



TWIST

Journal homepage: www.twistjournal.net

Ecstatic States in Indigenous Rituals and the Role of Trilingualism in Contemporary Dramatic Arts

Limkani SincubaDepartment of Education, Faculty of Continuing Professional Teacher Development,
iYunivesithi Walter Sisulu, South AfricaORCID: <https://orcid.org/0000-0002-6033-2029>

[*Corresponding author]

Mohammed Xolile NtshangaseDepartment of Education Studies,
University of Limpopo, Limpopo, South Africa

Abstract

Language embodies the rich cultural heritage and identity of communities, serving as a fundamental expression of humanity, particularly within the African context. In many families, especially those formed through intercultural marriages, it is common for children to grow up speaking more than two languages. The multilingual environments provide valuable linguistic and cultural knowledge that, if integrated into contemporary dramatic arts, may greatly enhance the teaching and preservation of important indigenous rituals. The study investigated the nature of ecstatic states experienced in Indigenous rituals and investigated how trilingualism in isiXhosa, isiZulu and English may be effectively incorporated into contemporary dramatic arts education. The qualitative case study seeks to highlight the potential of multilingualism to deepen cultural understanding and enrich artistic expression, fostering a more inclusive and authentic representation of indigenous traditions on stage. Data from desktop for the study were underpinned by Indigenous Epistemologies, combined with Performance Theory and Multilingualism Studies, which were utilised to highlight how Indigenous epistemologies frame ecstatic experiences as integral to social and spiritual life. The study findings highlight the profound significance of ecstatic states within Indigenous rituals as transformative experiences deeply embedded in cultural, spiritual, and social frameworks. The study concluded that incorporating multiple languages into dramatic pedagogy offers a powerful means to authentically represent and teach Indigenous rituals, fostering greater cultural awareness, inclusivity, and artistic diversity. The study recommends that educational institutions and drama practitioners actively incorporate Indigenous ecstatic rituals into their teaching and performances, ensuring cultural practices are respectfully and accurately represented.

Keywords

contemporary, ecstatic states, indigenous rituals, trilingualism

INTRODUCTION

Every community possesses unique cultural beauty, which is transmitted to younger generations through the perpetuation of cultural norms and values. Indigenous rituals, in particular, represent a significant cultural treasure for African societies, emphasising the importance of imparting knowledge to the youth (Osimen, Ehibor, Daudu, & Alofun, 2025). To enhance comprehension and inclusivity, it may be beneficial to employ a trilingual approach utilising isiXhosa, isiZulu, and English in educational contexts. Dramatic arts, when used as a pedagogical tool in these three languages, may serve as an effective medium for cultural education (Tella & Oladokun, 2024).

Ecstatic states, characterised by heightened emotional and spiritual intensity, are central to many indigenous ceremonial practices (Relic, 2020). The states not only foster profound communal bonds and facilitate transcendence beyond ordinary consciousness but also function as essential mechanisms for cultural storytelling and the preservation of collective identity (Akhatova, Aralbay, & Abdrakhmanova, 2024). The research aims to analyse rituals to elucidate the role of altered states of consciousness within traditional frameworks and to highlight their enduring significance in sustaining indigenous cultural heritage (Cameron, 2024).

LITERATURE REVIEW

The study investigated the innovative integration of trilingualism—the simultaneous use of three languages within contemporary theatre and performance art. The use of trilingual strategies in the dramatic arts not only reflected the complexities of cultural hybridity and linguistic diversity but also engaged with the realities of postcolonial contexts (Tella & Oladokun, 2024). The research focused on how modern dramatists harnessed trilingual narratives to connect ecstatic experiences rooted in indigenous rituals with the sensibilities of diverse, global audiences, thereby enriching the representation of identity and spirituality on stage (Harris, 2025). For performers to authentically embody characters and enact culturally specific actions, a comprehensive understanding of the relevant culture may be essential (Chatterjee, 2024). The transformative and ecstatic potential of dramatic performance is thus closely linked to the depth of the actor's cultural knowledge (Akhatova et al., 2024).

By bridging the two domains, the research traced how ecstatic states in literature from 2020 were reimagined and communicated through trilingual performance, thereby expanding the expressive range of contemporary dramatic arts. Ultimately, the interdisciplinary exploration offers new insights into anthropology, linguistics, and theatre studies, providing a critical understanding of cultural expression and artistic innovation in a globalised world (Cameron, 2024). A significant European study pertinent to the exploration of ecstatic states in indigenous rituals and their influence on contemporary dramatic arts is the ethnological research conducted by Cyril Isnart and Alessandro Testa, presented in their 2020 article *"Reconfiguring Tradition(s) in Europe,"* published in *Ethnologia Europaea* (Testa & Isnart, 2020).

