forest. I am dense, I have many tall trees, I have all shades of green, yellow, red, and brown... I am quiet, I know a lot, I whisper I am connected and in an underground world I transfer information, I can hide you, you can rest in the shade of my trees, but also get lost in me because I hide dangers. I whisper... Hear my whisper!”
2. Figure’s body posture, thoughts, feelings: The bodily posture was in an

upright position with the arms raised slightly in front and opened to the side at shoulder height, but from the elbow down they faced down (soft and round) as well as the head.

3. Where in my body do I feel the figure most strongly? The body sensation at the beginning was more intense in the hands, in which there was light movement, had something that looked like expanding (expansion, growth, enlargement). As the movement unfolded it was felt both in the feet touching the ground (roots) and in the hands that were up in the air and open.

4. Sense-atmosphere: Something vast.

5. Earth spot: Universe.

6. Becoming the earth spot: "It looks like the universe is expanding... it can grow very slowly, so much so that you can't see it..."

7. Basic quality / energy: Expansion.

8. Advice: "Look at me, I'm growing up...". When I hear this, I feel like it gives me courage, and I say that 'if you (universe) can, then I can too!'. It's like it gives me an idea how to do it, an inspiration and an exhortation, so I feel the advice from there.

### **Dream figures: Queen & King**

1. Figure description: "I'm a Queen" and "I'm a King". "We are a couple; we rule this land. We are kind, we care and protect, we know, and we decide what is good and what is wrong. If you are hungry, we'll give you food, if you're cold we'll keep you warm. We'll give you shelter; you are safe. You can depend on us".

2. Figure's bodily posture, thoughts, feelings: Body posture was in an upright position like two statues hugged tenderly (one behind the other) who hold a baby in their arms. Family. Something protected, that holds, creates space, something like

being in a circle.

3. More intensely in my body I feel the figure in the heart – embrace with closed crossed arms in front of the chest.
4. Sense-atmosphere: “Home”. Rest.
5. Earth spot: a quiet closed bay, with fair-colored sand and greenery descending to the sea. A haven with blue calm sea, a place to cool off and warm up if you want.
6. Shapeshift – become earth spot: Breathing, rhythm, holds, keeps alive.
7. Basic quality / energy: Care, hug.
8. Advice from there: 'Everything will be fine'. When I hear this, I feel something reassuring inside me, I feel safe and that I can do things from here, in a way 'everything will happen somehow'.

### **Dream figure: Sleeping Beauty**

1. Figure description: “I am the Sleeping Beauty. I’m asleep. On a comfortable and fluffy bed in my chamber, which is on the highest tower of the castle. The view from there is incredible. You can see all of earth’s green that one can imagine. I sleep there. It is very nice and peaceful. I want to be asleep. I long for dreaming dreams. Dreams are amazing, anything can happen, and all is possible. Exciting, calming, magical, adventurous, or even scary and so many more... but you know it is safe because it is a dream. I walk in the dream. As I’m going further, I’m curious, enthusiastic, and ecstatic with whatever I see, in every step, in every corner, on my right, on my left, in front of me, at my back, up or down. I am like a hunting dog now. I sniff the ground as I go. I’m searching for something, but I don’t know what, and I don’t care. Sniffing is the fun. A leaf flies and I follow it playfully. My attention is drawn by every movement. I am following my destructions and flirts. I’m seduced by

anything I see, hear, or sense, clouds, colors, shapes, insects, bird-singing, or the dance of the wind. I dance along. I leave myself to its hands, to be blown away by its powers. Being destructed is in my nature. I feel happy there. Don't tell me to focus. Don't wake me up. Leave me asleep. Oh, do not ever wake me. Go away!"

2. Figure's body posture, thoughts, feelings: Looks like a ballerina, a dancer of modern dance.

3. Where in my body do I feel the figure most strongly? I feel the figure more in my legs.

4. Feel the sense – atmosphere. My legs start to move and the movement spreads all over the body; it looks like dancing, lively, cheerful, modern dance.

