

# Shamanic Rituals with Joska Soos

The original text is in Dutch. I translated it from the book *Joska Soos, Ik Genees Niet, Ik Herstel de Harmonie* into English(© copyright for the translation by Dirk Gillabel, 2014). In this chapter Joska Soos tells us how he performs his shamanic rituals, which he calls shamanizations; and he gives us an example of a 'shamanization' he performed for a woman. You are free to reproduce this text if used for non-profit, educational purposes, and you provide a link back to the URL of this page.



## Introduction

One of the most important characteristics of shamanism is the performance of rituals and ceremonies for the purpose of bringing into harmony the visible and invisible forces which have been out of balance. Joska Soos calls these rituals 'shamanization'. He uses his voice, his drum, and other sound instruments. With this, he follows the general structure present in shamanism as known in the entire world, although there are always individual differences, and differences that depend on the purpose of the shamanization in question. A shamanization for a person with physical or psychic imbalances is different from one for making rain having a more social and more general purpose.

During a shamanization, the shaman goes into a trance. By singing and by playing the drum, he enters into a different state of consciousness in which he is more sensitive to influences and messages which are normally concealed. These can be sounds, colors, direct messages, a contact with a helping or guardian spirit, direct or concrete indications, or seeing what is happening in the patient, all related to the complaint or problem. It was a traditional custom to use mind altering substances for such a ritual to hasten or enhance the trance state. Shamans who are more developed do not need this. They can enter a higher state of consciousness at will, and be in trance and ordinary consciousness at the same time.

By the intense training Joska Soos received when he was young, and his being open and receptive, he is able to go into trance without losing contact with ordinary reality. His consciousness is functioning at two levels at the same time. This is not something that one can learn easily. It strongly depends on one's abilities and a long training period.

Aside from working in a trance state, Joska's shamanizations also show some general characteristics. (an example of his shamanization follows below)

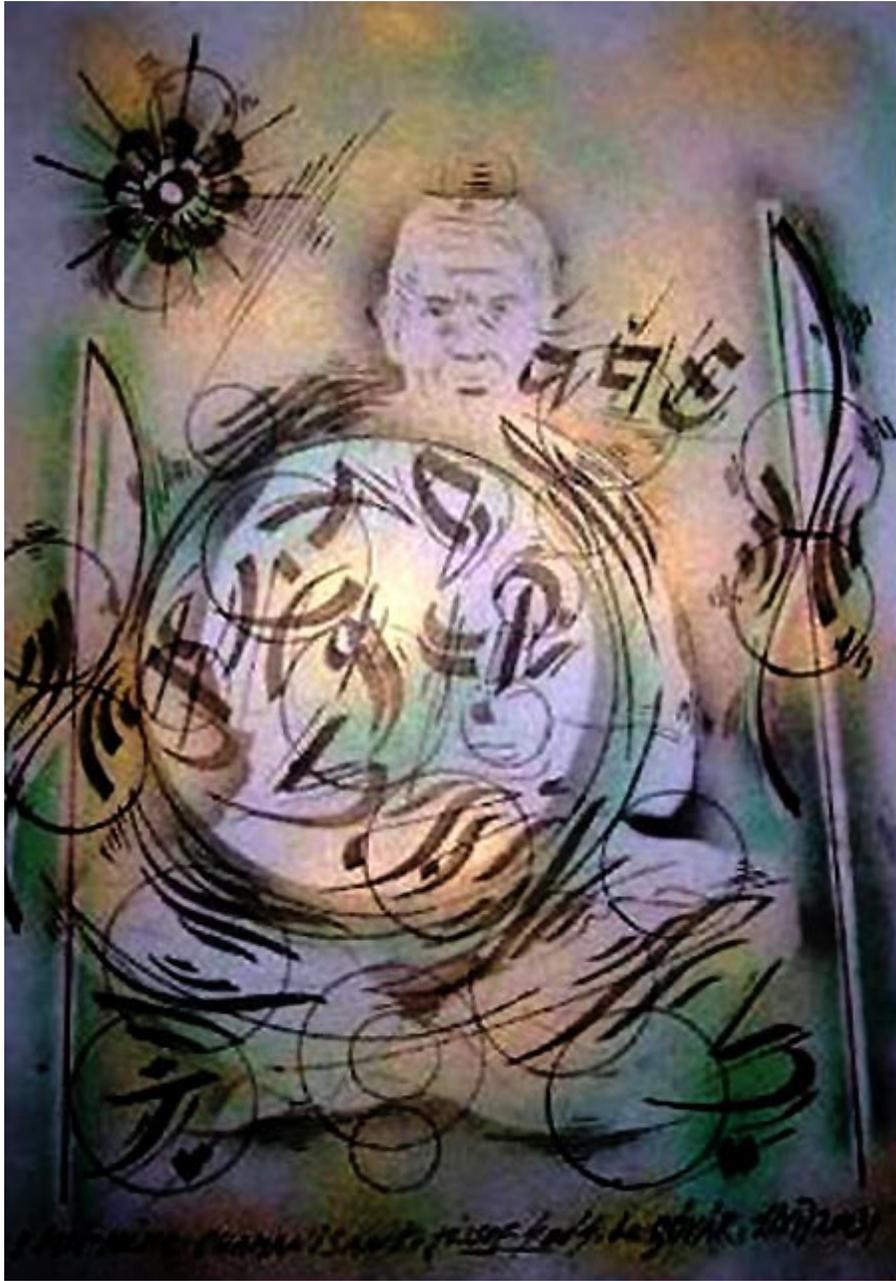
Indication of place and time, which places the shamanization in a large context of happenings.