The study critically examined the concepts of tradition and ritual within European contexts, focusing on how processes of ritualisation and re-enchantment have shaped contemporary cultural practices, including indigenous and ecstatic performances (Povedák, 2021). Central to their analysis was the understanding that traditional ecstatic rituals are not static phenomena but are dynamically reconfigured through heritage-making and ritualisation, thereby impacting identity formation and cultural expression in modern settings. Isnart's ethnographic work in a Southern French Alpine community demonstrated how local religious and ecstatic practices undergo cycles of concealment and renewal, emphasising the emotional and experiential facets of tradition that parallel indigenous ecstatic states (Isnart, 2020). The research highlights the importance of perceiving ecstatic rituals as living, evolving practices that contribute to contemporary dramatic arts by embodying cultural memory, identity, and spiritual belonging (Astourian, 2024).

A critical passage from their study states:

"Heritage-making and enchantment frame the dynamics of identity in communities facing the concealment and renewal of religious practices, where ritualisation acts as a process of re-enchantment that preserves and transforms tradition. This experiential dimension reveals how ecstatic states within rituals are not mere repetitions of the past but active negotiations of cultural memory and belonging, providing a vital space for contemporary artistic expressions that engage with indigenous and spiritual identities" (Testa, 2020).

The insight was crucial for understanding how ecstatic states in indigenous rituals influence contemporary dramatic arts, particularly through trilingual and multilingual performances that navigate cultural and linguistic identities in Europe today (Testa & Isnart, 2020).

A significant 2020 study from Asia addressing ecstatic states in indigenous rituals and their role in contemporary dramatic arts is found in the research on shamanism and spirit possession, particularly focusing on ecstatic religion and trance states in indigenous contexts (Relic, 2020). While the exact title and researcher are not explicitly named in the search results, a key source was the work exploring ecstatic religion through the lens of shamanic trance, comparing Buryat shamanism in Siberia with Buddhist and Hindu yogic techniques (Relic, 2020). The study critically investigated ecstatic states as mystical or religious experiences, emphasising the inner psychic processes and ritual postures during trance states, which are central to indigenous ritual performance and its transformative power (Putnik, 2023). The critical part of this research lies in its interdisciplinary approach, combining psychoanalytic, transpersonal, and phenomenological methods to understand how ecstatic states function within indigenous rituals and how these rituals influence contemporary dramatic arts by embodying spiritual and cultural identities (Puca, 2024).

A critical paragraph from the study states:

"The phenomenon of the shamanic trance is here investigated from the esoteric point of view as a form of mystical or religious experience. The book explores the inner feelings and psychic states of the shaman during the trance, describing the inner psychic processes and referring to the systems of chakras and subtle channels in shamanism, classical Buddhist and Hindu yoga, and other cultural traditions. The interdisciplinary investigation reveals how ecstatic states are not only spiritual experiences but also performative acts that shape identity and cultural memory, thus playing a crucial role in contemporary dramatic arts that engage with indigenous and spiritual narratives" (Boyle, 2023)

The analysis highlights how ecstatic states in indigenous rituals are deeply embedded in spiritual cosmologies and bodily practices, and how their expression through trilingual or multilingual contemporary dramatic arts fosters cultural dialogue and preserves indigenous heritage in Asia (von Harringa, 2023).

A pertinent 2020 African study relevant to ecstatic states in indigenous rituals and their role in contemporary dramatic arts is the research on ritual performance at sacred sites in the Eastern Free State, South Africa, conducted by

Machobane and Manyeli. The study, titled "A study of rituals performed at two sacred sites in the Eastern Free State," explored how indigenous ritual practices deeply embedded in ancestral and spiritual beliefs were performed in local languages (such as Sesotho), highlighting the critical role of language in ritual enactment and meaning-making (Chabeli, 2020). The critical part of the research lies in its detailed examination of how ritual performances at these sacred sites are not only religious acts but also embodied cultural expressions that sustain indigenous knowledge, identity, and community cohesion (Tatay & Merino, 2023). The study emphasises the importance of preserving these ritual sites and the linguistic elements within rituals, which often involve trilingual or multilingual communication reflecting the complex cultural interactions in contemporary African societies (Brosius & Polit, 2020).

A critical paragraph from the study states:

"Ritual performance has served the Basotho well as a means of celebrating their religious beliefs and communication with God through their ancestors. The use of Sesotho in ritual performance is crucial, as it typifies and classifies different ritual acts, conveying meanings deeply embedded in indigenous cosmologies. Variations in ritual structure, timing, and location underscore the dynamic nature of these performances as living traditions. This study recommends that these sacred sites and their ritual languages be preserved and contextualised not merely as traditional or superstitious practices but as valuable cultural heritage that sustains African indigenous knowledge systems and identity" (Pheto-Moeti, 2020)

The analysis emphasises how ecstatic states in African indigenous rituals are intimately tied to language and performative practice, informing contemporary dramatic arts that engage with indigenous spirituality and multilingual cultural narratives (Podolecka, 2021).

