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CHAPTER ONE

The Two Minds Within You

As I discovered in my own life, we each have the capacity to be in two very different "minds" or modes of consciousness: the linear and the metaphoric. The most recent research on right and left hemisphere functioning does not clearly support the popular notion that each of these minds has its basis within one of the hemispheres. However the interest in the "right-brain, left-brain" dichotomy suggests to me that we do *experience* two different modes of consciousness irrespective of what the mechanism producing that experience eventually turns out to be. Each mode has its own way of receiving information from and interpreting the world; its own way of thinking; its own way of communicating; its own particular expertise.

One is a more or less linear mode which makes sure that you get up in the morning, get to work on time, fulfill your work responsibilities, pay your bills, and in general keeps the details of your daily life in order. It worries about and does its best to solve your problems. It explains your behavior to yourself and others. In short, this linear, rational mind is the keeper of your everyday world.

The other--the metaphoric mind--is the keeper of your dreams and fantasies. It is the wild one that takes you beyond your current limits. When you shift into this mode of consciousness, you sink down into your body and awaken to new and extraordinary sensitivity. This one can provide access into your buried memories, your deepest feelings and intuitions. From this one comes both your most frightening images and your most creative insights. In short, this mode which I'm calling "metaphoric mind," opens into the non-ordinary world which lies deep within you.

All of us use both modes of consciousness, but most of us tend to feel more comfortable relying upon one of these modes and afraid of, distrusting of, intimidated by--or in some way not at home in--the other mode.

So some of us, seated mostly in the linear mode, go about our daily lives inwardly accompanied by a constant stream of rational self-talk: thoughts about the day, how to organize this or that, what to do next, what to say to so-and-so, etc. Metaphoric mind never gets a word (or rather, an image) in edgewise until the night comes and it can then dream in peace. We rarely register these communications of the night, however, because those of us most entrenched in linear mode arise quickly in the morning and either forget or dismiss our dream images. Perhaps there are moments during the day when a daydream or fantasy drifts through (yet another attempt at communication from "the other") but we may never become conscious of these experiences. Or, perhaps we do, but then we may treat them as distractions, put them out of mind, hastening to return to the business of daily living. Such then, is the typical experience of a linearly dominant person.

Others of us, seated in the metaphoric mode, feel wonderfully at home in the inner world of fantasy, dreams, sensations of energy, inner movement, etc. that signal the presence of the metaphoric mind. We can spend hours drifting in this world. Even in the midst of the day's ordinary tasks, we find the way in. Washing the dishes, we notice a soap bubble, begin to watch the shifting colors and enter a beautiful reverie. Listening to a lecture we begin to notice the rhythm of the speaker's voice, which leads to an inner drum beat and fantasies about a native ceremony. Going on a walk a butterfly flies near us and we experience it is a "visitation" from a spirit guide.

Sometimes the pull to remain in this other mind is so strong, the experiences so fulfilling and so entrancing that we are reluctant to return to the everyday world. While we manage to get the ordinary tasks handled, we are not always successful in "making it" in the world of money, schedules, jobs, and so on. We are at home only in the freedom and fluidity of the metaphoric mind.

Each person finds some balance between these two modes of consciousness. Often it is a not-quite-comfortable one. Sometimes we even orchestrate outside events which force us to shift to the "other" mind. A linearly dominant person may get sick and spend hours drifting in a half-wake, half-dream state, at last in contact with metaphoric mind. A "dreamer," dominant in metaphoric mode, may manage to get strongly chastised and threatened by a boss and "snap to"--

finally summoning the focus to "get the job done." Ironically, sometimes the way we find the balance is by partnering with a person who is dominant in the opposite mind than our own. All too often, instead of learning from this person, we end up constantly criticizing him or her for the way he or she approaches life's situations.

It is the very rare person who is at home in both modes, values both, and calls upon each one as it is needed. Those who do engage both modes are the people of genius. They have at their disposal the full richness and power of the metaphoric mind which is the source of all creative inspiration. They also have at their disposal the ability to articulate, organize, communicate and use these insights which are the special talents of the linear mind.