5. Sense - atmosphere: Something liberating.

6. Shapeshift – become earth spot: A green meadow with many colors, life, with intense mobility, air, sun, coolness.

7. Basic quality / energy? Freedom.

8. Advice from there: "Live!" When I hear this, I feel something comforting, like taking a big breath after a long time under the water.

### **Dream figure: Evil fairy or a witch**

1. Figure description "I am an evil fairy, a witch... I'm the one who you don't want to meet. I am a shadow hidden in the shadows. I'm your darkest thoughts. I do harm. Run! You'll see me when you are hurt. When all the others turn their back at you. When you are alone, and aren't you always? HA! People are mean, they'll betray you, they'll use and leave you. No one is there for you. Alone, broken, marginalized, thrown away in the margin of the margins! You are not invited to the feast! I'll come and find you when you are underestimated, disregarded, forgotten, and abandoned.

I'll make you seek revenge; I'll make you strong... I'll help you become seen".

2. Figure's body posture, thoughts, feelings: Tall and dark as smoke. The head is slightly up and gazes down and has a smirk on her face. I can hear her laughter and her eldritch scream.
3. Where in my body do I feel the figure most strongly? Inside my head.
4. Feel the sense: Thin like the air, it can go everywhere, infiltrates.
5. The atmosphere is like the wind; sometimes it can blow softly, and others, strongly with furious anger. Yet, some other times you can hardly sense it.
6. Shapeshift – become earth spot. The wind blowing on earth, moves the waves, the branches, etc.
7. Basic quality / energy? Force.
8. Advice from there: "Don't forget yourself!". When I hear this advice, I think that I have to express myself more often, and not hold painful things inside me.

### **Dream figure: Nice fairy**

1. Figure description: "I'm a nice fairy! Hi hi hi anau und vzooooooooom. Bssss... bli, bli yen. Siiii, hhhrrrrrrrr and hmm! I live in sqeeeeeeeeeee and frrrrrrr frrr frou. Hola li lo, ita nan and greee. Irl irl irl ze ze, magic and gold dust...".  
*Translation:* "I'm a nice fairy! I'm here along with you and I have always been. When you need me, you will see me. And then you will know that I will be at your service... I'm good at accompanying you and I'll make your time joyous and fun. I'll support and help you. Together we will make things happen with magic gold dust!"
2. Figure's body posture, thoughts, feelings: the whole body has a rhythmic movement like vertical wave that makes me cheerful. I can also hear a gentle sound of

a mark tree (i.e., set of bar chimes, a percussion instrument). It can move everywhere here, and there, and up, and down.

3. Where in my body do I feel the figure most strongly? In the torso.
4. Feel the sense: Something very pleasant.
5. Atmosphere: Bright, warm sense, fresh air on my face.
6. Shapeshift – become earth spot: blue sky, sunshine, a green field, with colorful flowers, blooming trees, birds singing, water flowing in a stream, butterflies and bees fly, there is color, sounds and movement everywhere. Full of life.
7. Basic quality / energy? Activation, enthusiasm.
8. Advice from there: “Feel and follow life!”. When I hear this, it makes me happy, I feel alive, curious, interested.

### **Dream figure: Prince**

1. Figure description: “I’m a prince. I have no palace nor a horse; I only have this sword. As I travel, I come across obstacles, but with my sword I open the way. I don’t think a lot, I’m impulsive, I make mistakes, I fight, I find solutions, I adapt, and I rest under the stars. I don’t know much; I don’t have answers. You have to find out for yourself. I’m not only what you see. Don’t just look at me, do something! Look with your heart because eyes cannot always see the truth. Act!”
2. Figure’s body posture, thoughts, feelings: A fighter, ready for action, my hand is on my sword, ready to grab it and fight. I’m a fencer who goes forward.
3. Where in my body do I feel the figure most strongly? I feel that my legs are strong that run fast with pace, and also my arms are strong that fight with a sword and keep balance.
4. Feel the sense: A smell of burnt wood and wet soil after the rain.



