

SACRED women's BUSINESS

with
KRIS MCINTYRE

Transcript of Jutka Freiman on Women Journeying

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Since the mid-1980's, Jutka Freiman has guided women on the journey from self to Soul through her 'Women Journeying' workshops. A psychotherapist and group facilitator with degrees in psychology and anthropology, Jutka has many strings to her bow. She is an expert in the fields of archetypal psychology, psychodrama, Gestalt, Somatic psychology and art therapy and the Enneagram. Jutka is wise, deeply creative and for me, a she-hero and in a large part the inspiration behind Sacred Women's Business.

KRIS: Jutka, I remember the first time I called you – I was 35 at the time and I wanted to join Women Journeying and I can't recall your exact words but it was something along the lines of I was a little younger than most women who contact you but (this I do remember clearly) 'It's like a miracle that women arrive on my door aged 38'. What happens at that age?

JUTKA: I think that, unlike you that got it at 35, it takes them another three years to get really sick of themselves and then they come at 38. Look, the biologists will tell us that we have new cells every seven years – you know, we are a completely new physical organism. And I think there is a seven-year thing that goes on and we know that we also have psychological patterns that correspond with that too. We have the Oedophile uprising at age seven, when we all want to marry the opposite sex parent – and how abhorrent that is by the time we are 14. And then of course, it's 21 and then we hit our first Saturn Return at 28 when our whole world is turned upside down; and by 35 we are looking around at the remnants of that going, 'Hmmm, I'm not sure this is what I want to be doing'. And I think that's when women start to go, 'Well, I've done a lot but I'm not entirely sure who I am and I'm somewhere in between discovering I'm not sure who I am and my 40th birthday'. And are my ducks in alignment? My conditioning, basically – the ducks according to my conditioning. So somewhere in that 35 to 40 they roll up for some therapy, particularly around the feminine because that's also when the biological imperative starts kicking in. You know that, 'are you going to? Are you not' (have children). Then by the time they're 49 of course, they've got a whole lot of stuff with menopause. I forgot 42 – that's also profound in different ways because that's when you come to terms with stuff. 49 you're thrown around like a crazy person with menopause and other life decisions and you back to 56 and your second Saturn Return. It's just non-stop. It's a wonder we have time to shop, honestly!

KRIS: And this is why you called it 'Women Journeying'!

JUTKA: Yes!

KRIS: When you created Women Journeying what you wanting to do because I'm starting to notice that in the amazing women that I'm meeting, there is a healing process going on in the person who is healing others. So, was there a yearning in you that facilitated that? And I'd also like you to talk about 'the feminine' because nobody I know embodies it like you.



JUTKA: Ohhh, how divine. Yes, my own personal history was that I was brought up without any women in my family. My family and I were the only relatives in the Southern Hemisphere – and he was a man. But he loved women. In fact, probably too much. I had several stepmothers and they were all of the archetypal sort – they were all a bit wicked, some of them better than others. But I did grow up without a mother, grandmother, aunt or sister – so I grew up without that feminine enclave. Now that has got a good part and a bad part. The good part is that I didn't have a strong patterning that I felt I either had to follow or break away from. So I had a lot of freedom in that, but I didn't have some strong ground. I remember going up to Jean Houston who I met many, many years ago and I said, 'You know I'm running this work in the feminine', and she said 'Yes'; and 'I'm talking a lot to do about women and I haven't really had this feminine ground in my own background'. Fundamentally, what I was saying to her was, 'do I have the right?' And she said, 'Absolutely, you have the right and you hold a special place and that is the place of the exile'. Those of us that have been exiled from things that are really, really essential to our growth have a particular longing for them that the rest of the population take for granted a little bit. So, I had a desperate longing to be in feminine community, and you know, healer heal thyself – that's exactly what I was engaged in and what I saw as absolutely necessary. And there was just some part of me that just wanted to hang out with the girls. But I think the longing came from the sense of exile inside me from my childhood.

KRIS: You could also look at it ... I think there is a kind of rising consciousness about the feminine in the culture that we are in at the moment, where we are coming out of a period where the feminine has been exiled not just in yourself, but in a broader sense. Would you agree with that?