Calling the four elements and the fifth, the spirit, the power that animates everything (in other cultures this is the divinity, the power of nature or the creator).

Calling the guardian spirits. A shaman gets a number of guardian spirits during his own initiation and shamanizations for his own development. Their number ever increases.

Being open for the entire human being, without sharply dividing the physical, psychological and spiritual problems.

The direct recognition or perception of the underlying causes from which arises the solution in the form of sounds, singing, ritual, or concrete indications. These are general characteristics we encounter in shamanism. The following is in Joska Soos' own words.



## Joska Soos Describing his Shamanizations

"The shamanization was used as a means in five different ways: for the body; psychological for the state of the soul, the emotions; psychic for the spiritual development, and this was done both individually and collectively; and the ritual of death to come into contact with the deceased.

When people come to me for physical problems, I tell them: "Sit down and tell me about it." Then I feel their sound image, or I see their aura. Actually, the aura is also sound/ because the light is also vibration. That happens in the course of the shamanization, usually within five or ten minutes. It depends on how open the person is. Most people are open because they came with their problems, and they want to be healed.

Then I start to work on it, and during the shamanization images arise, in me or in the other person. I always say: "Let the images arise, and only think of your problem." An image can arise, or a color, or light, or a mathematical figure, a happening, a landscape, a person or anything else. This gives a representation of the state of mind the person is in. I translate the symbols, because mostly they are symbolic images. These are the primal language of man. An apple is an apple for the Hungarian, the Chinese, or a person from Holland. Only the name is different. Therefore, the symbol is important because it is universal.

When somebody arrives, and he doesn't feel well and doesn't know why, then you have to find out what is the matter and what can be done about it. Recently, a woman came, with a young girl of sixteen years of age who was not feeling well for months. I saw that the liver was congested, by which everything got disharmonious, causing her to feel unwell. I advised her to massage that area, and to eat more healthy, little fat and drink a lot. However, to harmonize the general condition, a sound also arose, and a sound of the healthy condition of the liver. Our body, no matter how sick it is, has a reference to the absolute health condition of the body. This does never get lost. Even when someone dies of cancer, the 'code' of the absolute health condition remains. Therefore, it is important that one has a strong moral attitude towards sickness. We have to always realize that this absolute health condition code is always present no matter how sick we are, and we can summon thus again.

I perceive this code, and its vibration I translate as sound. The code starts to vibrate and it becomes a mantra, a group of sounds and rhythms, which can do restoring work, like the rejuvenation of cells when one has cut his fingers. The code of health is responsible for the stopping of the bleeding.

First I perceive the present state, and then I try to perceive the code of health and its sound rhythm. When one works on this, a new force arises. I give the mantra to the person, who has to repeat it at home. After a certain time, this person can perceive and experience himself the sound all the way to his individual cells.

My role is to find the right sound to come into contact with the code. One has to continue with the mantra until the sound is so obvious and spontaneous as the beating of the heart or as breathing.

This is for physical problems. In most cases I concentrate on the total person. I work with the life force that is connected with the two first chakras: the libidinal power is the cosmic power, of the hara (belly) is the personal power.