Having both modes fully available provides you with the tools to become conscious of the creative urges toward inner development which arise in metaphoric mode and to integrate them with the daily realities of your life which are the concern of the linear mode. There is a place of contact, a shimmering edge, where these two minds--each so very different from the other--can come into communication with each other. When this contact is made, you can experience an incredible sense of expansion, of deepening, and of empowerment which is your birthright. The Imagery-In-Movement method, whatever else it may be, is first and foremost, a way to activate and integrate the function of these two "minds" in you. Once both are activated, you have all you need to embark upon the metaphoric journey.

UNDERSTANDING THE TWO MODES

To more fully understand and participate in this metaphoric journey that Imagery-In-Movement evokes, it is important to get a clear, well-defined sense of how it feels to be in each of these modes, what balance you have struck between them, how well that serves you, and how to shift between modes. In this introductory chapter I will be presenting a description of the unique characteristics of each mode, what each mode enables us to do, and the types of experiences which trigger a shift from one mode to the other. Hopefully this will stimulate an awareness in you of your own version of these experiences. Then as we move into a discussion of the Imagery-In-Movement Method it will be very clear to you how that method accesses and strengthens each mode while also promoting their integration.

The reader should note that a very wide range of inner states can be experienced while in metaphoric mode as I have defined it. Fantasies and waking dreams, reveries, visions, hypnotic states, creative states, meditative states, peak experiences, spiritual states and even psychotic

states are all forms of metaphoric mode experience. Clearly there is a continuum from light states such as simply beginning to tap into the inner world of imagery all the way to very deep states of hypnotic trance, psychotic hallucination or spiritual insight. Some of these states are highly desirable; others obviously most undesirable.

The particular state that emerges in several steps of the Imagery-In-Movement process is a positive one, and one that can vary in depth depending upon the readiness of the client. This is because the client, at all times, retains choice over when to enter metaphoric mode, what material to work with and how deeply to go. It is also because Imagery-In-Movement strengthens linear mode as well, so a balance is maintained between these two forms of mind.

In Table 1, the major characteristics of the linear and metaphoric modes are presented. I have developed these descriptions based upon my experience with students and clients as well as the writing of numerous psychologists (Schachtel, Maslow, Deikman, Silverman, Ornstein, Bakan, Samples, and others). Reviewing the Table and reading the next section, you'll notice that the characteristics of metaphoric mode fit as a description for all of the various states within that mode and whether the state is a positive or a negatively experienced one.

A Difference in How and With What We Think

We all know what it means to "think" and yet few of us have examined closely what we use to think with. What is the carrier of a thought? If you check into your inner life and examine your thought process you will find that there are many different "media" for expressing a concept. Obviously we have words and for many, much of the thinking process is really a flow of inner words: an inner monologue or dialogue. But we also have images (defined as a "quasi-sensory experience") for all sensory modalities: inner sights, as well as inner sounds, smells, tastes, body sensations. With images we can create a whole inner world and sometimes our thoughts are expressed not so much in words but in the flow of these inner images and sensations. A major way that the two modes of consciousness differ is in terms of what type of medium--words or images--carries the thought process.

Linear Mode: Thinking Mainly With Words A person in linear mode is thinking predominantly in words. If you were able to telepathically enter his or her mind, you would probably hear an ongoing stream of self-talk: "I wonder what I should do about the job situation. Let's see, tomorrow I'll call Jack and ask him if he knows of any openings. Yes, that's a good

idea. But now, I'd better return those phone calls. I'm not feeling like working at all, but I have to." While some people actually "hear" this self-talk, others "see" it as printed words on a page.

While this flow of talk is rarely perfectly logical, it often obeys a somewhat logical and somewhat sequential format, with one thought following another. Ideas present themselves, usually, one at a time in a linear, step-by-step format. since language is a linear process. We should note that even in linear mode, this is not entirely the case. There are often associative jumps as one word triggers another, or some imagery intervenes between streams of words. Sometimes, the thoughts may loop around and repeat the same sequence. Despite these embellishments and side-trips, the flow of words on the whole is in a more or less, one-at-a-time format.