JUTKA: Oh, yes. I think the feminine has been exiled for an awfully long time and I think she is just starting to really – well, I think the feminine was exiled a long time ago and I think in our parents' generation – or my parents generation – she got sold the myth that if you just keep everything clean and hygienic and pop out a couple of kids, and step back when you need to, it's all going to be fine. That was less so in Europe where my parents come from, but it was still a pretty strong pervasive myth. I think my generation did all that liberation stuff. We cut our hair and burnt our bras and basically castrated a whole lot of men along the way. And absolutely lost sight of the feminine and found a very strong political fierceness for equality and fairness. And God bless us for that because we need that too, but we let something slip by the wayside. And then we all started walking around asking, 'Why are men so whimpy?' and it was because we were strapping our balls on every morning and basically crushing everything in our path. But it wasn't until we started to feel like we were drying up that and we stopped blaming them that we started to get into the lament of the feminine itself. It's like, 'Oh, where is my soul? And how am I going to survive if I'm going to prioritise my soul, without falling back into that submissive way of being?'

KRIS: So, how do you describe the 'feminine'? Because it's not about being female, or being 'pretty'? So how do you describe the feminine and how it shows up in the world?

JUTKA: I would like to say in a nutshell (I always think of Austin Powers when I say that), the feminine for me is the relational aspect. And the open, receptive relational and I know that sometimes there are people who look like they are being relational, but they are being strategic and that's not really the feminine. That's not to say it's bad, it's just not the feminine. The feminine in the purest form I understand is the open, receptive. And the masculine is the operational, the directive operational. And we absolutely need both. Everything needs both. Everything needs the polarity. If I break my arm, I can't be open and receptive to healing, I've actually got to get some medicines and a splint. Time isn't really going to heal it without the proper care. So I need to bring both in. Our whole orientation in our first world



culture is very much toward our Yang, or masculine, or operational and directive self. We built that very well, which is great and we don't want to leave that behind, but we also need to move into a healthy relationship with our relational self, which is enormously inconvenient for the operational ego. Because it has a different rhythm. If I'm going to connect with you, I've got to slow down, come into my body, I've got to just be with the function of being with you. And any man can do that, any woman can do that, and any other thing in between can do that. It's really a way of being that we are describing and it is a particularly strong need and function in women and we miss it.

KRIS: Yeah, and many of us don't know it, which is fairly unfortunate. Which brings us to the work that you do which is incredibly powerful. For me doing Women Journeying was this deep dive into a part of myself that I didn't even know existed. And it was quite confronting but also exiting and supportive and life changing in itself. But you use this way of using archetype and myth as a way of exploring those parts of ourself, which is incredible. But what is the role of myth and archetype in the work that you do?

JUTKA: Well, I think that we are narrative creatures. You know that is one of our evolutionary high points is that we can project into story in our own narrative and I think there is a place where we can enter into a story and resonate with that story. And the more archetypal a story is – which means the more cross-cultural it is, the more it calls to the collective, the more impactful it is. I remember sitting in the theatre and seeing 'E.T.' You couldn't for a minute think that we have – maybe we have a memory of being aliens, who can tell these things really? However, the minute he put his little finger up and said, 'E.T. go home', the whole place fell over because we all know the longing of the exile. Here we go again, the exile – that's an archetype! And similarly with 'The Piano' – these unbelievable movies where we think is it the cinematography? Is it the acting? No, I think it's addressing an archetypal kind of theme. And the wind rushes through us and it doesn't matter whether we are in Ethiopia or New York City – they exist everywhere and always have. So what are they? Well, Carl Jung would say they are energies and they exist, and that we plug into these archetypal type energies. He would say that they grow us as we connect with them in the same way that we grow them. So they evolve. I don't think that archetypes are static things. What I love about archetypes – and let me just clarify what I mean about archetypes from stereotypes. Stereotype is more culture specific. It's what's going on right now that we all want to be part of because this small aspect of our ego wants to look like – I don't know, I want to say Madonna but I'm just so old that's not who we all want to look like at the moment ...

KRIS: Kim Kardashian?