Psychologically, there are people who are unhappy, sick, sad, dissatisfied or fearful, without any reason. Their normal emotional life has been disturbed. The I try to figure out why this is, While I am talking with them, an image arises and I say: "I see a tree hit by lightning, and this is your condition. One time you had encountered lightning, that has brought you out of balance. Think when this has happened. Let the images and emotions arise, and pay attention where in the body you feel something." This is what I perceive, the disharmony."

In most cases the left side, the positive, male side is too strong, too slow, or is flowing with difficulty. Or the right side, the female energy, has been hindered. They have to flow in the same rhythm. When one side is in overdrive, one can

increase the other side too, as it is the case in our society all too often, but that leads to disaster. It is like you are driving a car 140 km/h and the brake is stuck. This is the cause of the so-called cultural diseases.

It is the same for someone with psychic problems, with which I go back to the state of equilibrium, because this code exists on the physical, psychological and psychic level. Then I perceive the intensity of the pattern. In most cases this resembles a mathematical figure, like a square, a triangle, a circle, a sphere or a star with 5, 6, 7, 8 or 9 points. Usually I see a white dot in the center of the star. This is the 'sphericality'. With dead people I only see the dot, the radiating center of the spirit.

From this pattern a sound arises, because each form has a movement, and from this arises the sound. This is what happens in general, because each person is unique.

There are also people coming to me with spiritual and metaphysical problems, and have questions about the meaning of life. For example, young people come to me who are 25 to 35 years old who feel that they have wasted their time. Although they have done a lot, they didn't retain anything essential.

I then ask what they really would like to do. Usually it is four or five things, but they have already tried all of it. They have had too many opportunities. When they are thirty years old, they realize they haven't realized anything, and then they become afraid. Women are the first to become scared. They realize that their longing to become a mother has not been realized. That is a serious problem. I try to feel what opportunities are the best for a person, for what he has the most talent. This arises during the shamanization, and usually I get an image coming from that person. For example, I see a ship in a storm, and I describe that, and I say: "I think this is you. The captain does not care about the ship, and I have the impression that someone else is trying to steer you, a father or a woman, who does not really care about you." Then they can interrupt me and say if it is right.

Sometimes, one's situation is indicated by a season, or the time of day, by darkness, or dawn. The sound always rises up. I can perceive if one of the chakras is not well-developed, or is not well-connected or broken. The throat chakra is usually the less developed, which is the communication with oneself and with the other. Sometimes I notice that their voice is not really their own voice. Then I say: "Something is not quite right. This is not your own voice, it does not correspond to your personality. What happened? Since when do you speak like this?"

Usually this happened after an intense emotion trauma, and the fears that went with it. Then I say: "Try to feel your throat, and when that fear comes up again, do not run away; on the contrary. Take it calmly, and tell me what happened, visually and emotionally. If sounds arise, sing or shout; and if you want to hit, hit a pillow. I notice that most people are afraid to experience something negative. It is not pleasant but it is the shortest way; just like with an upset stomach, it is best to get it out again. It is not pleasant, but you will feel a lot better afterwards. Never run away, because then you become aggressive, towards yourself, or towards another.

You have to learn to discover and value happiness and harmony in the smallest things. When you are thirsty water is delicious. Then you do not have a need for alcohol or something else. That is the state of mind, the spiritual; the discovery of natural happiness.

Spiritual shamanism also requires working as 'psychopomp', making contact with deceased people in order to get a connection with someone's karmic or genetic past. Some people want to know what karmic past they have in order to incorporate this in their daily life.

There are also family members who come to me to do a shamanization for a deceased one in order to favor his next reincarnation in the best way possible. Because that person is all spirit, it is easy to do this, because there is no resistance of the physical body. In this manner, one can skip three or four life spans in a cycle of reincarnations.

I perceive the deceased as points of light in a wide band around the Earth, about half-way between the moon and the Earth. Here I find the deceased person as point of light among a multitude of points, and I immediately feel where he is. Tamas Basci [his shaman teacher when he was young] also perceived this in the same manner; as points of light which move spirally.

What I do, is the raising of the potentiality of the point of light, to stimulating of its own energy. I do not add anything, but stimulate, more and more the energy present, and I watch how far I can take this. Of course, the deceased, the spirit has its own laws. After a while it will stop. You feel that there is still energy but it cannot be brought to liberation. This you can see in the course of the shamanization. Sometimes, a person who already has a long evolution behind him can be liberated completely after a couple of shamanizations.

