

The hindrance of holding a raw egg¹: storytelling and the liminal space

Iris Curteis

The aim of my creative research is, as far as possible in written form, to show how the creative process of oral storytelling can engage and mobilise individuals and communities towards positive social change by enabling questions of social responsibility through arts practice. The intention of this paper is to argue for the *efficacy of the arts*, particularly in relation to the creation of liminal space, as:

Art enables us to develop an enriched imaginary, to think differently about our human situation; it can work against ‘immaculate origins and unnegotiable destinies’ to create sustainable myths which depict how identities form through social and personal relations that are ‘actively invented’, and thence such myths enable us to relate in new ways to ‘degraded environments’ and ‘displaced others’. By displaying the complexity of the human situation, art performs its role ‘in the ethical project of *becoming* (collectively and individually) *oneself in a particular place*.²

The act of telling and listening to a story fulfils an intrinsic human need in increasingly complex and mediated societies. Storytelling allows creative interaction in a time–space continuum, and by doing so forms community without establishing proscriptive structures. When I run storytelling workshops my key focus is to provide an experience of traditional storytelling: a story told from mouth to ear, a living malleable thing, woven into the fabric of the air breathed by those who share the tale.

By following the storytelling with a conversation – as described below – the audience and I together build an awareness of individual points of view, and an experience of communal cohesion based on respect and imagination. When those engaged in conversation engage in something greater than the sum of their parts, conversation becomes art, as we create new possibilities beyond our personal limitations.

Handing out raw eggs

The women in the traditional story *Fitcher's bird* are given a raw egg to 'hold and keep' at all times. To aid workshop participants in their own experience of the circumstances the characters find themselves in, I place an intact raw egg in the hand of each. Holding the egg impacts on how we do things, how we move and how we think. Simple but necessary things, like using a knife and fork, or using the toilet, become complicated while holding the egg. Its fragility gradually seizes control, not only of our physical mobility, but also of our creativity—creativity becomes inhibited because part of our consciousness has to remain with the egg in our hand. The fluidity of our thoughts is interrupted by intrusion: concern for the egg. It is also a constant reminder of the authority of the person who gave it to us to hold and keep: even though they may be far away, they have an impact on the quality of our life. The hindrance of holding a raw egg inhibits our freedom, it disables us and makes us less capable than we are, or could be, and, as we come to understand the story: we recognise that the egg is a tool of surveillance, a means of 'remote control'. I encourage workshop participants to experiment: to carry the egg around, if possible over a period of days, and to record their thoughts. The results are revealing.

As I hand out the eggs I begin to tell *Fitcher's bird*. The story is comparable to *The robber bride*, *Blue beard*, *The tiger bride*, *Mr Fox* and many others found in every culture in various forms. It goes as follows:

Under the earth I go,
On an oak leaf I stand,
I ride the filly that was ne'er foaled
I carry the dead in my hand.³

Once upon a time there was Fitcher, and Fitcher is a master of the darkest arts—he only needs to touch the hand of a girl and she jumps into the long basket he carries on his back, never to be seen again. Disguised as a beggar, he appears weak and in need of alms. So he comes to the house of a man who has three beautiful daughters. He comes when the eldest is alone. Feeble-looking, starved and bedraggled, he begs for a morsel of food. The girl fetches some bread and milk, but as she offers it, he clasps her hand and, bereft of her senses, she leaps into the basket.

With long strong strides he carries her away to his house deep in a dark forest. Here he no longer appears as a beggar but reveals himself as a potent magician. He tells the terrified girl he will be generous; she will have whatever her heart desires, and he gives her the keys to all the doors in his vast household. He places his wealth at her disposal; she has permission to look into every chest and closet, to open all. All but one: the door the smallest of keys unlocks. He forbids her to open it under penalty of death and so saying places into her other hand an egg, unmarked and whole: 'You must carry this with you at all times, for if any harm should come to it great misfortune would befall you'.

She promises to do everything as he asks. Fitcher tells her he must leave for a time.