JUTKA: Kim Kardashian! Personally I don't want to but – she's very beautiful and I understand that many people do – so we have these stereotypical things that represent a bigger archetype called 'Beauty' or 'The Goddess' or 'sensuality'. And the further back we go, the more generalised these archetypes were. Stereotypes change so fast now, don't you think? It's hard to keep up!

KRIS: Just on the stereotypes in our culture at the moment what are the stereotypes that you are seeing that say something about the world that we are living in?

JUTKA: That's a good question. Let me think about that. Well, I see some interesting stereotypes coming out of Japan in their fashion. And then I read about how the Japanese youth is starting to disembodify and dislocate from their sexuality and not want to be bothered with that messy business called relationship. But they are very interested in impression management and having fun and stuff – and its not like they don't want to look good.



KRIS: So is that very beautifully made, but androgynous clothing thing?

JUTKA: Not even androgynous. We see those gorgeous little girls with the pink hair and they're very young. So somewhere around that the purity, but not really the sensuality. Over there it's not about being buxom. I'm not sure how much Kim Kardashian is who they want to be in Japan right now. So I think you can see that there are some cross-cultural stereotypes but they can be very specific. It would be an interesting thing to explore who are the stereotypes but I start to see that there are so many now because you've got hugely romantic stereotypes, you've got androgynous women who look quite angry, you've got very buxom women who are quite silent. You still have a lot of different stereotypes and for men it is changing as well. You have the transgender stereotypes coming through now so we're starting to see things broadening out but it's more about variety ...

KRIS: That all sounds very confusing ...

JUTKA: It's very confusing, which is not a bad thing because if we confuse and dazzle the ego maybe it will get exhausted.

KRIS: So, back to the archetypes. In *Women Journeying* you take women on a year-long journey by exploring, (I think) seven goddesses?

JUTKA: Look, it varies. Seven main goddesses – well more than seven goddesses, probably 15 or 16 goddesses, but seven archetypal structures. And so mother and daughter, and matriarch. But then we notice that we used to have mother, daughter, crone and what we started to notice many years ago, and increasingly so is that there is this huge space between mother and crone where we are many, many things. And mother of course includes being the mother of your friends or your projects, so it's not just biological but there are many other types of archetypes that come in between mother and crone. So they all need to be unpacked and sorted through. So we have about seven and I'd probably have more, but I think seven is enough for one year.

KRIS: I want to come back to the big divide between mother and crone, because that's the space you are in and you're doing a lot of work in that at the moment. But what happens in that process of working with the archetypal energy and how important is it for women to understand how that energy works through us? And I guess what do we lose by not understanding it?

JUTKA: Most of the women who arrive are exhausted or lost. So this often – in the broadest sense of the term – means that women have lent into their masculine and have done very well, which is great. But they are tired and a bit cranky, and they feel a bit ripped off and dried up. So they come along because they look feminine and they might feel a bit feminine but they're not living in that soulful place and they don't know how to reconcile it with all the demands placed upon them. So that's something that women come to explore. The other big thing – if I had to divide it into two – that women come to look at are the women who have been in the feminine, but in the very young feminine and are a bit lost, and maybe a bit collapsed and a bit scared of their masculine. So their feminine is there but it's very young and it needs to mature. And it needs to mature in the company of fine women who are also on the journey because the masculine can be more solitary – even monastic and grow in that. It's a very different frame. But the feminine needs community. I mean men also need to build their feminine so let's really take it away from gender construct. Men love being in men's groups and that's exactly what they are doing – they are building their feminine. For women, I think it's essential and I never wanted the group to a 'self help group'. Because I didn't think we needed help, we just needed to get growing and we need to grow together. So rather than women come along to therapy and in some way feel like they are pathologised, I wanted them to be mythologized. The wisdom teaching of



these stories are important and we've lost a lot of the intelligence and guidance that comes from that. So I wanted women to be together, I wanted women to make a sacrifice and come during the week during the day, once a month all year. That was a demand, but I felt like ...

KRIS: That's a commitment.

JUTKA: That's a commitment to yourself and I wanted to go through the stories so we could all experience them and find the wisdom.