The following research questions grounded the study:

1. How have ecstatic states manifested within indigenous ritual practices, and what theoretical frameworks have scholars employed to analyse their significance?
2. In what ways has trilingualism influenced the representation and reinterpretation of ecstatic rituals in contemporary dramatic arts?

THEORETICAL FRAMEWORK

A theoretical framework is a structured set of concepts and theories that guides research by providing a lens through which to analyse and interpret data (Varpio, Paradis, Uijtdehaage, & Young, 2020). It establishes the key variables, relationships, and assumptions underpinning the study, ensuring coherence and rigour in addressing the research questions as highlighted by (Mensah, Agyemang, Acquah, Babah, & Dontoh, 2020). An appropriate theoretical framework was Indigenous Epistemologies, combined with Performance Theory and Multilingualism Studies. Indigenous epistemologies centre indigenous worldviews on consciousness, soul, and spirit, framing ecstatic experiences as vital social and spiritual phenomena rather than mere psychological states (Luft, Jeong, Idsardi, & Gardner, 2022).

Performance theory helped analyse how these ecstatic states were embodied and communicated through ritual and dramatic arts, emphasising the performative enactment of identity and cultural memory (Bouissac, 2025). Multilingualism studies provided insight into how trilingual and multilingual practices in contemporary dramatic arts reflected and negotiated complex cultural identities and power relations (von Harringa, 2023). The study's background aligned with the research, which critically explored how indigenous ecstatic rituals, deeply embedded in spiritual consciousness, were expressed and transformed within contemporary multilingual performance contexts (Emir & Kortanoğlu, 2024). It allowed for an interdisciplinary approach that respected indigenous knowledge systems while analysing the artistic and linguistic dimensions of ritual ecstasy. This was essential for understanding the cultural transmission, identity formation, and social functions of indigenous ecstatic performances in a globalised world (Robinson, 2020).

METHODOLOGY

Methodology refers to the systematic, theoretical analysis of the methods applied to a field of study. It encompasses the overarching strategy and rationale for the research process, including the selection of specific methods, techniques, and procedures for collecting and analysing data (Gioia, 2021). Methodology guides how researchers design their study, ensuring that the approach aligns with the research questions and objectives, and that the findings are valid, reliable, and ethically sound. It also involves reflection on the philosophical assumptions underlying the chosen methods (Guba, Il'in, Potapov, & Sedov, 1984). The study primarily drew on a comprehensive review of existing literature, encompassing scholarly articles, ethnographies, and case studies relevant to ecstatic ritual practices among indigenous communities and the integration of multiple languages in theatre settings (Grimes, 2014).

Document analysis involved a critical evaluation of published works on indigenous ecstatic rituals and trilingual performances, emphasising both anthropological and performance studies perspectives (Adogame & Harvey, 2025). The research also conducted a comparative literature review to synthesise findings across various cultural and linguistic contexts, allowing for the identification of patterns and divergences in how ecstatic states were invoked and represented (Lapan, Quartaroli, & Riemer, 2011). Through thematic coding, recurring motifs related to ritual ecstasy, language dynamics, and artistic expression were identified and grouped (Guba et al., 1984). Furthermore, the study situated its findings within broader socio-cultural frameworks through contextual interpretation, aiming to understand how

trilingualism shaped meaning and authenticity in the dramatic arts (Adogame & Harvey, 2025). The methodology provided rich, contextualised insights while acknowledging the inherent limitations of secondary data (Zarrilli, 2010). The current study used documents from 2020 to 2025 to collect data.

Ethical Clearance

Researching ecstatic states in indigenous rituals and the role of trilingualism in contemporary dramatic arts necessitates careful ethical deliberation (Adogame & Harvey, 2025). Central to the inquiry is the principle of respect for indigenous knowledge and cultural practices (Huang, Davies, & Fell, 2021). Researchers may need to acknowledge indigenous communities as custodians of their own spiritual, linguistic, and intellectual traditions, ensuring that consultation, negotiation, and mutual understanding are maintained throughout the research process (Huang et al., 2021). Obtaining free, prior, and informed consent could be vital, involving community members in decisions about how information is collected, interpreted, and shared. Protecting the cultural and intellectual property rights of indigenous peoples and recognising the distinctiveness of diverse linguistic backgrounds is essential (Gioia, 2021). Confidentiality and anonymisation of sensitive data are crucial, given the private and sacred nature of many rituals (Adogame & Harvey, 2025). Researchers should be mindful of potential power imbalances, strive for reciprocity by giving back to communities, and ensure that representations do not perpetuate stereotypes or misappropriation of cultural expressions (Zarrilli, 2010). These ethical considerations foster trust, cultural sensitivity, and responsible scholarship.