With others, you seek for the best possible location to reincarnate. Actually you are creating a sympathetic contact, a right electric field here on Earth. You don't look for a rich or beautiful woman, because this is a case of electromagnetic attraction. What you do is to create sympathetic conditions to reincarnate. The great service you can provide for someone is the ritual of death. As long as we are living, there is always somebody who is connected with us, even if that is the insurance agent. When you have passed over almost nobody thinks about you anymore, and you are easily forgotten. Therefore, the ritual of death is a sign of true love and mercilessness because you can not expect anything from a deceased one; you can only give. At the same it has an effect on yourself, you live life more intensely. Therefore, it is important to be occupied with the deceased. Shamanism did this since ancient times. The book of the dead of the Tibetans, of the Egyptians, and of the Inca's prove this.



### Example of a Shamanization

This is a report of a shamanization of D., a woman who visited him because she was having several problems. She went through a serious crisis because the man she was to marry didn't want to go through with the marriage at the last moment, and she found herself confronted with herself. She longed for a family and children, and now she began doubting herself, and had periods of melancholy during which she retreated and broke contact with friends and family. On the physical levels she was having paralyzing episodes for several months, especially her right leg. She was medically examined, but they couldn't find anything wrong,

and they couldn't help her.

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(Joska is sitting behind his instruments. D. is seated in front of him. Joska is singing, moves the singing bowls and plays them.)

Today is July 30, 1984, ten minutes to twelve, here in the house of the artist/painter and shaman, Joska Soos, at Brussels. At present, I will do a shamanization for our friend D. from Amsterdam in an effort to solve her problems. For this purpose I call my 27 spirit guides with my drum, and call upon my powers and forces which I can use in this shamanization for your advantage. That my perception, my understanding, my action will happen positively (drumming at the same time).

That everything may happen by the earth (drumming), by water (sound of rattles), by air (little cymbals), by fire (sound of rattle), and by the primal sound that vivifies everything (blows on conch shell). (He plays the singing bowls, drums, and start to sing. Gradually a pattern emerges, a mantra. He rubs one of the singing bowls with a stick, producing a single high note. He hits the singing bowls. He rubs one of the bowls again while he talks.)

Actually, I have two impressions of this situation. First, you are in a particular mood, somewhat melancholic, which gets stronger from time to time...(he says something not understandable). He plays the bowls again.

First and for all, you have to stay connected with your friends and family, and not withdraw. You can withdraw from time to time, but you need to maintain your contact with your friends, with people. Otherwise, this melancholic state of mind will be difficult to bear; it is only a transition period. (He sings)

The second impression I have, are the seven sounds that are emerging. (He plays the bowls and sings). Seven sounds (he plays the bowls and hit a gong, sings and drums).

These seven sounds indicate that you are in connection with the spiritual world. The number seven is the spirituality of the first grade, the everyday spirituality. Thus, you are constantly in connection with the cosmic and the divine. You can have absolute trust in this. Everything that happens around you will happen positively, but only if you observe that consciously and you follow up on it. You are noticing that the seven sounds line up as follows: two plus five (he sings and plays).

The first two sounds means that with you the two-polarity is being worked on, the animus and anima, the positive/negative, the earthly and the cosmic. But we also know that everything exists of the three-polarity: positive, negative and neutral; animus, anima and androgyny; earthly, cosmic and divine. Of course, the divine is present everywhere, but more so in the trinity than in two-polarity. Man and wife for a unity, but without a child there is no family. That is the same with the divine. So, you are here, that the sound indicates, in connection with the animus and anima, the male and the female, the earthly and the cosmic.

With this there are five more sounds (he sings). These five sounds, that is total life; The four elements and the spirit that vivifies everything. Thus, we can explain the mantra of seven sounds concerning this situation.

You are connected to a double polarity, animus and anima, earthly and cosmic, personal and collective. Therefore, you have to stay connected, and there you can find a good work place by and for other people (he plays the bowls and little cymbals).

You are in connection with the five sounds, physical, psychological and psychical, on the level of two polarities, positive and negative, male and female. You have to start working on the third polarity, the androgyny, the neutral polarity.

