

## **The encounter of soul and body by means of breath in analytic body work**

**Lisa Malin (ÖGAP, Vienna/Feldkirch, Austria)**

In the break-out session, I would like to expand the breathing space through movement and promote physical permeability, for example, by releasing body tensions. By observing the breath that comes from the unconscious and by awareness on the body, the breath becomes conscious and can deepen. This changes the breathing rhythm. A developed breath connects us with our depth, with our own being and allows us to access our creativity and expression.

*"We can hardly be surprised if this leads to a rediscovery of the body after its long subjection to the spirit"* (CW 10, par. 195). The body is the mirror of the soul and by means of the body, the soul can realize itself. Herta Grun states that the creative force between these two poles, i.e. body and soul, is breathing. (Grun, 2013, p. 72) Becoming conscious of this deep inward force, getting a feeling for it and working with it, creates a new awareness. Breathing is initially a vegetative process. Through perception, the breath shows itself more and more as the connecting thread between the unconscious and the conscious. This is not a technique but the realization of the individual's breath and requires an analytical approach as well.

The impulse from within should not be interfered with. Its understanding unfolds slowly, in the polarity of inhalation and exhalation, of intake and release, just like the coming and going of the tides. This manifests itself in the movement of breath that expands the breathing space, increases physical permeability, and improves the quality of the voice. Just observe the breath and let it have its effect on your awareness before it gets influenced by the will/ego. In this process it is very important to become aware of your own experience.

This breathing therapy was founded by Cornelis Veening, a singer. He completed a Jungian analysis and integrated analytic psychology into the education of the breathing therapists. There was a personal connection between C.G. Jung and Cornelis Veening. They met at the first Eranos meeting in 1933. Lucy Heyer-Grote, was in training analysis with C.G. Jung, who asked her in 1931 to introduce this breath work in his circles. She also presented her work at the 4<sup>th</sup> Lindau Psychotherapy Days. Aniela Jaffé supported Cornelis Veening in the further training of breathing therapists. Some of them completed a training analysis with her in Zurich.

## **Reflections - Comparisons**

In Vienna we have a wonderful big and especially high room, which is good, as there are 90 participants. The atmosphere is lively. People from many countries take part. We sit or stand in a circle. First we stretch and then each person goes into feeling the body and observing their own individual breath, without deliberately influencing it or shaping it according to ideal images, which requires a longer process. Some report what they feel or describe their breath. This is followed by movements that are repeated for a certain time. They are very simple, initially with the emphasis on grounding and promoting liveliness. We do not practice the breath, but after a sequence of movements each person goes back to feeling and perceiving. A few participants from the group then give feedback and describe what arises in them. Further exercises support the opening and development of the breathing spaces. Each person goes through an individual development process and describes it.

The breath is an embodiment or expression of the inside, i.e. psyche / soul. So the breath cannot simply be changed. By working and perceiving, consciousness changes and this also changes the breath. What the body gives us, we can rely on, not on what we would like to have.

## Voice is breath

Since the participants already show a flow of breath, the voice can also be activated. Individual movements are accompanied by voice (vowels and consonants). It is important that the voice comes from the depths and does not stress the throat. The sound, which is created in the group, is so carrying that it becomes a focus of this workshop. Now movements are used to promote the breathing space and to support the bodily permeability. These exercises can be accompanied by voice or not.

After each exercise there is space for the tracing and whoever wants to has the opportunity to report about their experiences. Subsequently, movements are used to support the upright. Then the emphasis is put on connecting the breathing spaces.

When the breathing spaces connect, they promote the feeling of 'being whole'. This arises from a polarity. Jung speaks of the dichotomy that is the prerequisite for balance. Here, it is the breath that contains a dichotomy. The inhalation and the exhalation - the accepting and releasing. The one side conditions the other - the one side is the condition for the other. Here I would like to introduce a parallel to the mandala with the words of Jung (according to Jaffé):

*Only gradually did I discover what the mandala really is: 'Formation, transformation, Eternal Mind's eternal recreation'. And that is the self, the wholeness of the personality, which if all goes well is harmonious, but which cannot tolerate self-deception. [...] In them I saw the self — that's, my whole being — actively at work. [...] I had the distinct feeling that they were something central, and in time I acquired through them a living conception of the self. [...] From my own experience, I knew by now that I could not presume to choose a goal which would seem trustworthy to me. [...] It had been proved to me that I had to abandon the idea of the superordinate position of the ego. (MDR, p. 187 - 188)*

Jung also says: *"The symbols of the self arise from the depths of the body" (CW 9/I, par. 291).*

The constellation of inhalation and exhalation or the pause in breathing changes again and again in relation to each other, thus also changing the rhythm of breathing. The breath has a language, but it takes a longer time of observation to get closer to its meaning.

