

HOW TO CREATE MA–THE LIVING PAUSE–IN THE LANDSCAPE OF THE MIND: THE WISDOM OF NOH THEATER

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Abstract. In this research, the author explores the characteristics of zone of contact in therapeutic conversation. The transitional psychic space between *Me* and *Mine* is the basis on which the landscape of the mind develops the *I*-positioning of the dialogical self. In further discussion, the author quotes notes from the dramaturgical theory of Zeami, who established traditional Japanese Noh theatre. Concepts related to *ma* are examined. The results are as follows. The therapist creates *ma* (a “living pause”), which connects one mind to another; this reflects the moment of *senu-hima* (“no-action”) in Noh theatre. Change in psychotherapy includes a process of distancing oneself from oneself; this resembles the concept of *riken* (“detached seeing”). The concept of *sho-shin* (first intent) in Noh theatre may be experienced in the moment at which spontaneous responsiveness emerges in the dialogical relationship.

Keywords: distancing the self, zone of contact, dialogical uncertainty, Noh theatre, *ma*

The practice of the dialogical self involves talking about oneself to others, and talking to oneself silently. This double conversation (i.e. self-to-self and self-to-other) creates a dialogical space that articulates and differentiates one’s self-narrative on the basis of inner and outer dialogues.

It is difficult to hear one’s own voice in the dialogical double space of internal and external dialogue; however, it is necessary to create this double space in conversation with others. Particularly in the practice of psychotherapy, this space works as a chronotope (“time-space”) for self-reflection on the client’s life theme. As the client talks about different parts of him- or herself, the therapist wonders how the client connects these parts. Each different *I*-position talks in its own voice. The therapist begins to explore these collaboratively, by asking questions such as “What different parts within your self might there be?” “What do these parts say?” A significant silence occurs. What type of effort is taking place in the clients’ mind?

The therapist listens as openly as possible to each of the different parts of the client’s self, as meanings and conflicts are gradually made clear by the client. Some of

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these parts will be very familiar to the client, and may even have been given names. Other parts will be dim figures in the background. The therapist may sometimes ask questions directed at articulating these parts and facilitating the client's reflection.

According to the dialogical self perspective, the client's narratives are concerned with the dialogues between the characters in his or her story. When self-narratives are created gradually in the therapeutic process, a significant distance will appear between the different voices of the self. Change in psychotherapy includes a process of distancing oneself from oneself.

The author recently developed a referential concept of this dialogical space and moment, which connects with the Japanese cultural concept *ma* (Morioka 2008, 2011). The application of this concept *ma* in psycho-social practice requires further discussion. The meaning of the concept *ma* is ambiguous; the author therefore reaches back to the cultural-historical root of this concept. Its chief source is in Noh theatre, particularly in dramaturgical theory. According to Noh drama theory, the concept *ma* may be developed dynamically and formatively.

The aim of this research is to explore the appearance of a significant distance between the different voices of the self in the practice of psychotherapeutic listening. In order to examine this theme, the author has introduced Japanese cultural concept *ma*. In this paper, the author refers to traditional Japanese Noh drama theory, and further develops the concept *ma*.

Openness to uncertainty in living conversation

The definition of the dialogical self requires examination of the following four points (Hermans 2001, Hermans & Kempen 1993):

1. The self as a dynamic multiplicity of *I*-positions located in space and time,
2. The self as a landscape of the mind,
3. The self as composed of voiced positions, and
4. The self as a multiplicity of contradicting, discontinuous, and decentering positions.

The dialogical self is composed of voiced positions. One goal of psychotherapy is to initiate a dialogue between these positions. Each *I*-position creates a voice that relates to other voices (of other *I*-positions) in a dynamic dialogical relation. According to dialogical self theory, psychological problems are considered to be the results of fragmentation between *I*-positions, or suppressive dominance of one *I*-position over others.

Psychotherapy is conducted to facilitate the reconstruction of the client's repertoire of *I*-positions such that the client is able to move flexibly between positions.

This process may be termed the dialogical construction of the self. The psychotherapeutic process emphasizes changing the nature of dialogical interchange between these positions, with proper attention to their relative dominance.

It is useful to quote from Seikkula and Trimble (2005): “Dialogue is a mutual act, and focusing on dialogue as a form of psychotherapy changes the position of the therapists, as participants in a mutual process of uttering and responding.”

One cannot anticipate the orientation of a conversation with certainty; the response to an utterance cannot be presupposed clearly in living conversation (Shotter & Katz 1999). Openness to uncertainty regarding the conclusion of a conversation is necessary to creative dialogue.