The girl is left behind, held in a cage of her own fear, hardly daring to move; but soon she decides she must make the best of her circumstances. She explores the house, opening the doors one after another. Each room contains treasures beyond measure: gold, silver, precious gems, spices, silks and damasks, furniture wrought of the rarest of timbers ... Her path leads her to the door the smallest of keys unlocks. She resists, but curiosity takes hold, winding its tendrils around her skirt hems, tugging at her senses. Finally she relents, deciding she will not enter the room, just unlock the door and open it a crack, a nail paring, a slit as narrow as the sickle of a new moon, so she can peer inside. But as soon as she inserts the key it turns in the lock, the door springs wide and she is drawn inside.

A large, bloody basin stands in the centre of the room wherein lay the hacked and hewn bodies of many dead girls. Close by is a large chopping block; an axe lies glistening upon it. So terrified is she that she near faints and the egg slips from her hand to land in the midst of the basin. The poor girl thinks her life is forfeit if she does not reach into the blood and gore and pluck the egg out. Quickly she seizes it and runs to wash off the blood, but to no avail, for the bloody marks always reappear. She wipes and she scrubs, but she can't get rid of the stain.

Soon enough, Fitcher returns. He demands the keys and takes them from her trembling hand, and then he demands to see the egg. The girl falls to her knees begging for mercy, but Fitcher seizes her by the hair and drags her to the bloody chamber, saying: 'Lady whence you went against my will, I'll take you now against your own'. He pins her head to the block and hews it off. He hacks her body to pieces and throws them on to the pile. Once his handiwork is done he makes himself ready to fetch the second sister, and her fate is no better than that of the first.

Not long and he fetches the youngest. But she is of a different character. She too is given the keys and forbidden to open the door the smallest of keys unlocks. Then she is given the egg to keep with her at all times, and again the master of the dark arts leaves. The youngest takes the egg and places it where it will be safe. She takes the keys and unlocks all the doors; hesitating not a moment as she come to the forbidden chamber, she inserts the key and turns it in the lock. She too finds the hacked and hewn bodies and recognises her sisters. She weeps and she mourns and takes their limbs and lays them out as they were in life. She draws water from a spring and washes them, and both return to the living.

The sisters embrace and the youngest hatches a plan; she hides the girls in a closet and tells them she will come for them and see them home, but as soon as they are safe they must send her help. The sorcerer returns, bellowing for his keys; the youngest hands them to him with a smile. He demands to see the egg, and she places it in his hand. It is unblemished.

Convinced that she is completely obedient to his will, he asks her to marry him. She consents on one condition: he must take a basket of gold back to her father's house—he must carry it himself and not stop to rest or tarry upon the way and return without delay. She, in the meantime, will invite the guests and prepare the wedding feast. Fitcher agrees; the youngest runs to the closet and bids her sisters to climb into the long basket. As she covers them with gold she tells them her plan. She calls the sorcerer and tells him she will watch from the turret window to make sure he keeps his word. He heaves the basket onto his back and sets off.

It is a hot day, the basket is heavy, the straps cut into his shoulders. The sorcerer stops in the shade of a great tree. The oldest cries out: 'I see you from my turret window; be on your way'. The sorcerer, thinking it is his bride calling, trudges onward and is soon plagued by a great thirst. He comes to a stream and stops to set the basket down and drink. The second sister calls out: 'I see you from my turret window; be on your way'. The sorcerer, again thinking it is his bride calling, trudges onward. As soon as he sets the basket down by the father's cottage, he hurries back.

Meanwhile, the youngest cleans the house from the bottom up, lays the feast and prepares the cup, and invites all the sorcerer's evil ilk. From the bloody chamber she takes a skull, adorns it with jewels, and veils it with silk. She sets it in the turret window for all to see. Quickly now she strips off her clothing, dives into a vat of honey, and slitting an eiderdown rolls in the feathers until she looks like a wondrous bird. So disguised, she leaves the house and turns homeward. Soon she encounters the wedding guests.

'Fitcher's bird from whence comest thou?'

'From yonder house there over the brow'.

'And where may the young bride be?'

'She has cleaned the house from the bottom up,

She has laid the table and prepared the cup,

Look up and you shall see

Her smiling a greeting and waiting for thee'.

The guests bow to the skull, thinking it is the bride, and continue into the house.

Soon after, the youngest meets Fitcher himself, he too addresses her:

'Fitcher's bird from whence comest thou?'

'From yonder house there over the brow'.

'And where may the young bride be?'