5. Atmosphere: I had an image of a fencer who runs all around Earth. As I look at this image, it zooms out and the round earth becomes smaller under the feet of the figure like a ball.
6. Shapeshift – become earth spot: I became the earth that on my surface, a lot were going on (wars, fire, earthquakes, cities, mountains, battlefields, people, landscapes) and changed like seasons as it went round.
7. Basic quality / energy? Courage taking risks.
8. Advice from there: “Don’t give up! Fight!”. When I hear this, it feels my heart with hope and courage. I feel brave and strong.

**Dream figure: Castle**

1. Figure description: “I’m the castle. I’m strong and steady. I’m made of stone and wood. Human hands made me. I have stood here tall through centuries. My chambers have hosted many souls... Inhabit me, create your own space. Be my guest! Your body is your castle, many selves live in you. You have a whole world inside you. You are all. Within you there is no one else except yourself. You are all the people that you’ve met. They are all parts of you. You are yourself”.
2. Figure’s body posture, thoughts, feelings: The body posture was like the *Vitruvian Man* by Leonardo da Vinci. The figure is known for the two superimposed positions with his arms and legs apart and simultaneously inscribed in a circle and square. My thoughts were that I had a stable structure and I felt calm and silent.
3. Where in my body do I feel the figure most strongly? In the entire body, especially from the neck and down. The body is stable, powerful, not easily pushed, and provides resistance.
4. Feel the sense: I can feel the casing, the exterior, and the space inside. A

protective container that holds its content.

5. Atmosphere → Feels like the membrane surrounding a cell that separates the cell from its external environment. The membrane provides protection for the cell and a fixed environment inside it. It transports nutrients into the cell and toxic substances out of the cell.

6. Shapeshift – become earth spot: It is a slope of a mountain with an impressive view in front. On this slope, there is a building, like a castle, that you can hardly distinguish because it is embedded in the landscape. It is built with respect to nature and becomes one with it, you do not differentiate it.

7. Basic quality / energy? Allows the flow in and out. Permeability.

8. Advice from there: “Breath in, breath out!” When I hear this advice, I feel something soothing, simple, and essential.

## **Conclusion**

In this chapter, I presented the fairytale that I wrote driven by the classical story of the ‘Sleeping Beauty’. I explained that the process through which this tale was written was Innerwork. Due to its special meaning to me the fairytale was a portal to reach unknown material for myself that helped me to understand my process in my journey to self-awareness. Using Process Work, I explored my experience of the fairytale, and I defined the chosen characters in my story. My descriptions of the figures were subjective, and I mentioned that each person might have totally different reactions to every character. I also shared openly that the little heroine is my primary identity who tries to explore her secondary process. Through each figure, an aspect that I needed to bring into awareness and become one whole was revealed.

I used Innerwork as a tool to meet with each fairytale figure and I described the Innerwork exercise along with its steps that I designed. Finally, I talked about the Innerwork I did on each figure. I noted that the procedure of working on the characters, Innerwork, and writing the plot, went effortlessly and with great interest and enjoyment. My edges appeared prior to that phase, i.e., the beginning of the project and later, towards the end that I was about to complete the work and share it with the world.



## CONCLUSION

In this contextual essay I presented my process of conceiving the idea and starting the work. I discussed my initial motivation, how I chose the fairytale of ‘Sleeping Beauty’ and the flirts I picked up in order to start. The process of completing this project was very long and spread over four years. The procedure, which was full of inner and outer obstacles, was described. The main inner obstacles were my edges to start and complete the project and to expose myself publicly, to an unknown audience. My inner critic was strong and could not easily let me believe in me and in being seen. Through the work I made space and came in touch with my other powers as well, and I could face my inner critic. Apart from my inner obstacles, there have also been several outer issues that influenced me deeply and prolonged the completion of my work. In these four years major world issues arose that traumatized humanity. The continuation and the deepening of the economic crisis in my country, migration crisis, the pandemic of Covid-19, problems due to climate change, catastrophic fires and heavy snowfalls in my city, the war in Ukraine, energy crisis, major catastrophic events such as an earthquake in neighbor country, a national tragedy from a train crush, etc. My soul was suffering, I was mourning, and I wasn’t in the right mood to work on my project, which was related to positive things and self-growth. Doing this final project seemed like a ‘privilege’ at certain points that caused me feelings of disrespect, shame, and guilt. I had to stop many times, work on these feelings, and then proceed.