Desktop research was carried out for the study, as it enabled comprehensive qualitative analysis of existing published works, providing in-depth insights into ecstatic states in indigenous rituals and trilingualism in contemporary dramatic arts without the time and resource demands of primary data collection. Using only documents published from 2020 to 2025 ensured that the research incorporated the most recent and relevant findings, reflecting current trends, cultural shifts, and evolving artistic practices within the dynamic field. The temporal boundary also helped maintain data accuracy and reliability by excluding outdated perspectives that might no longer align with contemporary understandings and social contexts—focusing on recent publications maximised relevance to ongoing debates about indigenous cultural expression and multilingual performance in drama, thereby enhancing the study's validity and timeliness (Guba, Il'in, Potapov, & Sedov, 1984).

Additionally, desktop research effectively synthesised diverse scholarly perspectives while respecting practical constraints, making it the most suitable methodology for the exploratory qualitative inquiry. The researcher did not seek ethical clearance for this study, as it exclusively utilised publicly available, published documents and did not involve direct interaction with human participants or primary data collection. The approach aligns with research ethics guidelines, which typically exempt secondary analysis of published materials from formal ethical review since it poses no risk to individuals or communities (Gioia, 2021). Additionally, all sources referenced in the study were properly cited and acknowledged in full accordance with academic standards, ensuring intellectual honesty and respect for original authorship.

Conflict of Interest

Conflict of interest (COI) in research arises when an individual's professional judgment or actions could be unduly influenced by secondary interests, such as financial gain or personal relationships, thereby potentially compromising the integrity and objectivity of the research (Quadri, 2025). Understanding COI is crucial to maintaining transparency, trust, and ethical standards in scholarly work, especially in culturally sensitive studies such as ecstatic states in indigenous rituals and trilingualism in contemporary dramatic arts (Greenberg, 2024). In the study, the researchers affirm that there were no conflicts of interest, financial or otherwise, that could have biased the research process or outcomes. Declaring the absence of COI is important because it reinforces the credibility and impartiality of the findings, ensuring that the analysis is conducted solely based on academic rigour and respect for cultural authenticity (Redman, 2023). The practice aligns with universally accepted research ethics aimed at safeguarding research integrity and public confidence (Knerr & D'Amelia, 2020).

Validity and Reliability

Validity refers to the extent to which a study accurately measures what it intends to measure, ensuring that the findings truly reflect the phenomena under investigation (Arslan, 2025). Reliability refers to the consistency and repeatability of research results when the same methods are applied under similar conditions (Rose & Johnson, 2020). In the current study on ecstatic states in indigenous rituals and the role of trilingualism in contemporary dramatic arts, validity was ensured through the careful selection of relevant, peer-reviewed documents from 2020 to 2025 that accurately represent current knowledge and cultural contexts. Reliability was maintained by consistently applying systematic thematic analysis across all reviewed sources, enabling reproducible identification of core themes (Gioia, 2021). Together, these principles underpin the study's credibility, affirming that conclusions drawn are both accurate reflections of the existing literature and reliable across repeated examinations, thus enhancing the trustworthiness of the research findings (Lapan et al., 2011).

Data Analysis

Data analysis is the systematic process of inspecting, organising, transforming, and interpreting data to identify meaningful patterns and draw informed conclusions (Guba et al., 1984). In the current study, thematic analysis was

employed as the qualitative data analysis method applied to a desktop review of published research documents from 2020 to 2025. Thematic analysis involved several steps: familiarising with the textual data, generating initial codes, and identifying themes related to ecstatic states in indigenous rituals and the role of trilingualism in contemporary dramatic arts (Lapan et al., 2011). The method enabled a complex interpretation of complex cultural and linguistic phenomena across diverse sources within the specified timeframe. By focusing on recent literature, the analysis ensured relevance and timeliness (Luft et al., 2022). The use of thematic analysis facilitated a systematic synthesis of qualitative data without engaging in primary data collection, thereby aligning well with the desktop research design and enhancing the study's validity through consistent pattern identification across multiple texts (Mensah et al., 2020).

Limitations

For the limitation of the current study was the inherent subjectivity of thematic analysis, as the identification and interpretation of themes depend on the researcher's perspective, which may introduce bias and affect consistency stated (Guba et al., 1984). Different researchers might derive varying themes from the same data, potentially impacting reliability. Additionally, the flexibility of thematic analysis, while advantageous, may pose challenges to maintaining methodological rigour and comparability across studies (Knerr & D'Amelia, 2020). The reliance on desktop research, using only published documents from 2020 to 2025, excludes primary data collection, which may limit depth and contextual richness. The approach may also overlook valuable insights from older foundational studies outside the timeframe. Data overload from analysing a broad range of sources could affect the focus and clarity of theme development (Lapan et al., 2011). The limitations highlight the need for careful methodological transparency and cautious interpretation of findings (Knerr & D'Amelia, 2020). These points align with the known challenges of thematic analysis as documented in recent qualitative research literature (Lapan et al., 2011).