'She has cleaned the house from the bottom up,

She has laid the table and prepared the cup,

Look up and you shall see

Her smiling a greeting and waiting for thee'.

Foiled, he too salutes the skull as his bride to be, and hurries toward the house.

In the meantime the sisters have raised the alarm and called together their kith and kin and made their way to the house of the sorcerer. As soon as they see the youngest is safe and that the sorcerer and his ilk are in the house, they stop all the doors and block all the windows and set it ablaze. Embers cool and smoke is carried on the wind. In time the sisters marry men of their own choosing, put the gold to good use and live happily until their days' ending.

Conversation

The root of the word conversation lies in the Latin *conversationem*: to live with, to keep company with; it literally it means *to turn about with*. As such it also – perhaps more by implication – means to share a direction with others and, in an extended sense, refers to the manner of conducting oneself in the world – which paths we share and with whom; which paths we travel alone. In the following section, I will provide examples of some points or questions raised during these after-story conversations.

Comments are often made on the apparent lack of fertility of the egg. It does not 'hatch' nor does it seem to contain magical powers as such. It never takes long before someone states that the purpose of the egg is surveillance: the egg, by falling into the gore and remaining stained with the blood of other victims, reveals that the holder was disobedient and entered the forbidden chamber. A thought that usually connects itself here is: the egg has no power per se, as once the youngest decides to place it away safely, she is free: the egg cannot force her to hold it. For workshop participants, this realisation usually leads to the recognition that herein lies the 'key to freedom'.

A further reoccurring point of conversation is the correlation between the image of the egg and the image of the bird: while the egg is part of the entrapment, the bird is part of the liberation as, by taking on the image of a bird, the youngest escapes. Questions may arise again here about 'hatching': whether she 'hatched', in some way or other, out of the egg – in the sense of a profound maturation, emotionally and spiritually – and thereby overcame the odds in a terrifying and dangerous situation.

The strange phenomenon of receiving 'a key' with a prohibition attached (not to use it under penalty of death) leads to similar reflections on human society and human relationships: questions of knowledge and power, as well as of knowledge and self-empowerment. The gift of a key is useless without the freedom or ability to use it. The key too, in its own way, becomes an inhibition and occupies our consciousness, as does the egg. However, the demand *not to use the key* stands in contrast to being mindful of the egg at all times – the only way not to use the key would be to forget its existence and thereby avoid the temptation to use it. This 'forgetting' would mean voluntarily relinquishing comprehension of and insight into the nature of 'the bloody chamber' and the 'master of the dark arts'. In conversation, participants readily agree that there is no safety in not knowing danger,

however frightening this knowledge may be. The solution is not to *forget* the key, but to separate it from the demand to carry the egg at all times, and to then use the key. Once this riddle is solved (in solving it participants identify with the youngest in the story), the power to re-member is also obtained, as played out in the image of the youngest reassembling and cleansing the dismembered bodies of her sisters.

The imagery of dismemberment compels us to ask: Why is death not enough? Why must the bodies be mutilated? Or if the story is internalised, what lives within our emotions and thoughts that hacks and hews us to pieces? What inner resource do we have that is capable of re-membering – of putting back together again that which has been, in this case, brutally disconnected – and then, of dealing with oppression?

Participants also take note of the dark humour, not immediately obvious, but nevertheless contained within the story. For example, the wedding guests and the sorcerer greet the grinning skull as the bride – foreshadowing a wedding with death. Further, one moment the sorcerer thinks the youngest is completely obedient to his will, the next moment he must do all she asks and is harried along on his way by what he believes is the voice of his bride-to-be.

Finally there is the community as witness, the community as protector. The last deed of overcoming evil – finding the youngest safe, stopping the doors and blocking the windows, and setting the house ablaze – is a communal task. This imagery often raises questions ranging from issues of social responsibility and justice or even capital punishment, to effectively dealing with human predators externally and emotional ‘predators’ internally.

Not all questions developed during a workshop are listed above or answered within the session, nor is the unfolding dynamic within the conversation adequately represented, but what may have become apparent is the human engagement which takes place between people who are usually complete strangers, may vary in age and often have different cultural backgrounds. They are nevertheless willing to pose, and capable of grappling with, existential questions in an emotionally engaged and creative manner. The events so debated are unfolding in a story; therefore, according to conventional opinion, are not *real*. Why then do these imagined events suddenly matter enough to engage people in heated, passionate, and deeply insightful conversation?