KRIS: Powerful. And what happens when you don't go through those stories? Or you don't know what is happening at an archetypal level?

JUTKA: As far as I know, nobody has died!

KRIS: And no one has bled!

JUTKA: No one has bled to death of longing! I guess women find it in other ways. One of the things that I really love is that we are becoming more embodied. You know everything we do now – all the meditations have a dynamic form. People are doing more Yoga, people are doing more dance, people are doing different types of meditation that don't require you to sit in lotus, in the corner, in saffron, silently. There's options out there and the soul itself is an embodied form. We want to move and we want to be embodied, so I guess a lot of women are doing it energetically through other ways and that might be really lovely for them. I think one of the lovely things about doing them through the stories is that we keep building the energy in the stories alive as we retell them. And we can share the stories. It's harder for me – and not impossible, to share some energetic thing that I got in my movement piece and translate that, and have that impact you if you are there for me to show you. But it's easier for me to talk about a story and have that story resonate for you also.

KRIS: The power of story. So one of the other tools that you use and that I love is the Enneagram. Tell us about the Enneagram.

JUTKA: Oh my goodness, how long have we got?!

KRIS: I know it's a big passion of yours and a big part of your work.

JUTKA: Well, it's also an archetypal structure. It has nine big archetypes and within that 27, I think it has everything that every other structure has. It has a unity, it has a polarity, it breaks down into a trilectic system. It's a big system and way more than a typology, but it is a good typology. What it does that I love is that it helps us understand the way in which our ego has attempted – and God bless it, we need the ego and its done the very best it can, it's built a gorgeous fortress, but at some point the ego becomes a prison and we need to be able to react to it and acknowledge it and use it when necessary. And also be able to melt and dissolve the walls, so we can get out a bit and things can get in a bit. Sometimes we don't need it and most of all to not identify with it. So, if the ego is very clever and sophisticated, I don't want to be identifying with my scaffolding. There's something in the scaffolding that I need to hold as my essential being. And the Enneagram helps us understand the way in which the scaffolding is obscuring the essential nature – cognitively through our thinking, the way it distorts our emotions and our actions. And how we focus our attention on a very narrow band of existence. We have nine different designs of that and what I love about the Enneagram – unlike all the other typologies I am aware of – it doesn't seek to simply describe behaviour. It doesn't describe behavior, although it does that, but what it seeks to do is help us understand why we do what we do.



KRIS: Motivations?

JUTKA: Yeah. And we call it our driver, but it's the petrol that fuels the reactive, defensive system. So we have a beautiful gift that we want to express from our essential nature and then we have a reactivity that is compulsive, that comes from our ego. And we when just call it a driver we're not really making that distinction deeply enough to impact change. So when we really want to change something, we've got to have some understanding about 'why I do what I do' and bring some empathy to that. And then I've got empathy for why other people do what they do.

KRIS: And it's old – really old isn't it?

JUTKA: It's really old. We've traced it back to the desert fathers in the third century who were already using it. It started out being of use as a spiritual tool – nine doorways, nine gateways to the divine – based on the difference between us from birth. So we're not talking about something environmental here, we are talking about birth. We are different from birth and anyone who's had more than two kids knows that they come out different. But they were using it back in the third century on the Nile Delta so no, this isn't new.

KRIS: And it's come down through Jewish traditions, Christian, Islam ...

JUTKA: Sufi, exactly – and everyone's added to it. And its like, you know we were talking about archetypes – they grow us and we grow them. Everything is in a dynamic state of evolution and unfolding as is the Enneagram.

KRIS: And that does to a wound? Is that how its described as a wound in the soul, which describes the motivations?

JUTKA: Part of the Enneagram is about the wound and part of it is about the gift. Again we don't want to over-pathologise the thing but if we want to heal the wound we have to sit with it. We have to kind of make friends with it and hold it. And we do that with the gift. So if we don't get the gift of who we are, it's not fair to just scratch around looking for the wound so you can tear that scar tissue endlessly, which is not useful. We need ... when we dismantle something in ourselves, we need at the same time to really be focusing on building something within ourselves, otherwise it's just not fair.