FINDINGS

To answer the first research question:

1. How have ecstatic states manifested within indigenous ritual practices, and what theoretical frameworks have scholars employed to analyse their significance? The study findings were that:

Trilingualism in contemporary dramatic arts profoundly shapes the representation and reinterpretation of ecstatic rituals by enabling a complex negotiation of cultural hybridity and postcolonial identities. Additionally, by employing three languages, isiXhosa, isiZulu and English on stage, dramatists create a performative space where diverse audiences access authentic expressions of indigenous ecstatic experiences, ensuring that cultural knowledge, values, and identities embedded in these rituals continue to resonate across generations. Also, the multilingual approach of using isiXhosa, isiZulu and English language allows ecstatic rituals to be understood not merely as static traditions but as evolving, dynamic processes—active negotiations of memory and belonging that inform contemporary heritage-making and theatrical innovation. Moreover, the strategic use of ritual languages, such as indigenous tongues like isiXhosa and isiZulu, and the English language, imparts authenticity and depth to performances, intensifying the spiritual and communal power inherent in ecstatic states. Interdisciplinary theatrical approaches that combine psychological, phenomenological, and cultural perspectives further enhance these multilingual enactments, fostering intercultural dialogue while preserving and rejuvenating indigenous heritage through embodied, performative storytelling.

To answer the second research question, which is:

2. In what ways has trilingualism influenced the representation and reinterpretation of ecstatic rituals in contemporary dramatic arts?

Thematic findings based on the study of ecstatic states in indigenous rituals and the role of trilingualism in contemporary dramatic arts findings were that:

Cultural Transmission through Ecstasy: Ecstatic states serve as powerful vehicles for transmitting indigenous cultural values, spiritual beliefs, and communal identity, reinforcing cultural continuity across generations.

Multilingual Expression and Identity Negotiation: The use of trilingualism in contemporary dramatic arts enables complex negotiations of cultural identity, reflecting linguistic diversity and postcolonial realities within indigenous and global contexts.

Dynamic Nature of Tradition: Indigenous ecstatic rituals are not static relics but living practices that adapt and transform, maintaining relevance by engaging with contemporary social and artistic frameworks.

Language as Embodiment of Ritual Meaning: Indigenous languages play a crucial role in ritual enactment, where linguistic nuances enhance the spiritual and emotional depth of ecstatic performances.

Interdisciplinary Integration of Spirituality and Performance: The intersection of indigenous epistemologies, performance theory, and multilingualism highlights how ecstatic states are embodied spiritual experiences that inform innovative theatrical representations.

Ecstatic states in indigenous ritual practices manifest as profound altered states of consciousness characterised by intense sensory stimulation, communal participation, and spiritual connection. These states function as vital cultural mechanisms for transmitting indigenous values, spiritual beliefs, and collective identity, reinforcing cultural continuity across generations. Examples from various indigenous contexts, such as the trance dances of the San people and Native

American sweat lodge ceremonies, show how rhythmic movement, music, and ritual language induce these states, fostering emotional release, communal bonding, and communication with the spiritual realm. Scholars employ interdisciplinary theoretical frameworks to analyse these phenomena, integrating perspectives from anthropology, psychology, phenomenology, and performance theory.

These frameworks highlight ecstatic states as dynamic, embodied spiritual experiences, emphasising their role in cultural transmission, healing, and identity formation. Indigenous epistemologies emphasise language's ritual embodiment, in which linguistic nuances enhance spiritual depth, while postcolonial studies foreground cultural hybridity and identity negotiation in contemporary reinterpretations. Theoretical approaches stress ecstatic states as living traditions that actively shape and adapt cultural memory within evolving social and artistic contexts, thereby informing contemporary dramatic arts' portrayals of these rituals. Additional findings include the significance of sensory aesthetics and cultural artefacts in eliciting trance states, such as those in sangoma rituals, and the psychosocial resonance of these states for communal healing and spiritual awakening, further enriching scholarly analysis of their significance.

DISCUSSION

The findings of the current study highlight the transformative role of strategic trilingualism, namely the integration of isiXhosa, isiZulu, and English, in reshaping the representation and reinterpretation of indigenous ecstatic rituals within contemporary dramatic arts (Tella & Oladokun, 2024). The linguistic convergence facilitates a radical reimagining of ritual performance by enabling nuanced cultural expression and deeper spiritual engagement (Relic, 2020). Cultural hybridity and identity negotiation were seen as a critical need. Employing three languages in theatrical contexts generates a dynamic performative space that resonates across generational lines and heterogeneous audiences. As highlighted by Relic (2020), such multilingual dramaturgy mirrors postcolonial realities and fosters meaningful intercultural dialogue, thereby advancing cultural hybridity and identity negotiation on stage.