Storytelling and the liminal space

Story can express what is integral to human experience, and comprehensive truths common to all humanity. In this sense, storytelling can overcome separation – particularly emotional separation that may be caused by cultural, social, gender, class, ethnic, familial, religious and national differences. Folktales globalise our feelings, at least for the duration of our engagement with the story.

Author of *The daemon in the wood: a study of oral narrative patterns*, David Bynum, states:

I know the chief use or function of fabulous narrative traditions everywhere is to make people adaptable in their minds, to enlarge the scope of their mental lives beyond the confines of their actual experience socially, physically, and in every other way. I am so far persuaded of this that I have come to think of fabulous storytelling and even of stories so told as proper aspects of human biology.⁴

Story resides inside our body, mind and spirit as an artefact of our humanity. Storytelling or hearing stories told places us on a threshold between two worlds: the world of our physical sense experience and the world of the story – this phenomenon of straddling two sets of consciousness is a liminal space.

Liminality is a phrase originally coined by van Gennep⁵ and later described by Victor Turner as a threshold, ‘betwixt and between the normal day-to-day cultural and social states and processes’⁶. Van Gennep⁷ determines rituals have a well-defined beginning, middle and end, and take place in a ‘sacred time’ separated from secular time by markers such as burning of incense, lighting candles, chanting incantations, ringing bells or singing. He specifies liminal time as that not controlled by the clock: ‘It is a time of enchantment when anything might, even should, happen’.⁸ The same qualities of time and enchantment are intrinsic to story telling. *Story time is liminal time*. The storyteller provides a mystery that has the power to reach within each of us, to command emotion, to compel involvement and to transport us into timelessness.⁹ Story functions as a mediator, via the storyteller, and places us on a threshold – in a liminal state of mind – where the inner world of the story has a greater reality than the sociological, physical, cultural reality of the individual listener. A storyteller, respectful of oral and cultural traditions, may employ a degree of formality or ritual – such as call-and-response openings that signal communal readiness – and mark the commencement of collective consciousness of the event of the storytelling¹⁰, thus marking the shift into liminal story space. Story time, like liminal time, is separated from the secular by markers such as openings and closings, which clearly define beginning, middle and end. The ‘calling over’ of the audience/listener via traditional story openings, has ritual qualities that signal that the storyteller knows the way through the story and offers a safe return – and, without doubt, a time of enchantment during which anything *does* happen. Formal closings signal the end of liminal time, the end of the telling, and bring the listener/audience back into real time, daily routine and normal consequences.¹¹

According to Masuyama¹², liminality is vital for the integration of knowledge, acquired through intuition, perception or reason, as it orders chaos and integrates stored memories, as well as helping to accommodate and assimilate these into *scripts*. These scripts are mental narrative

structures¹³—inner conversations we hold with ourselves—that guide our social interactions and emotional responses, and form the basis of metaphor and simile in our thinking. In short, Story has the same quality and capacity and is of the same vital importance as liminality for the integration of knowledge, information, memory and the ordering of chaos. Stories, too, are ‘a way of knowing, understanding and remembering’ that restructures information and experiences into shapes or patterns we can commit to memory.¹⁴

Most importantly, the liminality provided through storytelling ‘provides a charter for individual behaviour and, by extension, for communal social behaviour.’¹⁵ This charter for communal social behaviour is sustained by *plural reflexivity*: ‘the ways in which a group or community seeks to portray, understand and then act on itself’.¹⁶ Story archetypes represent a high level of a culture’s awareness of ‘its own being, a people’s understanding of its humanness and individual self-awareness’.¹⁷ As this social behaviour is informed and inspired by Story in liminal space, it rests on the strength of imagination, not on the authority of prohibition: heroine and hero consistently break prohibitions—and must in fact do so—in the pursuit of their quest. This quest is in essence a pursuit of archetypal needs: love, security, forgiveness, knowledge, healing, generosity, honesty and so on. Stories provide a frame in which a culture or community can place ‘a piece of itself for inspection’.¹⁸ Since stories provide us with an abundance of archetypal images and symbols we can transcribe what has been ‘sectioned off’ and examine, revise, amend and improve it:

Public liminality stresses the role of collective innovatory behaviour, of crowds generating new ways of framing and modelling the social reality which presses on them in their daily lives. Here all is open, plurally reflexive, the folk acts on the folk and transforms itself through becoming aware of its situation and predicament.¹⁹

This public liminality is further supported through the inherent democratic principles of storytelling, as, ‘the narration of a story is the perpetually emergent form of artistic expression; in the context of storytelling the texture of the story emerges as narrator and audience interact’.²⁰ Within this frame, and in the liminal space in which all things are possible, ‘stories appeal to something profound and numinous that drifts on the edge between consciousness and the unconscious’²¹, leaving both audience and storyteller free to exercise their expectations for Story and stories.

The efficacy of storytelling

In *The wisdom of storytelling in an information age*, Amy Spaulding quotes Ursula le Guin: ‘There have been great societies that did not use the wheel, but there have been no societies that did not tell stories’.²² Spaulding further testifies to the importance of Story in ‘developing imaginative thinking skills ... in developing moral-ethical imagination, the ability to think in new and

unexpected ways, the ability to see parallels and relationships in which none had existed before, to see things not immediately in front of your eyes, to become at least dimly aware of the complexity of our inner selves.²³

At the present time, we are experiencing an unprecedented boom in information technology, which supplies us with more 'facts' than we can process; however, we are without adequate time, wisdom, or insight needed to interpret and integrate them into our lives. This global shift from 'knowledge-based' to 'information-processing' cultures makes creative thinking, creativity and the use of the imagination and metaphor crucial to the survival of humane societies. As Robert and Michele Root-Bernstein state:

As more and more information becomes available, we understand and use less and less of it. If society cannot find ways to make integrated understanding accessible to large numbers of people, then the information revolution is not only useless but a threat to humane civilisation.²⁴

Story structure provides us with archetypes and motifs that enable us to organise our thinking, interpret our experiences and act on them. By storying circumstances and events we increase coherence and achieve sensibility, overcoming isolated and disconnected incidents by binding them into meaningful cohesion. Innovative strategies for survival offered in folktales are:

... not primarily utopian, not dreams of the future but observations and aspirations for the world as we live in it now. In the hands of skilled tellers, these old stories have the capacity they have always had to identify and address the most basic human concerns and contradictions as they manifest themselves today.²⁵

Story extends communality of experience by generating a sense of belonging, in which the private becomes part of a greater collective experience. This in turn can facilitate important personal discoveries while bringing a higher level of comprehensibility to the things we do.²⁶ According to James Hillman, 'the more attuned and experienced the imaginative side of the personality, the less threatening and irrational, the less necessity for repression, and therefore the less pathology acted out in literal daily events'.²⁷ As we find our personal circumstances and behaviours reflected in the universal events of story, the liminality of storytelling allows us to access cultural resources, translate them into new social directions and ways of understanding, thereby facilitating creative thinking at its best:

In terms of human cultural evolutions we might consider stories as 'a mental opposable thumb allowing humans to grasp something in their minds – to turn it around, to view it from many angles, to reshape it, and to hurl it even into the farthest reaches of the unconscious'.²⁸

Although a storytelling may be planned, the actual telling of the story is an immediate experience, something that takes place at that moment, with those present, in a time and space continuum. Storytelling is *the* process that creates Story, even if the stories told are themselves ancient. This process engages equitable participation, which means the absolute shape of the story told in a specific setting and time is not predictable or controllable by the teller alone. Within this framework, all is both negotiation *and* predictability as individual listeners overlay their mental structure on storied content during the telling.²⁹ The community has therefore as much control over the story as the teller. The listener reconfigures the story within the liminal experience of the telling and organises the story relations by ‘linking people, time and place, things and general context of given events’, thereby creating an ‘event chain of logical relationships’.³⁰ The shared nature of this process is a result of the dynamic between the teller, the listener *and* the story. In this sense, the audience – collectively and individually – owns the story.