The present project represents my own personal journey up to the life stage that I found myself at when conducted. It is a journey to self-awareness. The purpose of the project was to explore my experiences when I ‘met’ certain fairytale characters

from the ‘Sleeping Beauty’ and to develop a deeper understanding of myself. My project set out to explore the following: i) to discover what each fairytale character means to me and how I can gain awareness of it, ii) to utilize fairytale characters as a tool of understanding the self, and iii) to raise questions for reflection in terms of further research and practice on the field. My rationale represented my need to combine and synthesize all my different parts that form who I am and become one whole.

I believe in the transformative power of fairytales, and I portrayed the role of fairytales throughout history in central-western Europe and I focused on the historical reference of the ‘Sleeping Beauty’. My audience apart from the Process Work community might be psychologists, therapists, and people who are interested in fairytales, creative processes, and personal development. My project’s greatest limitation is subjectivity but can be undertaken and explored by future studies. I wish to contribute to the field the idea of using fairytale characters as a tool to understand oneself, offer another way of working with people on their personal development, and familiarize Process Work theory to new audiences, since some key concepts were introduced in the paper.

My work is a creative project with a contextual essay. Driven by the classic fairytale ‘The Sleeping Beauty’, I created my own story and illustrated a handmade book. First, I tried to see which characters of the fairy tale have a meaning for me. As a tool to track my process, express my thoughts, and emotions, I used Innerwork and met each figure. I became each one of them, and then I included the message from each figure in the story I wrote. The completion of the project meant a lot to me. First, it brought me in front of one of my biggest edges to expose myself publicly. To become seen. While some parts were done faster and more effortlessly than others,

the completion took time. I found it very difficult to make the last few corrections and include comments. I was fooling myself that as long as I was postponing finishing the project, that time of 'judgment' and critique would never come. I thought that this way I would be safe because no one would know me. I would not be criticized for anything and wouldn't face tensions that I would not be able to endure. I was right on my edge. I stayed there for six months.

During the process of preparing and writing my project I understood myself better. I paid attention to the subtle impulses inside me and felt their atmospheres. By doing so, I could step out of my ordinary self, my rational mind became quiet, and I was able to listen and feel all the less known parts. I realized, without inner criticism, that when I undertake something that pressures me, I need long periods of 'sleep'/pauses/idleness. This 'silence' helps me to gather all my forces to start again. It is very similar to this very short pause that the airplane makes before take-off. And then after that pause it speeds up, takes off and flies. This project took a long time to be completed and 'fly', analogous to the many years of sleep in the 'Sleeping Beauty'. It included long pauses of inaction that seemed to be necessary for me and my process. I learned and accepted myself, respected my rhythms and made peace with my procrastination.

Through this procedure I gained the realization that everything happens for a reason. I integrated my understandings from the work I did into my life. By remembering who I am and by asking the question '*might I be like you?*' I am more fluid in everyday life. Now whenever I have strong feelings either negative or positive, I can easily remember the sensation of each fairytale character and identify with them. One day I might feel closer to the evil fairy, one other day closer to the prince, and so on. Or I can even change moods in the same day several times.

Whatever there is, I accept it, I embrace it, I am true to myself, and I act from there. This brings peace not only inside me but to others as well because I relate to them in an authentic way. When I do so, I am happier.

At the end of my story, the little girl wakes up when she reaches the essence level and deeply understands that she is all the figures that she has met in her dream. All their qualities are dissolved into oneness, and the girl non-cognitively knows that she is whole. All the marginalized selves, energies and experiences are undivided. In that level the little heroine when meeting with each dream figure, understands herself and feels one. Figures' energies do not feel strange, unusual, hostile, or different but part of herself and the entire field that they create together. Only then will she become fluid; when she is able to play along with all her parts, she will awaken. And this is the beauty, which lies within us; we are more than one thing and when we bring all our parts, the beauty in us awakens.