Usually, this flow of talk is related to one's daily life concerns and to feelings one has about those concerns. The imagery that sometimes accompanies that flow is often at the periphery of awareness and is usually rather grey and faded. It serves more as a support to the ongoing self-talk than as a central focus of consciousness. For example, as you think about what to buy for dinner, there may be a fleeting and faint image of the grocery store or of the vegetables and other foods you are thinking of buying; however the imagery is not bright or vivid or focal. Or, as you speak to yourself about some feelings you are having, you may flash on a scene from your childhood, but barely notice that it passed through your consciousness.

Often, this form of imagery is of the type which is more amenable to conscious manipulation. It's the imagery we use to mentally search the house for something that was lost, or to imagine how to wrap an oddly shaped gift so as to use the least amount of wrapping paper.

Where is all this thinking occurring? When you ask people in linear mode to locate where the thinking is happening, they are most likely to locate it as in their heads.

Metaphoric Mode: Thinking With Images In contrast, thinking in metaphoric mode is quite different. First, the relationship between words and images shifts. Whereas before words were at the focus of the thinking process, and images, if present, merely supported that process; now images--brightly colored, vivid, energized--are the medium of thought while words serve to communicate and clarify the images. Furthermore, in contrast with images in linear mode, which are somewhat faded and at the periphery of awareness, serving merely to support the self-talk, these images are of a different type. Not only are they brighter and clearer, they present themselves spontaneously, as if they had a life and a will of their own.

Tapping into the mind of a person in metaphoric mode is tapping into an inner adventure. Perhaps you might catch a painter in a moment of reverie imagining a brilliant red cross-hatching of lines, with subtle glints of gold and silver showing through. Perhaps you might enter another mind and find yourself wandering through a forest, listening to bird sounds and smelling the fresh scent of pine. Unfortunately the inner world is not always so pleasant. Perhaps in yet another mind, you would find horrifying images of disease or self-destruction.

From the examples above I hope it is clear that, in metaphoric mode, images (which are carrying the thought process) present themselves at the very center of awareness. Words if they are there, speak of the images in an almost poetic fashion. Perhaps in the first case as we enter the painter's mind and experience his world of red and gold lines we might overhear his inner voice saying: "mystery, mystery always mystery." Or, the person imagining a forest might be hearing the words: "the healing green crystal," or the person fearing disease might mutter, "oh my god, I don't want it to end this way."

Furthermore, the thoughts of metaphoric mind are not linear and sequential but burst into the mind with an all-at-once, everything-is-related-to-everything-else quality. Through imagery we can represent many aspects of an issue or many issues at once by juxtaposing different colors, shapes, sounds, body sensations, etc. For example, two apparently contradictory issues can be represented in a painting as overlapping or blended or encircled in a way which provides insight into the resolution of their apparent opposition. Indeed, some of the world's greatest creators--scientists like Einstein and Kekule, artists like Tchaikowski and Yeats--have reported that their great works came to them as all-at-once insights represented in various modalities of imagery.

Whether you are involved in creative projects or not, these imagistic insights feel significant, meaningful, deep. As we shall see, they can provide much understanding into your current life situation: at times enabling you see in one powerful gestalt many of the patterns in your life. Unfortunately this same capacity of metaphoric mind can also result in psychotic delusions about the interconnections between events, persons and one's own inner life which may not be true.

Interestingly enough, if you ask people in metaphoric mind where their thoughts are located, they are likely to indicate that it is in the whole body. All of us have had "gut feelings" from time to time. In metaphoric mode, the images that arise are not only visual or auditory, but also body based sensations (kinesthetic and proprioceptive images). While we usually dismiss these kinds of sensations, in metaphoric mode we discover that these subtle inner movements, senses of pressure, of energy, etc. can convey meaning, serving as the medium for the thought process.

This is a convincing feeling for those who experience it but our culture with its emphasis on the brain as the sole organ of thinking would look askance at such reports. However, there is an increasing body of research in the field of cognitive psychophysiology which does strongly support the notion that there are certain kinds of thought processes which seem to activate and use the peripheral nervous system, the muscles, the sensory organs, the glands, at a level below the threshold of stimulation necessary to produce actual movements or sensory hallucinations.