Conclusion

Art that cannot shape society and therefore cannot penetrate the heart questions of society, and in the end influence the questions of capital, is not Art.³¹

Storytelling is grassroots, communal, oral-aural art that can take place anywhere, anytime without the need for elaborate structures or complex preparations. Storytelling is a form of cultural citizenship; by sharing and engaging in stories from around the world, we can engender greater understanding of cultural specificity and the universally human. Story extends the communality of experience by generating a sense of belonging, in that the personal becomes part of a collective experience and vice versa. This facilitates important individual discoveries while bringing a greater level of comprehensibility to the things we do – a vital asset in an age of the increasingly rapid development of information technology and economic globalisation, ‘displaced others’ and ‘degraded environments’.³² Economic globalisation is taking place often at the expense and the destruction of local communities, while simultaneously imposing corporate paradigms on indigenous cultures. The price is the erosion of local identity, local diversity and commonality. According to Joseph Beuys: ‘Only from art can a new concept of economics be formed, in terms of human needs, not in the sense of waste and consumption’.³³ Economic globalisation does not promote equality; it increasingly polarises people along economic lines that include a loss of access to natural resources, food and water, and habitable landscapes.

Environmental refugees could become one of the foremost human crises of our times ... The phenomenon is an outward manifestation of profound change – a manifestation often marked by extreme deprivation, fear and despair. While it derives from environmental problems, it is equally a crisis of social, political and economic sorts ... as such, the crisis could readily become a cause of turmoil and confrontation, leading to conflict and violence.³⁴

The above quote from Norman Meyer clearly indicates that we will need communities capable of meaningful social integration and of being flexible enough to accommodate multiple cultures and identities. Folktales are full of power struggles and raise questions of:

... individual autonomy verses state (and other) dominion, creativity verses repression (and thereby) stimulating critical and free thinking ... folktales harbour and cultivate the germs of subversion and offer people hope in their resistance to all forms of oppression and in their pursuit of more meaningful modes of life and communication.³⁵

We need, more than ever, the ability to think creatively, to explore and understand across cultural boundaries. The arts, and the methodology of creative exploration and research intrinsic to all artistic processes, can provide shared liminal experiences and make more humane societies possible – even in the face of an, at best, uncertain environmental future.

Iris Curteis is a storyteller and PhD candidate at Southern Cross University, Lismore, New South Wales. Her thesis – a novel and exegesis – focuses on the role of storytelling in community building and social responsibility.

Endnotes

1. Although widely attributed to and published by the Grimm Brothers, I first heard this story told by my grandmother, Margarethe Emma Voight, an avid storyteller and defender of oral tradition.
2. P. Carter cited in M. Costello, “‘Attention to what is’”: *Beverley Farmer, ecocriticism and efficacy*, 2010.
3. Traditional invocation to open the telling and call the listeners over into the state or space of Story.
4. D. Bynum, *The daemon in the wood: a study of oral narrative patterns*, 1978.
5. A. van Gennep, *The rites of passage*, 2004.
6. V. Turner, ‘Frame, flow and reflection: ritual and drama as public liminality’, 1979, pp. 466–614.
7. Cited in Turner.
8. Turner, ‘Frame, flow and reflection’, p. 466.
9. R. Atkinson, ‘Understanding the transforming function of stories’, 1995, pp. 3–17.
10. A. Pellowski, *The world of storytelling* R. R. Bowker Company, New York & London, 1977
11. *ibid.*
12. E. Masuyama, *Towards an understanding of Rakugo as a communicative event: a performance analysis of traditional professional Japanese storytelling in Japan*, 1997.

13. R. C. Schank, *Tell me a story. Narrative intelligence*, 2000.
14. R. Atkinson, 1995.
15. E. Masuyama, 1997, pp. 181–182.
16. V. Turner, 1979, p. 446.
17. R. Atkinson, 1995, p. 1.
18. V. Turner, 1979, p. 468.
19. *ibid*, p. 478.
20. K. Stone, *Some day your witch will come*, 2008, p. 112.
21. K. Stone, *Burning brightly: new light on old tales told today*, 1998, p. 6.
22. U. Le Guin cited in Amy Spalding, *The wisdom of storytelling in an information age*, 2004, p. 77.
23. *ibid*, p. 77.
24. Root-Bernstein, R. and M. Root-Bernstein, *Sparks of genius: the thirteen thinking tools of the world's most creative people*, 1999, p. 29.
25. K. Stone, *Burning brightly*, p. 69.
26. J. Hillman, *Loose ends*, 1975.
27. *ibid*, pp. 43–44.
28. Birch and Heckler quoted in K. Stone, *Burning brightly*, p. 7.
29. F. Smith, *Understanding reading*, 1982, p. 64.
30. J. Downing and C. K. Leong, *Psychology of reading* 1982, p. 220.
31. J. Beuys, *Jeder mensch ist ein künstler: auf dem wege zur freiheitsgestaltung des sozialen organismus*, 2008.
32. M. Costello, “‘Attention to what is’”, 2010.
33. J. Beuys, *Multiples, catalogue raisonné 1965–1980*, 1977.
34. N. Meyer, *Environmental exodus: an emergent crisis in the global arena*, 1995
35. J. Zipes, *Breaking the magic spell, radical theories of folk and fairy tales*, 2002, p. 21.