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## APPENDIX

Following, the original text of the fairytale Sleeping Beauty from the Brothers Grimm, retold by Trina Schart Hyman (1977) is written.

### **“The Sleeping Beauty”**

A long time ago there lived a King and a Queen who had no children, and this grieved them more than can be imagined. Every day they wished, ‘If only we had a child,’ but the days passed, and they remained childless.

However, one day as the Queen was bathing in a forest pool, a little green frog came out of the water and said to her, ‘Your dearest wish shall soon be fulfilled. Before a year has passed you shall bring a daughter into the world.’ The Queen went home and told her husband what had happened, and sure enough, the frog’s words came true.

The Queen gave birth to a little girl who was so very beautiful that the King could not contain himself for joy and so he prepared a great feast. He invited all his friends, relatives, and noble acquaintances, and also the fairy women, so that they might be kindly disposed towards the child. Unfortunately, there were thirteen of these fairies in the kingdom, and the King owned only twelve golden plates. He was ashamed and afraid to ask one of them to dine from a silver plate. Therefore, the oldest and most difficult of the fairies was not invited, and the King was secretly glad of an excuse to exclude her from the company.

The birthday feast was held with great splendor and merriment, and when it finally came to an end, each fairy presented the new baby with a magic gift. One gave her virtue, and other grace, a third wisdom, and so on—everything in the world

that the child could possibly wish for.

When eleven of the fairies had said their say, the castle door suddenly flew open, and the thirteenth fairy strode angrily into the room, leaving a dreadful silence in her wake. Her old heart was full of rage and malice, and she wanted to avenge herself for not having been invited to the feast.

She greeted no one and did not even glance at the company as she called out in a loud voice, 'My curse upon the Princess! She shall prick herself with a distaff when she is fifteen years old, and then she shall fall down dead.' And without another word, she turned on her heel and left the hall.

Everyone at the feast was terror-stricken and full of remorse, but the twelfth and youngest fairy, who had not given her wish, stepped forward. 'Because of your discourtesy to a fairy woman,' she said to the King, 'I cannot change the curse, but I can soften it a bit. So, your daughter will not die, but instead she shall fall into a deep sleep which will last for a hundred years.'

"The poor King became sick with grief and worry. To guard his dear child from this misfortune, he sent out a command at once that all of the spinning wheels in the kingdom should be brought to the castle, and there they were burnt in a great fire. Anyone in the kingdom who kept a distaff faced the pain of death.

After seven years had passed the King gradually forgot about the dreadful curse and was finally content. As time went on, all the wishes of the fairies came true. The Princess grew up so gracious, merry, beautiful, and kind that everyone who knew her could not help but love her. And because she was mischievous and clever as well, she was called Briar Rose.

Now it happened that on the very day when Briar Rose was fifteen years old, the King and Queen had to be away from home, and the Princess was left alone for



the day to amuse herself. So, she wandered about, all over the whole castle, looking at forgotten rooms and dusty halls just as she pleased.

At last, she came to a strange old tower that she had never seen before. She climbed the narrow staircase, until she became quite dizzy, and finally reached a little wooden door. A rusty key was stuck in the lock, and when she tried to turn it, the door opened swiftly and silently. In the tiny room sat a toothless old woman, who was busily spinning a pile of flax on an ancient spinning wheel.

‘Good day, old lady’, said the Princess politely, ‘What are you doing?’

‘I am spinning,’ said the old woman. ‘Come in, my child,’ and she smiled and nodded her head. The flax threw dusty golden motes into the air, and a silver thread seemed to grow from the distaff.

‘Oh, what is that thing that whirls around so merrily?’ asked the Princess. ‘How nice it looks! May I try it, please?’

But as soon as she touched the distaff, she pricked her thumb with it, and the curse was fulfilled. The instant that she saw the drop of blood on her thumb, Briar Rose fell down upon a little bed that was in the room and lay as still as death. And the old fairy’s enchantment was too strong that, even the Princess fell, a deep sleep began to spread over the whole castle.