Here it is important to approach the process with an analytic approach. That is why Jung's teaching is the psychological basis in this breathing work. The breath here is like the 'Negredo', as Jung calls it, which is present in its originality, but has not yet gone through the transformation process of alchemy and has not yet become gold. The 'Negredo' slowly emerges in a consciousness and must not be manipulated.

If a certain energetic potential is already present, so that an access to depth and originality is possible, one can go from the breath, Jung calls it 'Surrogat', into the creation. The breath transports elements from the unconscious that want to be formed in movement and voice. During this shaping process an intensive experience takes place. Being creative connects us with our origin, allows us to manifest our inner self, realizes us and gives us identity.

Now that the access of the individual group participants to the energetic has been opened, it is about a presence in the breath and perception of inner impulses. These are then translated into movement, voice and expression. The breath is the carrier and impulse generator. Every single person goes through the body into its creation and gestalt. This brings stimulation of the soul and a realization of the breath. Afterwards, there is again a tracing and individuals report 'from their experiences', Cornelis Veening writes impressively about this process of experiencing:

*Um Botschaften aus den Tiefenschichten des Leibes zu empfangen, braucht es einen inneren Sinn, der die Ebenen durchschreiten und ihren vielgestaltigen Ausdruck vermitteln kann. Er lässt sich in etwa mit der transzendenten Funktion vergleichen. Im Zusammenspiel von bewusster und unbewusster Wahrnehmung verändert sich die Fähigkeit des Spürens. Sie wird zur sinnlichen Präsenz im Augenblick. In ihr können sich Ich und Selbst nah berühren. Die Einwirkung geschieht unmittelbar. Erst im Bewusstwerden differenziert sie sich in Empfindungen und Intuitionen. Gedanken und Gefühle tauchen auf. Die Arbeit an der Integration beginnt. Dabei wird die Sprache zur Vermittlerin. Wenn es gelingt, nicht über das Erlebte, sondern aus dem Erlebten heraus zu sprechen, bleibt die Sprache dicht an den Toren zum Unbewussten und kann – wie die Sprache in den Träumen – archetypisches Wissen durchlassen. (Halstenbach, 2004, p. 70 – 71)*

[ LM,Transl.: In order to receive messages from the deep layers of the body, an inner sense is needed that can cross the planes and convey their manifold expressions. It can be roughly compared to the transcendental function. In the interplay of conscious and unconscious

perception, the ability to sense changes. It becomes a sensual presence in the moment. In it, the self and I can touch each other closely. The effect is immediate. Only in becoming conscious does it differentiate itself into sensations and intuitions. Thoughts and feelings emerge. The work on integration begins. Language becomes the mediator. If it is possible to speak not about what has been experienced, but from what has been experienced, language remains close to the gates to the unconscious and can - like language in dreams - let archetypal knowledge through.]

Towards the end of the workshop, the group goes into a free sound of the voice, which is beautiful, spreads over us like a dome and also touches us in our resonance.

## Feedback

In addition I would like to add a feedback from Anna from Georgia on 16. 9. 2019 regarding the workshop:

*"Dear Lisa,*

*I am Anna Tsinadze, the router from GAAP (Georgian developing group of Analytical Psychology). I have attended on your break-out session about the Breath therapy (Vienna Congress 31.08.19).*

*First of all, I would thank you for this amazing experience, which I wanted to share with you. If You remember, the session started in the afternoon after lunch-time. I was feeling sleepy and fatigued also because I did not get enough sleep the previous night. I followed all your instructions and observed my bodily sensations. At first sight the exercises were pretty simple, but the effect exceeded all expectations: after the session I went to the lavatory and as I looked in the mirror, I was shocked. My face was glowed, the eyes were relaxed and shone and there was no trace of fatigue. And I was full of energy. The miracle :)*

*[...] The Kindest wishes from Georgia Anna Tsinadze"*

The miracle points to the strong transformative power of the breath.

It is touching that there were so many beautiful encounters at the end of the course, reflecting the joy of working together.

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