Quoting from Hermans and Hermans-Konopka (2010): “The special nature of dialogue is that it copes with uncertainty by going into this uncertainty rather than avoiding it. Entering a dialogue opens a range of possibilities that are not fixed at the beginning but remain flexible and susceptible to change during the process itself” (p.46).

In this dialogue, one may add a word to a heard word; one’s speech may take a new intonation; emphasis may be moved or altered. New meaning is superimposed through encounters with the interlocutor’s utterances. One utterance makes another resonate. New meanings and associations occur when utterances and replies happen to intersect.

Ma: a meaning-generating space

Dynamic movement of meaning is created in the dialogical self. It is the landscape of the mind in which the dynamic multiplicity of *I*-positions intersect. Dialogue may be considered the transitional space, in which William James (1890) suggested that the gradual transition between *me* and *mine* occurs. It requires a psychic stage, as though the voice each *I*-position performs a unique character. The transitional psychic space between *me* and *mine* is the basis of the subject’s experience. It is the container that accepts the movement of meaning in the ongoing here-and-now situation.

We experience various life events. Some may be emotionally negative, and require us to cope with them. This capacity to cope with negative events is grounded in the transitional psychic space, which permits the dynamic movement of semiotic activity. *I*-positioning may occur in this transitional psychic space. For example, psychological or psychosomatic patients typically exhibit tension derived from conflict between their *I*-positions. Dialogical conversation may mitigate this tension, and create new meanings. One may create meaning, even for unbearable life events, on the basis of the dialogical space of the mind.

Formation this space takes a long time, occurring through the ordinary and constant experience of life, from the beginning of life onward. Developmental psychology may explain the process of forming the transitional psychic space, particularly the inter-subjective approach to the infant-maternal relationship (Stern 1985, Trevarthen 1998). The author investigates another clue connected with this complex theme, regarding how the transitional space, founded in dialogue, functions from the viewpoint of the Japanese cultural concept *ma*.

The author has discussed this theme in earlier work, regarding how we may open the transitional psychic space to psychotherapeutic change (Morioka 2008, 2011). Discussion has addressed several points concerning the relationship between dialogical self theory and the concept *ma*, as follows:

First, *ma* is generated in taking a pause, maintaining silence, and in experiencing the deepened chronotope. In traditional Japanese culture, people perceive space and time according to the dynamism inherent in space and time's non-separation. "Silence, too, giving space for inner recapitulation, rehearsal, and imagination, is a facilitating factor in dialogical relationships" (Hermans & Hermans-Konopka 2010, p.294).

Second, *ma* indicates this distancing chronotope, in which meaning is generated, and the internal psychic plane may be coordinated.

Third, *ma* is the boundary zone, in which meaning is constructed and re-constructed (Valsiner 2002). The Japanese language calls this chronotope of semiotic activity "*ma*."

Fourth, when good *ma* is generated between participants, the therapeutic process will be facilitated. In his/her last paper, the author discussed creating and activating this chronotope "*ma*" in psychotherapeutic relationships (Morioka 2011).

Fifth, Hermans (2001) provides a concept of *dialogical uncertainty*, and of the *zone of contact*. The zone of uncertainty opens a dialogue. The concept *ma* is relevant to this zone's formation of therapeutic meaning.

The above proposes that *ma* may be generated in the intersubjective sphere; however, the genesis of *ma* (i.e. what type of conditions *ma* may be created under) remain unclear. Additionally, it is necessary to discuss *ma*'s relation to the dialogical self, and activation of the potentiality of multiple realities, for the subject.

The author has investigated the concept *ma* concerning the generation of therapeutic meaning. At this point, it is reasonable to comment on the definition of *ma*. The chronotope of semiotic activity is called *ma* in Japanese (Morioka 2011). *Ma* is to be understood as the shared reality of an inter-subjective virtual potential sphere. *Ma* is not identified by the "between" of "place/between/place"; the author ventures to suggest that *ma* is identified by the "/" of "place/place." That is to say, *ma* cannot be specified as "part A" or "part B."

Questions such as “where is it located,” “what space does it occupy,” and “what is its duration” are not apt regarding *ma*. Its nature is non-topological; *ma* is not measurable, and is essentially qualitative. It may be exactly apprehended in a realm of possibilities. It is therefore reasonable to develop a sense of *ma*, and investigate the functioning of *ma*, in practice.