A Difference in the Sense of the Body

This difference in where thinking is located highlights a major difference between the two modes in how we sense our bodies. In linear mode we experience our bodies as tensed, stabilized, and bounded; in metaphoric mode our bodies are at first more relaxed, and then more fluid, energized and open to wide fluctuations in inner sensations.

Linear Mode: A Characteristically Tense and Bounded Body In linear mode, our bodies feel "normal," "familiar." The body therapists have made us aware that an important aspect of this ordinary sense of ourselves is that we are tensing our bodies in characteristic ways, breathing in a typically restricted pattern, taking postures, gesturing and moving in familiar ways. In short, each of us has a characteristic way of expressing ourselves through the body and it is my observation that we are in these typical body patterns when in linear mode.

So, for example, it is normal for me to breathe shallowly into my upper and mid-chest, but not into my abdomen. It is normal for me to tense my shoulders, neck, jaw, and upper thighs. If you were to watch a videotape of my movement patterns you would notice a short hesitant step but very large and expressive upper body movements. Likewise, each person has his or her own characteristic way of breathing, holding body tensions, and moving which is unique to him or herself.

The body therapists have taught us that this pattern of breathing and tension was instituted when we learned as children to avoid experiencing and expressing certain feelings in order to live within the constraints of our particular family situation. We breathe shallowly or incompletely because it lessens the intensity of our feelings and we tighten the muscles that we would need to be able to fully express that feeling. So, for example, if crying wasn't allowed in your family, you may be tightening the muscles around your eyes to hold back tears, constricting the muscles in your throat to inhibit making any sounds, and even contracting the muscles in

your abdomen to inhibit the heaving sobs that come with a full release. At the same time, you may be breathing shallowly to reduce the intensity of your feelings.

Unfortunately these patterns become chronic and unconscious and by adulthood it has become customary for us to orient to the world this way. It feels normal and right. It is the way that we learned to cope with the world as we knew it (and deep inside, still believe it to be.) Friends and family support this sense of ourselves, for they come to know and recognize us by our characteristic physical mannerisms, simply accepting these patterns as "normal."

This characteristic body state is how we orient toward the world. When our bodies are tensed in familiar ways, we feel in control, we feel alert. We feel ready to deal with the world, ready to act, to "get the job done." Clearly this state is associated with "doing" as opposed to simply resting in "being." This tensed-up body provides a platform, a springboard from which to act. Indeed, this is the state that most of us in this work-addicted culture use to do the tasks of the day.

An important result of this familiar way of holding ourselves is it lends itself to a sense of separateness from others and from our environment. All this muscle tension, rigidity and restriction in movement and breathing create the experience that our bodies are clearly boundaried, as if we were separate particles moving about in space. It is the "billiard ball" experience of being human.

This then is the body-state characterized with linear mode.

Becoming Unstuck in Metaphoric Mode All this changes as we move into metaphoric mode. Entering this other mind we relax our tensions, take a deep breath and sink down into our bodies. As we do so we begin to experience the body very differently. The familiar body tensions, patterns of breathing, or of movement are temporarily disrupted and our bodies no longer feel so familiar or "normal." We may feel off-balance, we may feel unfamiliar sensations of energy, heat or cold, pressure or expansion, emotional states.

While at first our bodies relax as we move out of the characteristic patterns of holding, the most relevant aspect of this body state is that it is more fluid and energized. In this state, we can move experience and move through many different body states more readily. We become "unstuck." What then emerges depends upon what needs to be experienced next upon our metaphoric journey.

As our physical hold on our bodies is loosened, there is a sense of a tremendous expansion of the body's domain. The body reveals itself to be more sensitive and "aware" than we thought it capable of being, almost as if we had acquired some additional senses that we didn't know were there. And, as I mentioned in the previous section, there is the growing conviction that somehow, the body is involved in our very process of thinking.

This body state is not associated with "doing" so much as "being." It is a state we associate with moments of letting go and allowing things to be as they are, or alternatively, with times when we are "taken" and moved, by forces within us that are larger than our linear minds.