Bibliography

Abercrombie, D., *Elements of general phonetics*, Edinburgh, Edinburgh University Press, 1968.

Atkinson, R., ‘Understanding the transforming function of stories’, in *The gift of stories*, Bergin and Garvey, London, 1995.

Benjamin, W., *Illuminations*, trans. H. Zohn, ed. H. Arendt, Schocken Books, New York, 1968.

Beuys, J., *Jeder mensch ist ein künstler: auf dem wege zur freiheitsgestaltung des sozialen organismus*, Vortrag und Discussion, März, 23, 1987, Humboldt-Haus Achberg, FIU Verlag, Wangen, 2008.

- Bynum, D. E., *The daemon in the wood: a study of oral narrative patterns*, Harvard University Press, Cambridge, MA, 1978.
- Carter, P., *Material thinking: the theory and practice of creative research*, Melbourne University Press, Melbourne, 2004.
- Costello, M., "'Attention to what is": Beverley Farmer, ecocriticism and efficacy', unpublished paper, Southern Cross University, Lismore, 2010.
- Cox, A., 'A journey down the healing path through story', *Diving in the Moon*, 1, 10–23, 2000.
- Downing J., and C. K. Leong, *Psychology of reading*, Macmillan, New York, 1982.
- van Gennep, A., *The rites of passage*, Routledge, London, 2004.
- Hillman, J., *Loose ends*, Spring Publications, Dallas, Texas, 1975.
- Lyons, J., *Semantics*, vol. 2, Cambridge University Press, Cambridge, 1977.
- Masuyama, E. E., *Towards an understanding of Rakugo as a communicative event: a performance analysis of traditional professional Japanese storytelling in Japan*, PhD dissertation, University of Oregon, 1997.
- Meyers, N., *Environmental exodus: an emergent crisis in the global arena*, Climate Institute, Washington DC, 1995.
- Murdock, G. P., *Ethnographic atlas: a summary*, University of Pittsburgh Press, Pittsburgh, 1967.
- Pellowski, A., *The world of storytelling*, R. R. Bowker Company, New York and London, 1977.
- Root-Bernstein, R. and M. Root-Bernstein, *Sparks of genius: the thirteen thinking tools of the world's most creative people*, Houghton Mifflin, Boston, 1999.
- Schank, R. C., *Tell me a story: narrative intelligence*, Northwestern University, Evanston, IL, 2000.
- Smith, F., *Understanding reading: a psycholinguistic analysis of reading and learning to read*, Holt, Rinehart and Winston, New York, 1982.
- Spalding, A., *The wisdom of storytelling in an information age: a collection of talks*, Scarecrow Press, Maryland, 2004.
- Stone, K., *Burning brightly: new light on old tales told today*, Broadview Press, Peterborough, Ontario, 1998.
- Stone, K., *Some day your witch will come*, Wayne State University Press, Michigan, 2008.
- Sutton-Smith, B., *The folkstories of children*, University of Pennsylvania Press, Philadelphia, 1981.
- Tisdale, C., ed., *Joseph Beuys: multiples, catalogue raisonné 1965–1980*, 5th edition, interview of June 1977, New York University Press, New York, 1977.
- Turner, V., 'Frame, flow and reflection: ritual and drama as public liminality', *Japanese Journal of Religious Studies*, vol. 6 no. 4, December 1979.
- Wolkenstein, D., *The magic orange tree*, Alfred A. Knopf, New York, 1978.
- Zipes, J., *Breaking the magic spell, radical theories of folk and fairy tales*, revised and expanded edition, University Press, Kentucky, 2002.