The therapeutic zone of contact

The paper will now address the psychotherapeutic situation.

It is ordinary therapeutic practice for one to remember a significant life event and talks to someone about it. The individual’s retrospective life narrative will be re-organized for his benefit. This linear understanding may become superficial, however, for instance regarding the chronological history of the individual’s life until the present moment and into the future. We should remain open to coming into contact with the uncertain parts of an individual, and should not hasten to understand the individual using preconceived theories or personal interpretations.

Hermans (2001) provides a starting point regarding dialogical uncertainty and the zone of contact. Our concern is to consider how to make contact with the uncertain parts of an individual, and how the zone of uncertainty may open dialogue of therapeutic significance. In psychotherapeutic and coaching processes, participants open a space in which they may make something new. This space is a boundary zone, in which meaning is constructed and re-constructed (Valsiner 2002).

Some parts of pre-formed and incomplete events may be included in the client’s narrative. This opens the possibility of intersection with other conceptual levels and areas of ideas. All present experience includes intersection with past experience. In encounters with pre-formed and incomplete events in the client’s narrative, the psychotherapist will receive a sense of uncertainty in which dialogical self may be formed.

First, we must examine the question of how we may open the space to psychotherapeutic change. Therapists of many different schools work to create a safe environment in which clients may express the internal meanings of their experiences. It is likely that this space is a *zone of possibilities*. It is a contact zone of exploration of the meaning of the client’s life events.

The aim here is to explore the therapeutic possibility of uncertainty, and to construct a therapeutic zone of contact in dialogical self-theory from the viewpoint of *ma*. At this stage, the author introduces a clinical vignette, and discusses the relativity of dialogical self theory, and the possibility of positioning the plane of the self from the viewpoint of *ma*.

Case vignette

Kenji was a 17-year-old boy who could not go outside, and was withdrawn within his house. He had been unable to attend high school for a year and half. He very seldom talked with his parents or his sister, who also lived at his home. In the counseling room, Kenji also seldom talked to me, except to respond to questions in a small voice. Heavy silence was dominant in the interview room. I attempted to make him comfortable in the room; I asked some questions at intervals about his favorite things, but his answers were only ever one word. For example, the therapist asked Kenji “What’s your favorite thing,” and the boy answered after several minutes “...reading a book.”

The therapist paused and talked again “What kind of book? After several minutes the boy mumbled “...novel ... history.” His posture was particularly static, folding his arms, looking at his feet, and hunching his back. My attempts to elicit a spontaneous response seemed to fail. My manner of speaking with him seemed to be impeding the situation. I therefore attempted to imitate his posture. I became static, folded my arms, looked at my feet, and hunched my back. I tried to gradually acquire his sense of obstruction.

After around ten sessions had passed, I noticed some sense of vitality in the room. Indeed, I felt some sort of pressure from the boy, and I felt a curious change of bodily presence in the room. At times his posture seemed to retreat and contract; at other times he seemed nearly to be approaching me. Sometimes the room seemed rather bright; at other times the same room seemed shaded. This was a subjective change in tone.

I attempted to refer verbally to this subjective sense of shift, for example by saying “Something about you seems smaller today.” “Well, you seem taller compared with the last time.” Kenji remained silent, but sometimes nodded weakly. Our theme of conversation was this perceived color and tone in the room, and subtle changes of bodily presence and breathing. The transformation of color and tone in the situation corresponded into his landscape of mind.

Later, Kenji suddenly began to talk to me. On one occasion, I persuaded him that we should read a book taken from the corner of the bookshelf in the room. The book was an *Emaki-mono* from the *Heian* era, the *Story of the Hogen-Heiji War* (12th Century). Examples of the *Emaki-mono* of the *Hogen-Heiji* are presented in Figures 1 and 2.¹

¹ Emakimono (絵巻物 *emaki-mono*², literally 'picture scroll'), often simply called *emaki* (絵巻³), is a horizontal, illustrated narrative form created during the 11th to 16th centuries



Figure 1 A part of Heiji Monogatari Emaki



Figure 2 A part of Heiji Monogatari Emaki

Kenji looked at and engaged with the entire work with his full attention. The plot is complex, and many characters appear in the story. The masterminds were active behind the scenes. Kenji fluently described the world of *Emaki*, and explained it to me.

in Japan. *Emaki-mono* combines both text and pictures, and is drawn, painted, or stamped on a handscroll. They depict battles, romance, religion, folk tales, and stories of the supernatural world.