KRIS: But it's a great tool for relating – as you've just said – to yourself (because it does give you tools for how to behave and navigate your way out of your scaffolding), but also for the people you are in relationship with – whether it's at a romantic level, a work level or a friendship level. I've got a dear mate in my life who is constantly challenging me on, 'is that bit of 4 in you, Kris?' I think that you've mentioned you're doing a lot of work in the corporate sphere with this work which is sort of evolving – it used to be Myer Briggs and that kind of thing, but now people are interested in this very old, ancient system. Is that right?

JUTKA: Yeah, I think that – you know the psychiatric and psychological community got hold of in the '70's and then probably in the late '80's and '90's the business community got hold of Enneagram. And thank goodness they did because, you know, we just have to have better EQ and more than that. There isn't even a word – we have EQ, we have IQ but there's a third center of intelligence that we haven't yet named. I want to call it 'GQ' because I think it's a gut quotient, you know the gut wisdom. Whilst we love it in the indigenous cultures and revere it in enormously, we don't really own it. As a first world cultural phenomena we're not really allowing



ourselves to sit in our belly wisdom in the way that we admire so much in others. So in the corporate world its being used for teams and also to understand what is going on in the office and understand, in an empathic way, the core motivations of the people that you are with eight hours, 10 hours a day. Enneagram gives us that position where you can no longer, in the absence of knowing why someone has done what they've done, attribute it to why you would have done that. So you know that we all do where if I don't know why somebody has upset me and I'll go, 'Well, if that was me I would have ...' That becomes null and void when you understand the Enneagram because you now have a much more sophisticated way in which to assess what is going on.

KRIS: Yeah, and tools to get the best out of your people, or your boss, whichever way it goes. So you've recently had a significant birthday?

JUTKA: I have indeed. I turned 60 and you know I was a little nervous because I have to say I was the most reluctant star at my party when I turned 50. In fact, I spiked a fever and had to go home – it was a moment of creative genius! But I was not happy about being 50 – not a bit. And despite the endless rituals that my friends kept giving me to come into my wisdom, I just didn't want to. I was upset! I didn't want to be 50 and they thought it was very untogether of me, but that's what was going on. So I thought, oh no what's going to go on at 60. But it was absolutely not that at all. As I approached 60 I was more and more curious about 60 and for me it's been just the most remarkable moment. I've taken a bit of a sabbatical and it's a moment to pause and I think a privileged moment. It's just after all the ... you know I think in your 50's you look around go, 'this is not my picture. I know I'm supposed to be grateful and I'm going to learn how to be grateful. I'm going to get a gratitude journal and do my affirmations, but really underneath it all, I'm not sure that this is my picture!' But at 60, it's not like that. It's like, 'I am actually very grateful to have gone through my 50's because there are some massive lessons there and to have gained some of the wisdom and I'm more invisible to those for whom I was possibly never visible to anyway, and much more visible to myself and more visible because I have a capacity to be vulnerable and human'. And my ego is kind of relaxing and it's had a bit of help on the way of course, because you are more invisible, you're a little more lined, a little fatter, much greyer, you've slowed down a bit and you've accepted that you are not going to set the world on fire – it's unlikely.

KRIS: Unless by accident!

JUTKA: By complete accident! But somehow its ok and its just so ... it's like putting on a really comfy, warm, snuggly coat and being absolutely content to do the crosswords at home, ring a good mate, have a good cackle, go and see a fine movie. I keep looking around looking for the agitated, dissatisfied part of myself, and look she may appear at 61 in which case I'll write a book about being 61! But right now it feels like a beautiful moment between all that hectic, egoic striving and then of course, the security issues that start to happen upon us as we get older – health, and so on and so forth. So yes, I'm very curious about being 60 so I'm busy talking to some wonderful people who are 60+ and are reflecting back on 60 as well.

KRIS: What are they saying?

JUTKA: Pretty much what I've said. It is a remarkable moment where you do get to a plateau and its lovely. Of course I understand that I'm in an extremely privilege position. I'm in a first world country where I don't have to knock myself out to survive, I'm healthy, it's a very privileged position. But we all know that the other side of privilege is responsibility so I really want to be able to respond in a way which might support women by saying – and I want to shout it loud and clear and say, 'no! It's so lovely. There's such gentle kindness at this point,



don't worry about being 60.'