The King and Queen, who had just come home and stepped into the hall, fell fast asleep, and all their knights and ladies slept with them. The horses and their grooms went to sleep in the stable, the dogs and chickens fell asleep in the courtyard, and the doves tucked their heads under their wings. The flies on the wall stopped crawling; the fire on the hearth died down to a whisper, and even the roast meat stopped crackling. The cook went to sleep, and the kitchen maid laid her head upon her arm. The wind dropped, and not a leaf stirred on the trees. All was silent and still

as death.

The sky gathered up the seasons, and time went on. Gradually over the years, a hedge of thorny briar-roses grew round about the King's castle. Every year it grew higher, and the brambles and weeds grew stronger and thicker, until at last a great forest of stems and thorns surrounded the entire place. Nothing could be seen of it except a few ragged threads of the flags hanging from the roof.

But a legend grew up in the land about the lovely Princess who lay sleeping somewhere in an enchanted castle. From time-to-time brave young men came and tried to force a way through the briar hedge, but they could never find the Princess. They came with valiant dreams and hearts full of fire, but the thorns, like angry hands, held them fast and the young men remained caught in them and could not free themselves, and so they died a terrible death.

After many, many years a King's son came riding from a neighboring country. One summer evening he stopped by the side of the road and shared his supper with an old man, who told him the story of the castle, which stood behind the briar hedge. He heard all about the beautiful maiden who had been asleep for a hundred years, and also about the forgotten King and Queen, and of all their sleeping courtiers. The Prince remembered the old story from his childhood tales and he also remembered how, over the years, many brave men had come and fought to pierce through the terrible thorns, and had died a long, lonely death. He remembered how the Princess Briar Rose had come to him in his dreams and held out her hand. It was a childhood tale and a youthful dream, so the young Prince smiled and said, 'Old man, I am not afraid. I would be happy to die for a chance to look upon the sleeping beauty.' The old man said everything he could think of to discourage him, but the Prince only laughed at all the gloomy words, and finally he rode away towards the

castle.

And now, the hundred years were at an end. The day had come when Briar Rose was to wake up again. When the King's son approached the thorny hedge, it was covered with hundreds of beautiful flowers. They made way for him of their own accord and let him pass unharmed, but then closed up again into a thorny hedge behind him. As he rode into the courtyard, he saw the hounds lying fast asleep, and in the stable nearby he saw the horses and their grooms, all sleeping. On the rooftops sat the doves with their heads tucked under their wings, and the flies were clustered like a crust all over the walls.

There was a terrible silence everywhere, and when he went into the castle, he needed all his courage to go on, for the musty smell of sleep was over everything. In the great hall, near their thrones, lay the King and Queen, with their knights and ladies sleeping all about them, as still as death. In the kitchen, there was the snoring cook and the kitchen maid with her head on the table. He went on farther, passing through forgotten rooms and dusty halls. His footsteps echoed through the silence, and it was all so still that he could hear his own heart beating.

At last, he came to a ruined tower, and he climbed the narrow staircase and pushed open the door to the little room where Briar Rose was sleeping. There she lay, amidst the dust and the cobwebs, looking so shining and beautiful and merry that he could not believe what he saw. His heart was so full of love that he knelt down beside her and gave her a kiss. As soon as he touched her, the spell was broken; Briar Rose opened her eyes and looked wonderingly at him.

After a little while, they went down from the tower together, hand in hand. Where one drop of blood drains a castle of life, so one kiss can bring it alive again. Then the King and Queen woke up, and so did all their knights and ladies, and

everyone looked at each other with astonishment in their sleepy eyes. The horses in the stable stood up and shook themselves, and the grooms scratched their heads and stretched their legs. The hounds began to leap about, barking at nothing and wagging their tails. The rooster called a belated and mighty crow to his hens, and the doves on the roof lifted their heads from under their wings, looked surprised, and flew off into the fields. The flies on the wall began to crawl again, and the fire crackled up to roast the meat. The cook and the kitchen maid blinked their eyes and went back to their work, and even the very stones of the palace slowly began to breathe again.

After a few days the wedding of the Prince and Briar Rose was celebrated with great feasting and splendor, and as they had waited so long for their happiness, you may be sure that they lived in peace and joy until they died.