After this occasion, Kenji talked to me more fluently about events in his internal life. The therapist encouraged him to express the vague uncertain conflict he felt. He described an other internal *me*, which had developed and now criticized him. He began to describe his experience of this affection. The fluctuation of self-states occurred in a conversational form.

Kenji said “There are two of *me*, one self is unsettled and restless; the other self is calm, and stands still. Each tries to ridicule and criticize the other.” “I am always slow to make a decision. Sometimes, I am at one pole, and at other times I am extremely at the opposite pole. There isn’t a middle ground for me.” (Kenji gradually adopted a reflective viewpoint on himself.) Before long, he talked about himself easily in subsequent counseling sessions.

Kenji’s self-talk was able to be transformed into actual conversation with the therapist. He was able to experience real emotion in the process of dissolving his tension. This experience forms the foundation for warmly and fully accepting oneself. Additionally, the actual conversations in the sessions transformed into the boy’s new self-talk. Gradually, Kenji grew warmer in his vision of himself.

Discussion

Dialogical conversation can transcend the linearity of understanding

Consider the following quotation: “Personal knowing in psychotherapy has logic, but it is not discursive, not set out in straight line” (Hobson 1985). It may be understood that many psychotherapeutic methods have been developed with regard to the resolution of the limits of the linear understanding of the person. We may say that the turning point in a personal narrative does not have a linear form. Paradoxically, it is the gap in consciousness—or in the language of linearity

It is a valid assumption that dialogical conversation itself may transcend this limit. In the psychotherapeutic process, participants open a space in which they may create something new. There is a movement in which the self’s will is de-occupied and shifts into intermediation in the intervening space. The position of the two persons in the dialogue collaboratively creates a story through the dialogue. We are now ready to consider how “landscape of mind” is reflected in this dialogical process (Konopka & Beersa, 2014).

In shared moments of common reference in dialogic communication, the position of the relational-responsive other is important. While the unique person appears as “you” for me, the otherness of “you” is treated not as strange but as a “familiar” uncertainty. I am the “other” for you, and vice versa. This generates an unknowable and incomplete area for each other. This area guides our conversation. The therapist works to facilitate the reorganization of the client’s *I*-positions in the area; this area is created as the stage and the transitional space for each landscape of mind.

In the clinical vignette, however, for the first decade, Kenji did not say anything to the therapist. His posture was rigid; his motion slow. The therapist supposed that he might be tired; however, the therapist also accepted his movements as communicating something. Here, we notice that the therapist may receive the client's silence as a body of potentiality. This "living pause" can be regarded as *ma*, as it remains pre-formed action. The therapist responded as if the client were communicating something. Remaining "still" seemed to enact the client's internal states.

In order to further discuss these issues concerning *ma*, the author introduces some elements of traditional Japanese Noh theatre theory. *Ma* has a potential dream-effect in the intimate human relationship. New associations of images and meanings emerge in *ma*. New outcomes and new combinations of perceptions are realized through forming and sustaining *ma*. *Ma* must be understood in the context of the aesthetics of a play, including such concepts as drama, performance, and conversation.

The actor's theory of Noh theatre

In order to reconsider the concept of theatrical *ma*, the author introduces the dramaturgical training theory of actors of classical Japanese Noh theatre. The author wishes to borrow a concept from the dramaturgical theory of Noh theatre. It has been said that Noh is the art of *ma*.

Noh theatre was established by Zeami (1363-1443) in the 14-15th centuries. His actor's theory and dramaturgy were collected into 36 notes named *Densho* ("descended book"), which was not published until the middle of the 19th century. It remained secret for a long time prior, except in his actors' group. One part of the *Densho*, *Kakyo* ("a mirror to the flower") is particularly important. The author introduces several concepts taken mainly from *Kakyo*.

The form and style of performance is strictly determined. The dramaturgy of Noh theatre is traditional and classical. Nevertheless, if a spontaneous living action emerges on the stage, Noh theatre expresses the event as "a flower appears." The central theme of Noh drama is to actualize *yugen*, which is "grace," or a "true flower" in metaphoric expression. Actualizing *yugen* in a Noh play cannot be planned.

The actor practices hard for a long time in order to actualize the "true flower." Zeami's *Densho* transmits the tradition of practice from generation to generation; it contained true artistic secrets that were handed down from parent to child. The significant parts of the secret principles are contained in suggestions concerning using and refining the actor's *kokoro* (心, "mind", "heart"). Zeami emphasized active *kokoro* in actualizing *yugen*. The actor must concentrate his performance on making the most of his *kokoro*.