KRIS: Well, that's reassuring. I'm turning 44 this year and I was talking to a gay, male friend of mine yesterday and we were both having the same thing about feeling invisible and having a career crisis, about what's the next 20 years of work looking like, and you know you're always scared of the next decade that's coming up I think.

JUTKA: Absolutely, and its not to say there aren't challenges at 60 – of course there are. But I think there's definitely, some kind of relocation that happens in your late 50's and we do move from the egoic self into the essential self a bit more. It's not even through intense spiritual practice, its more society helps us, physiology helps us, and some part of us longs to go there.

KRIS: So, if you could talk about what happens in our 30's, 40's 50's, 60's – what do you think that part of women journeying is?

JUTKA: What do I think happens? Well, you know we have all our biology story. We go through so many cycles and phases that can happen on a moment-to-moment basis. Let's say in our 30's there is an enormous amount of striving and I think for the young ones, a lot of confusion about – confusion and freedom – and maybe they contaminate each other a little bit but, what to do about this thing called children or relationship or marriage or living with someone. You know it's so up for grabs. That's one of the big changes that I've seen with the younger ones. In our 40s it's reconciling ourselves to the decisions either made actively or made through denial or avoidance that we made in our 30's. So still lots of reconciliation and lots of striving and feeling like 'I've got to work towards my grounded security'. So it's all very Yang as far as I can see.

KRIS: So it's still around things like career, babies, marriage or relationship or whatever?

JUTKA: I think then we start moving into a more spiritual or, wanting to be more at peace or more embodied or those sorts of things start coming as we achieve ... as we are on our way to achieving what we've achieved, but we're not feeling that great about it. So there's a longing that gets set up alongside it that we start hunting down – like what is this thing that is missing. I'm a 4 too, so I could argue that we are having a 4 conversation right now – this is Enneagram speak, but I think that there is a longing and that the longing that comes from the soul is a wonderful, virtuous longing and its greases the path to spirituality. The longing that comes from the ego, I think the Buddhists would call 'desire' and that's not so healthy. So we start to make those distinctions.

KRIS: So how do you tell the difference between a longing for desire and a longing for the soul?

JUTKA: I think that's such a great question. The desire one – the compulsion is never satisfied. Never. You get it and you are already losing it.

KRIS: Like a sugar hit?

JUTKA: It's like a sugar hit! You're either sick from it or your, 'yeah, I'll never do that again', or 'give me some more right now'. So there's a neurotic need in that and any neurotic need is defined by its inability to be satisfied. Whereas the longing is, 'I just want to be like this all the time, I want to be in this, I want to move towards this', but it's nourishing. We can digest it. We can really be one with it. And I think that is what we learn as we get older is this capacity to 'be with' whatever. To really be with. We talk about presence a lot, don't we? And mindfulness. And I often think it is really the capacity to really be with right now, fully, soulfully.



KRIS: And a bit part of that being with yourself? I had my (Yoga) teacher, Lisa Foster, in here earlier this morning and she was talking about how empowering it was for her to go through menopause, (a) because she didn't have many symptoms because she's so healthy and she actually thought she was pregnant at the age of 51 but she also said she's in a space where she's had her baby, she's been of service continuously but now 'it's about me' – so now it's about 'I'm going to make a cup of tea for me first, I'm going to do what I want'. Is that part of that knowing yourself as well?

JUTKA: It's definitely there is some part of me that is prioritizing but I wouldn't say so much that it's about me. I think there has been way too much 'me' in my life anyway so I think it's more about something to do around being present and I remember years ago, when I first heard about mindfulness, I used to practice mindfulness as a concentration practice. It was like, 'right, now I'm going to be mindful' and I'd be watching the breath and as I moved along in that, what I've realized now is that I was being very strict with myself from my super ego, from my critic, so I would watch each breath and like a school teacher come in and quite harshly do that. Now what I realise is that if I just pull back and expand then it's a relaxation to be mindful. It's not a concentration practice. It's actually an open dissolving practice that requires all of my vitality and all of my being with, but it isn't that harsh. And I think that is what 60 has brought for me anyway – it's not that harsh anymore.