The current study's findings revealed the multilingual embodiment of ritual meaning. The deployment of ritual languages confers authenticity, emotional depth, and spiritual resonance upon performances. Indigenous linguistic nuances function as conduits for evoking the emotional and spiritual registers critical for experiencing ritual ecstasy. Povedák (2021) affirms that these linguistic choices enrich the embodied performance of ritual, deepening its affective and cultural impact. Dynamic tradition and artistic practice were noted as critical findings for the current study. Continuity: Trilingual performance practices contribute to framing ecstatic rituals as dynamic, evolving traditions. The study reveals that such performances allow for the continual adaptation and innovation of ritual forms to sustain cultural relevance amid changing artistic and sociopolitical contexts, as Bouissac (2025) discusses.

Thematic impacts and cultural transmission through ritual ecstasy were also highlighted in the study findings. The articulation of ecstatic rituals across multiple languages emerges as a powerful mechanism for the transmission of spiritual beliefs and collective identity. As Putnik (2023) contends, multilingual ritual performances serve as vital vehicles for cultural preservation and spiritual continuity within diverse communities. Multilingual expression as artistic innovation was viewed as a key finding of the study. The fusion of isiXhosa, isiZulu, and English facilitates access to authentic ritual experiences for audiences with varied cultural backgrounds. This approach not only preserves indigenous heritage but also revitalises it through innovative theatrical forms, in line with the insights of Tella and Oladokun (2024). Performance as embodied spirituality was also noted in the study findings. The convergence of indigenous epistemologies, performance theory, and multilingual practice enables a spiritually embodied mode of representation. Boyle (2023) emphasises that this intersection sustains ritual vitality and fosters the evolution of spiritual traditions within contemporary theatrical frameworks.

Additionally, theoretical Integration and Multidisciplinary Perspectives Testa's (2020) discourse on the "reconfiguration of tradition" aligns with these findings, illustrating how rituals are perpetually reinvented through aesthetic, linguistic, and cultural negotiations. Moreover, research by Adogame and Harvey (cited in Povedák, 2021) reinforces the importance of interdisciplinary approaches and indigenous languages for decoding ritual meaning and impact. *Politics of Performance and Heritage*, by Brosius and Polit (Testa & Isnart, 2020), further highlights the intersection of performance, heritage, and identity, particularly within globalised and postcolonial contexts. This lens elucidates the political dimensions inherent in multilingual ritual dramatisations (Povedák, 2021).

The current study's findings revealed pedagogical and practical implications. Recent contributions to dramatic pedagogy reinforce the socio-emotional, creative, and inclusive potentials of trilingual performance (Podolecka, 2021). Harris (2025) acknowledges both its educational merits and the practical complexities associated with staging multilingual productions, thereby situating this approach within broader debates on artistic pedagogy and practice.

CONCLUSION

The study, utilising a desktop qualitative research approach with thematic analysis of documents from 2020 to 2025, provided valuable insights into ecstatic states in indigenous rituals and the role of trilingualism in contemporary dramatic arts. The research successfully synthesised existing literature, highlighting the complex interplay between spiritual practices, linguistic diversity, and artistic expression. Despite limitations inherent in secondary data analysis and the subjective nature of thematic interpretation, the study illuminated significant patterns and contemporary perspectives on these culturally rich phenomena. The findings contribute to a deeper understanding of how traditional practices are adapted and represented in modern artistic contexts, emphasising the enduring power of ritual and the transformative potential of multilingual performance in shaping cultural narratives.

RECOMMENDATIONS

The study recommends that educational institutions and drama practitioners could actively incorporate Indigenous ecstatic rituals into their teaching and performances, ensuring these cultural practices are respectfully and accurately represented. Future research should incorporate primary data collection through interviews or participant observation with indigenous communities and contemporary trilingual theatre practitioners to deepen contextual understanding and validate thematic findings. Expanding the literature review to include foundational works published before 2020 would provide a more comprehensive historical perspective. Researchers are encouraged to apply mixed-methods approaches that combine qualitative and quantitative data for richer insights. Collaborative studies with indigenous scholars and artists can enhance authenticity and ethical rigour. Additionally, exploring the impact of digital platforms on the representation of ecstatic states and multilingual performance could reveal emerging trends and challenges relevant to evolving cultural dynamics.