Subtle body and the moment of “no-action”

The author wishes to recruit a basic suggestion made to the Noh actor. It is “first hear, then see.” If the component intended for the ear is made to slightly precede the bodily expression, then the sphere of transition from the import of what is heard to its visualization should inspire a feeling of visual and aural consummation.

At the moment the actor’s ear precedes bodily movement, *ma* will appear. The action of the Noh-actor creates a space of *ma*. Zeami also wrote: “What is felt in the heart is ten; what appears in movement, seven.” In terms of general stage development, no matter how slight a bodily action, if the motion is more restrained than the emotion behind it, the emotion will become the substance, and the movement of the body its function, thus moving the audience (Quinn, 1998).

Zeami discusses the moment of “no-action,” in connecting a motion to a subsequent motion that contains the depths of the actor’s heart. In that instance, the actor must maintain his inner tension. Zeami refers to this as follows: “Connecting all the arts through special intensity of mind at the present moment (*kakyo*).”

This transition and interval between one action and the next is the focus of the performance. Zeami expresses it as “*senu-hima*,” which means exactly *ma*, as a pause or a moment between an action and the following action. This word refers to the moment in which the actor does nothing, and in which the maintenance of silence is exactly the artistic presentation.

Zeami also writes: “Be careful to be conscious of your mind and associate it with the next mind (*kakyo*).” The actor’s internal mindful effort is critical. Superficially, it may seem that the actor has halted his movement; however, his inner tension must be maintained. Paradoxically, it necessarily requires more effort for the Noh actor to retain this posture of *not*-doing, and activate the internal sensitivity of his mind. He now connects his heart to the next emotion. “The internal impression of the actor will be fragrant with the faint scent of the stage.”

The above also seems to contain therapeutic suggestions. Zeami’s essay is essentially concentrated on using and refining the actor’s *kokoro* (i.e. unity of heart, mind, or psyche) (Wylie-Marques 1998). For this purpose, the actor refines his sensitivity of ear, inner impression, and the subtle bodily action of no-action. The psychotherapist, as an interpersonal companion to the other, must also listen fully to the patient’s reality of his or her experience. While listening to the client’s narrative, the therapist maintains his or her internal tension.

In Noh theatre, the moment of no-action (*senu-hima*), which is *ma*, connects one motion to the next (Wylie-Marques 1998). At the same moment, the depth of the actor’s heart, full of *kokoro*, is working. The therapist is positively concerned with each element of the client’s manner, movement, and change of facial expression and voice;

the therapist must receive them as meaningful expressions, and translate them into words, as much as possible.

The relational-responsive action of the therapist spontaneously generates therapeutic meaning. This action, accompanied with wholeheartedness, has a unique therapeutic significance. In this instance, the therapist must maintain his inner tension, just as Zeami writes: “Connecting all the arts through one intensity of mind.”

Distancing the self

Zeami makes the practical suggestion that the actor should see himself objectively, through the eyes of others; that the actor should see himself from a distant viewpoint. He termed this *riken no ken* (“vision of detached seeing”). *Riken* (detached seeing) is contrasted with *gaken* (egocentric seeing). *Riken* refers to the actor’s ability to see himself as the audience sees him (Quinn 2005). It is an elimination of ego-consciousness. Movements become spontaneous, independent of the striving consciousness of the actor.

Telling a story in therapy sessions is a way of yielding to maintenance of distance from inner disturbance. The quality of this distancing must be varied. When one utters self-narratives, a significant distance will appear between the different voices of the self. Change in psychotherapy includes a process of distancing oneself from oneself.

Regarding the clinical vignette above, Kenji initially talked about an internal, other *me*, which had developed and which criticized him. The distance between the problem-having self and the quietly observing self emerges in this process. If the self-relationship that exists in the relation between *I*-positions is recited enough, an observing self will be generated. In the case above, Kenji gradually created the foundation for warmly and fully accepting himself. The actual conversation transformed into his new self-talk.

This *I*-position naturally takes the point of view of observing one’s emotions. It is thus one of the main goals of psychotherapy to initiate a dialogue between positions. Psychotherapy research is jointly seeking adequate expressions for the meaning of experiences narrated in dialogue.