KRIS: So that's a surrendering that feels very much like the feminine that you were describing earlier. Where are the places that find the feminine, that we can tap into to understand it? Because I know you talk about there are places where there is a fake feminine and there are places where it's really authentic.

JUTKA: We need to be careful I think of allowing the ego to jump in again. I'm not about trashing the ego at all, but I think one of the great perils is this thing called our identity, who we take ourselves to be. If something called 'Tantric goddess' is getting a lot of action, then our ego can go, 'right, that's who I've got to be, if I'm lonely and I want a partner, I'm going to drop weight, put a ruby in my belly and gyrate. That's not the feminine. That's the strategic aspect of us trying to attract a polarity, but it's an identity that we are trying to put forward. So the feminine is again something more essential and it's not an efforting into anything. It's not learning the archetypes and applying them – again, that's strategic. It's listening to the story and dissolving in it. It's listening to the wisdom teachings of the you know, maybe some of the wisdom phases that we go through knowing that we can go through all of them in one day and relaxing something in us. It's moving from our intelligence to our wisdom or 'big mind' and big heart. So again it's relocating in soul and we can't really – I don't believe that women can do that on their own and they can't really do it through reading, but they can start to open a portal to wanting that. I think with Clarissa Estes – I think her book was astonishing.

KRIS: 'Women Who Run With the Wolves'?

JUTKA: 'Women Who Run With the Wolves'. I mean this book, when was it written 1993, 1994 – this is a while ago now. So a-quarter of a century ago, there was a lot before that too, but she did something very big in that she brought the western stories to us and the ones that some of us could remember from our youth, or variations on a theme. So she woke up something in the Western psyche. Her and Marion Woodman and there were a few wonderful Jungians that were rattling our cage quite a while before that, but she kept on saying, 'come on, gather'. She wasn't just saying there an archetypal feminine and you need to go and do some work on this. She was saying, you are a pack animal, find your tribe and gather. She wrote the definitive text for us and if you read the definitive text, it's like sipping an elixir that just takes you deeper into your soul in some sort of gorgeous, spiral fashion that is not linear and does not require the



intelligence in the head, it requires an intelligence of soul. And a good group of women to travel with.

KRIS: And a guide, I think.

JUTKA: And I guide, yes.

KRIS: You've talked about 'Women Who Run With the Wolves' but you've also introduced me to the writings of Rumi and Hafez, and there are avenues for us to tap into that essence which may be a little bit foreign to us – which is things like poetry and music and nature. What is some of the other advice that you can give to women who want to be a bit more down with the feminine?

JUTKA: Down with the feminine! Anything that will embody you. Anything that allows you unstructured movement in the body. It can be floating on the ocean, it can be music, it can be rhythm, it can be nature but it's all about your attitude when you are doing those things. So if there's any impression management, put it to one side. If you need to, blindfold yourself when you dance. Allow yourself, just for a minute when you are washing yourself in the morning or evening, whenever you do your ritual, to allow yourself to feel the contact of the water on your body. That's the feminine! Very simple, embodied practices – the way you put your body lotion on in the day, or brush your hair or feel the wind in your hair – all of that is in the feminine. The way that you allow yourself to receive art, music, people's voices, all of it. Its everywhere around us and we kneel at the order of efficiency and miss the whole spectacular show!

KRIS: So, awash in the sensory elements?

JUTKA: We are embodied creatures. So even just noticing how we feel our clothing from the skin and what we prefer to sleep in, not only sleep with, all of it.

KRIS: Rather than rushing around doing, doing?

JUTKA: And when we look at each other, so we see the soul of the other? Do I look at you and see your soul? Can I allow you to see mine? Those beautiful moments are there everywhere, all the time.

KRIS: So, we're going to share information about your Aphrodite workshops and Women Journeying and your Certification for Enneagram Course – which I think is the first in Australia, is that right? We'll put details of all that up on the website.

JUTKA: Beautiful, thank you.

KRIS: Thank you darling.

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Visit www.jutkafreiman.com.au