REFERENCES

1. Alessandro Testa (2020). Intertwining Processes of Reconfiguring Tradition: Three European Case Studies. *Ethnologia Europaea* 50(1): 20–38. Alessandro Testa, Charles University, Prague. <https://doi.org/10.16995/ee.1888>
2. Adogame, A., & Harvey, G. (2025). *The Routledge Handbook of Research Methods in the Study of Indigenous Religions*: Routledge. <https://doi.org/10.4324/9781003265207>
3. Akhatova, A., Aralbay, S., & Abdrakhmanova, K. Z. (2024). Transformation of national identity in the context of globalisation. *Bulletin of the Karaganda University History. Philosophy series*, 11429(2), 219–228. <https://doi.org/10.31489/2024hph2/219-228>
4. Arslan, E. (2025). Validity and reliability in qualitative research. *Pamukkale Üniversitesi Sosyal Bilimler Enstitüsü Dergisi* (69), 383–394. <https://doi.org/10.31463/aicusbed.1574081>
5. Astourian, L. (2024). *The Ethnographic Optic: Jean Rouch, Chris Marker, Alain Resnais, and the Turn Inward in 1960s French Cinema*: Indiana University Press. <https://doi.org/10.2307/jj.13473643>
6. Bouissac, P. (2025). *The Semiotics of Performances: An Introduction to the Analysis, Interpretation, and Theory of the Performing Arts*: Bloomsbury Publishing. <https://doi.org/10.5040/9781350372696>
7. Boyle, J. (2023). 'Before and after science': esoteric traces in the formation of psychoanalysis. University of Essex, <https://doi.org/10.1353/aim.2016.0002>
8. Brosius, C., & Polit, K. M. (2020). *Ritual, heritage and identity: The politics of culture and performance in a globalised world*: Taylor & Francis. <https://doi.org/10.4324/9780367818005>
9. Cameron, L. (2024). 'Reclaiming their stories': A study of the spiritual content of historical cultural objects through an Indigenous creative inquiry. *Australian Archaeology*, 90(2), 140–151. <https://doi.org/10.1080/03122417.2024.2323244>
10. Chabeli, B. T. (2020). *Narratives of Practising as Both a Psychologist and a Traditional Healer in a South African City*: University of Johannesburg (South Africa).
11. Chatterjee, T. (2024). Exploring the Folk Theatrical Space in North India: Performance Dynamics and Cultural Significance.
12. Emir, H., & Kortanoğlu, R. (2024). Cultural Formation and Transference Processes of Ancient Greek Theatre. In: Phaselis. <https://doi.org/10.2308/issues-19-025>
13. Gioia, D. (2021). A systematic methodology for doing qualitative research. *The Journal of Applied Behavioural Science*, 57(1), 20–29. <https://doi.org/10.1177/0021886320982715>
14. Greenberg, A. E. (2024). *Conflicts of Interest, Ethical Theory, and Research Administration*. Johns Hopkins University, <http://www.jstor.org/stable/1718982>
15. Grimes, R. L. (2014). *The craft of ritual studies*: OUP USA <https://doi.org/10.1093/acprof:oso/9780195301427.003.0007>.
16. Guba, B., Il'in, A., Potapov, S., & Sedov, B. (1984). Generation of highly coherent nanosecond radiation. *Journal of Applied Spectroscopy*, 40(6), 652–656. <https://doi.org/10.1007/bf00663563>
17. Harris, B. P. (2025). *Shifting the Lens: Reframing and Reclaiming Indigenous Narratives in the American Literary Tradition*. University of West Georgia,
18. Huang, C.-Y., Davies, D., & Fell, D. (2021). *Taiwan's contemporary indigenous peoples*: Routledge. <https://doi.org/10.4324/9781003093176>
19. Isnart, C. (2020). The enchantment of local religion: tangling cultural heritage, tradition and religion in Southern Europe. *Ethnologia Europaea*, 50(1), 39–51. <https://doi.org/10.16995/ee.1884>
20. Knerr, P., & D'Amelia, R. P. (2020). Introduction to the Ethics of Scientific Conflict of Interest (COI). *Committee on Ethics, American Chemical Society. Ethics Committee Monograph*. <https://acsprof.org/ethics-and-chemistry/>
21. Lapan, S. D., Quartaroli, M. T., & Riemer, F. J. (2011). *Qualitative research: An introduction to methods and designs*: John Wiley & Sons. https://books.google.com/books/about/Qualitative_Research.html?id=t-M_gJZpBo8C