Recovering spontaneous living responsiveness

One can obtain the power to live in the present moment and become a being in the future. The past cannot be altered; however, the meaning of past experiences may be varied through dialogical practice. There is a latent resource in one’s own life history for transforming negative experiences into positive ones. One may transform past events’ meaning, with the support of a carefully attentive other, in the present moment. This is precisely the moment in which spontaneous living responsiveness emerges.

Regarding Noh theatre, Zeami might say that this is precisely the moment in which “the flower” might be realized. Zeami’s most famous expression for Japanese people is “Remember your *sho-shin*.” That is: “Remember your first intention.” *Sho-shin* has a complex meaning, incorporating beginner’s mind, original attitude, and original subject intention (Zeami 2008).² It refers not to the beginner’s immature art, but to the repeatedly experienced position of mind that may be re-created and experienced at the moment of performance. This is exactly when spontaneous living responsiveness emerges onstage. This idea may explain the occurrence of a therapeutic improvisational moment of *ma*.

Regarding the clinical vignette, Kenji narrated and performed the *Emaki-mono* eloquently. His internal self-to-self dialogue may then have been facilitated. Kenji explained the work’s history to me, including the Japanese cultural memory associated with the story of the *Emaki*’s text. He then turned to talk of his conflict. Narrating and performing the collective cultural history seemed to encourage him to tell his story. How did this transition occur? It seems that he did not forget his initial attitude and original intention of agency. That is *sho-shin*.

From the viewpoint of dialogical self theory, therapy is conceptualized as an interactive dialogical process. Narrative is socially constructed as both self-to-self and self-to-other dialogue. In the vignette, the characters described in the *Emaki* were reactivated by this double dialogue, and there was a fluid interchange between the characters in the narrative’s organization.

Knowledge of a life story is knowledge of the immediacy of present experience. Knowledge in the present has potentiality. It creates dynamic time and space; this is termed *ma* in Japanese. There is movement such that one’s self will be de-occupied and will shift into intermediation in the between-space; the author expresses this as *ma*. In *ma*, past and future may intersect.

Conclusion

The therapist takes the position or task of a performer. This point is expressed well by the classical musician Rooley (1990), who said “The true task of the performer is to bring into our sensual world those things (power, energy, inspiration) which already exist in an un-formed stage—literally to ‘bring into form’.” That is, to bring into form that which already exists in an un-formed stage.

Client and therapist proceed together in their reflection on an un-formed stage of the spontaneous living pause, *ma*. In the clinical vignette, when Kenji spoke about

² The word *sho-shin* (初心) cannot be rendered by a single and consistent English word or phrase. In many cases it means “beginner,” or, “beginner’s achievement,” but it also stands for an important type of awareness in the performer, to be drawn on throughout his career. In that case, it is translated as “initial intent” (from the note by Hare in Zeami, 2008).

different parts of his self, the therapist listened as openly as possible to each of the different parts of his self, and the meanings and conflicts which were gradually made clear by the client. Some of these parts will have been very familiar to the client, and may even have been given independent positions. The therapist was also concerned with the unfamiliar parts of the client. Indeed, the therapist was guided by a sense of this uncertainty. It is important to shift from the already-known towards uncertainty in order to generate new therapeutic outcomes.

The main purpose of this study was to examine the significant distance that appears between the different voices of the self in psychotherapeutic conversation. For this purpose, the author introduced traditional Japanese Noh drama theory, and further developed this with the concept *ma*.

The following points were investigated.

First, the psychotherapist is guided in interaction with a client by a sense of the uncertain. Further, he may create and maintain a zone of contact with the client. The therapist may receive and interpret the meaning of a client's "silence" as an expression of the clients' potentiality. This living pause may be termed *ma*, as ongoing performed action. In Noh theatre, the moment of "no-action" (*senu-hima*) connects one motion to the next. In this moment, the depth of the actor's heart, full of *kokoro*, is working. From this implication, it may be supposed that the dialogical task is proceeding in meaningful silence.

Second, change in psychotherapy involves a process of distancing oneself from oneself. This event resembles Zeami's concept of *riken* ("detached seeing"), which makes a practical suggestion to see oneself objectively, through the eyes of others, and to see oneself from a distant viewpoint.

Third, the therapist works to facilitate the reorganization of the client's *I*-positions in a zone of contact with a client. This area is created as a performer's stage, and a transitional space for each landscape of mind. Active dialogue may transform a repetitively experienced position of mind, allowing it to be recreated and experienced at the moment of performance. The theory of *sho-shin* ("first intent") in Noh is suggestive regarding the spontaneous living responsiveness that emerges in a dialogical relationship

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