What first came up is what the state of mind you are presently in is, and then came the mantra of two plus five sounds, which makes seven. This gives you the means to develop yourself further, on the personal, collective and cosmic level.

Thus, you have to sing this mantra, or experience it in thoughts. It is stronger when you can sing this in your thoughts, these seven sounds (he sings).

While you are singing, move forwards and backwards to experience the prenatal condition (he sings and claps in his hands), this amphibious state. By this you experience the prenatal condition, that is the holy state, because we are receiving everything, and we are not giving anything. We don't have to give anything, and we are growing, and we are connected with the physical by the mother, and there is also a spiritual and cosmic connection. The prenatal condition is a condition of total happiness, and that will also be the source of the renewal of the physical, psychological, psychical, thus for the body, soul and spirit. Also, for your sore feet. I am thinking about your feet, and that is partially psychological. I noticed that when there were difficulties at your job, your feet also started to get problems. Why? You were trying to avoid your problems, and you started to concentrate on the third chakra, the fourth, fifth all the way to the seventh, the spiritual. That is never the solution, it is running away! You have to face your problems, and take it into the total being. When you start singing - seven sounds come up which are the seven chakras - then you will work on the total being. Everything can become better when you start singing these seven sounds. Two plus five. This can also be explained as follows: the two first sounds are your two feet on which you stand, and above are the five other chakras, the five other sounds (he sings).

By this you will work on the circulation in the two feet, the blood circulation and the working of the nerves, and the fluidic system. What we are doing is not only to find out what is the matter, but also how we can work on the problem.

In front of my inner eye there are light point with a dark background, and actually that is your vibration, the life force that is not streaming well in the feet. This has to be experienced from the second chakra, the hara, and the first chakra. Then the light points, which I am seeing, will aggregate. I will show you a stone to show you the life force is looking now instead of flowing easily (he picks up a sodalite stone). Do you see these fine points, that is the way it is with you. That has to become a light, a flowing light. The background I am seeing is almost totally black, dark blue; the energy is concentrated in points instead of a nice flow. You have to think of the hara, to work it, and then to experience it by the sound, but also to think about it. When you are singing, place the hand on the hara (he sings, and they sing together).

You already know that these sounds have to be sung with intensity. That does not

mean loud, but intense. That intensity is perceptible when you feel it on your lips, and in the ears, and the bio-electric discharge in the brain. It is of course best to learn by example. Look, place your right hand on my chest and feel (sing together). This is the way to feel it, go on singing. It has to be stronger, harder. You can feel that. And those two ears, they start itching, that is the way the vibration travels. (he sings and plays the singing bowls)

Thus, by the seven sounds, you are working (he drums) the profane, the sacral and the spiritual problems of body, soul and spirit. In the matter that you experience that you will place yourself in the center of realization, also of your everyday problems.

The sound you can apply in two ways. First you put your hands on your hara to work on this, and then you send the energy to your left foot, then to your right foot, to work them physically. The second way is that you work the entire body, and by that the seven chakras all at once. Then you sing the same mantra, but the intention behind it is different. Then you work on the total being, the total problem, and you think of the first chakra all the way to the seventh. It is the same mantra but with another intention. Before one starts to sing, one has to be clear what one is going to do, because this mantra of seven sound has more than one nature and application. Only the intention will determine how this energy, this mantra will work (he sings and drums).

When you are together with your friend, then you have to experience that, let the vibration flow in your entire body, but primarily this experience towards intimacy, practice the tantric love. Thus, you experience that from the first caressing to the end. Send these vibrations to your loins and thighs, and to the feet and toes. This is not a sexual but an erotic experience. Sexual experience is only experience around sex; the erotic experience is the same energy but more spread out and finer throughout the entire body, and in your case from the loins towards the toes. That is what to experience (he sings).

This is not an organic disturbance but a psychological one, and you can bring this in harmony again.

(Joska tells D. about the use of crystals, and advised her to use male crystals, and he gives her further instructions for her spiritual development. )

Now I will hit three singing bowls, and you tell me which one you like the best. (he hits three big bowls) Which one do you like best? (D. points to one. Joska hits the bowl seven times, and let D. feel the vibration with her fingertips. Then they sing the mantra together. Joska sings, plays the bowls and whistles. He closes the shamanization.) That everything might happen this way by the earth, water, air, fire, and the primal sound that vivifies everything. That everything might happen this way. (he hits seven bowls)