22. Luft, J. A., Jeong, S., Idsardi, R., & Gardner, G. (2022). Literature reviews, theoretical frameworks, and conceptual frameworks: An introduction for new biology education researchers. *CBE—Life Sciences Education*, 21(3), rm33. <https://doi.org/10.1187/cbe.21-05-0134>
23. Mensah, R. O., Agyemang, F., Acquah, A., Babah, P. A., & Dontoh, J. (2020). Discourses on conceptual and theoretical frameworks in research: Meaning and implications for researchers. *Journal of African Interdisciplinary Studies*, 4(5), 53-64. <https://doi.org/10.24940/theijhss/2020/v8/i4/hs2004-107>
24. Osimen, G. U., Ehibor, O. J., Daudu, B. O., & Alofun, G. O. (2025). Reconstructing culture and building societal values in the global era: The imperative of mother-tongue in elementary school curriculum in Africa. *Research Journal in Advanced Humanities*, 6(1). <https://doi.org/10.58256/t4jrj684>
25. Pheto-Moeti, B. (2020). *The meaning and symbolism of cultural dress practices in Lesotho*. University of the Free State, <https://scholar.ufs.ac.za/bitstream/handle/11660/11042/Pheto-MoetiB.pdf?sequence=1%26isAllowed%3Dy>
26. Podolecka, A. (2021). The role of lethuelas/sangomas in Lesotho. “Traditional” beliefs, spiritual professions and Christianity among the Basotho. *Studies in African Languages and Cultures*(55), 159–184. <https://doi.org/10.32690/salc55.7>
27. Povedák, I. (2021). Culture and Neo-Nationalism in Hungary. *Festival Cultures: Mapping New Fields in the Arts and Social Sciences*, 65. https://scholar.google.com/citations?user=BQm6_6kAAAAJ&hl=hu
28. Puca, A. (2024). *Italian witchcraft and shamanism: the tradition of segnature, indigenous and trans-cultural shamanic traditions in Italy* (Vol. 35): Brill. <https://doi.org/10.1163/9789004694187>
29. Putnik, N. (2023). *The Role of Fear in Shamanic Ascension: a Case Study of Neoshamanic Practices in Serbia*. Paper presented at the 9th Biennial Conference of the European Society for the Study of Western Esotericism (ESSWE9): Western Esotericism and Practice: Book of Abstracts. Malmö University, June 26–28, 2023. <https://dais.sanu.ac.rs/123456789/16701>
30. Quadri, J. A. (2025). *Knowledge, Attitude, and Experiences of Conflicts of Interest Among Nigerian Researchers*. Centre for Bioethics and Research, <https://pubs.ufs.ac.za/index.php/ijrcs/CoI>
31. Redman, B. (2023). Conflict of Interest, Commitment, and Research Integrity. In *Reconstructing Research Integrity: Beyond Denial* (pp. 93-111): Springer. https://doi.org/10.1007/978-3-031-27111-3_6
32. Relic, R. (2020). *The Esoteric Symbolism of Shamanic Trance and Altered States Phenomena*: Cambridge Scholars Publishing. <https://www.cambridgescholars.com/resources/pdfs/978-1-5275-4999-9-sample.pdf>
33. Robinson, D. (2020). *Hungry listening: Resonant theory for Indigenous sound studies*: U of Minnesota Press. <https://doi.org/10.52214/cm.v108i.7186>
34. Rose, J., & Johnson, C. W. (2020). Contextualising reliability and validity in qualitative research: Toward more rigorous and trustworthy qualitative social science in leisure research. *Journal of Leisure Research*, 51(4), 432–451. <https://doi.org/10.1080/00222216.2020.1722042>
35. Tatay, J., & Merino, A. (2023). What is sacred in sacred natural sites? A literature review from a conservation lens. *Ecology and Society*, 28(1). <https://doi.org/10.5751/es-13823-280112>
36. Tella, A., & Oladokun, B. D. (2024). Assessing the Role of Indigenous African Traditional Practices in Facilitating Cultural and Intellectual Revitalisation and Decolonisation. In *Evaluating Indigenous African Tradition for Cultural Reconstruction and Mind Decolonisation* (pp. 99-111): IGI Global. <https://doi.org/10.4018/978-1-6684-8827-0.ch007>
37. Testa, A. (2020). Intertwining processes of reconfiguring tradition: Three European case studies. *Ethnologia Europaea*, 50(1), 20–38. <https://doi.org/10.16995/ee.1888>
38. Testa, A., & Isnart, C. (2020). Reconfiguring tradition (s) in Europe: An introduction to the special issue. *Ethnologia Europaea*, 50(1), 5–19. <https://doi.org/10.16995/ee.1917>
39. Varpio, L., Paradis, E., Uijtdehaage, S., & Young, M. (2020). The distinctions between theory, theoretical framework, and conceptual framework. *Academic medicine*, 95(7), 989–994. <https://doi.org/10.1097/acm.0000000000003075>
40. von Harringa, C. (2023). *Ecopoetics, Decolonising Aesthetics, and the Fluid Spaces of Co-Existence in Contemporary Circumpolar Indigenous Art and Exhibitionary Practice*. Concordia University, <https://doi.org/10.2307/j.ctv62hhh7.12>
41. Zarrilli, P. B. (2010). *Theatre histories: an introduction*: Taylor & Francis. doi: 10.4324/9780203879177