Furthermore, given this state of relaxation of normal tensions and restrictions we experience a shift in the sense of the boundaries of the body. We no longer feel--as we did in linear mode--so separate and bounded. Nor do we feel ourselves to be so fixed, so permanent a structure. Rather, we sense ourselves to be less like a particle and more like an energy field, in contact with other energy fields, waxing and waning, transforming in accordance with some inner imperative.

Differences in Emotionality

The reader may well guess that with this difference in body sense and way of thinking, that one's emotional experience in the two modes would be quite different. This is indeed the case. However it is really not the difference between having emotions and not having them; for in both states, emotions can be present. It is more a difference in the quality and the familiarity of emotional states.

The Familiar Emotional World of Linear Mode In linear mode, we have the emotions that are familiar and acceptable to us. So, for example, if you are characteristically a gentle, loving, and somewhat frightened person, those feelings arise, when relevant within linear mode. If you are an aggressive, belligerent and somewhat angry person, *those* feelings might arise in linear mode. Furthermore, there is some sense in linear mode that we have some conscious choice about those feelings, or at least conscious awareness of their arising.

However, in metaphoric mode, one feels moved in unexpected and unfamiliar ways: new emotional sensibilities, new states of feeling can arise. Furthermore there is a way that we are "taken" by these emotions. As with the imagery in metaphoric mode, these emotional states arise spontaneously and we are either overwhelmed or surrender to them rather than participating in the choice to evoke or at least allow them.

Metaphoric mode is the "mind" we are in at times of great feeling: times of romantic love, of inspiration, of despair over the death of someone. In metaphoric mode we open to a whole new level of feeling within. While at times this may be feelings which are intense or dramatic, sometimes it is a sense of feeling which is new yet subtle: a great calm, a delicate loving-kindness, a rare clarity and spaciousness.

"Will:" Determination vs. Surrender

In linear mode, we experience a kind of will that is an active determination. When we say "will do this!" it is often accompanied with a grimness, a tensing of the body, and a sense of forcing. The experience is either of forcing oneself against some weak or rebellious inner part, or of having to go against the will of others or of circumstances to accomplish something. It perhaps should be called "willfulness" rather than will. This will goes hand in hand with our familiar body state and is our normal sense of how to get things done.

By contrast, in metaphoric mode a very different sense of the will arises. One might call it a "passive" will in that there is a sense of things just arising and of a doing that is effortless and that comes out of a deep place in oneself: a place of knowing and intuition that has no forcing to it. As distinguished from the more determined will which has about it the sense of an active doing, there is a feeling of surrender into what needs to unfold. One feels carried, supported, to take the necessary action.

Differences in the Experience of Self

If you put all these shifts together, it is clear that in linear and metaphoric modes we would have two, very different experiences of who we are--of the sense of self. This is the case. In linear mode, we experience our ordinary, everyday sense of self. We feel situated in a specific time and place, we know ourselves to be a familiar personality with a familiar sense of body. We experience ourselves as a separate, bounded person in relationship to other separate, bounded people. We are in an everyday world, going about our business, in a state of "doing."

This all shifts, however, in metaphoric mode. Here we are in an extraordinary state and no longer feel so clearly identified or so clearly located. This may be experienced as terrifying as in

a bad acid trip or a psychotic break. On the other hand, if one is fairly solidly grounded in ordinary reality, it may feel like a wondrous expansion into new ways of being.

What unites all the experiences of self in metaphoric mode is a sense of the sacred or as Jung would say, "the numinous." We no longer feel so situated in ordinary reality, but feel as if we have entered into an extraordinary way of being. Paradoxically we feel--at the same time--both more uniquely our own person and yet more in touch with the universal. Often, it feels like we are discovering ourselves to be someone quite different from who we thought we were. We feel larger, deeper, more wondrous. We discover that we are a mystery.

Finally, experiencing our bodies more as energy fields than as separate bounded particles, we feel more in contact with and more merged with the environment and other people. This sense of increased contact can range all the way from feeling greater empathy with another person or part of our environment to actually feeling united with that other. Metaphoric mode experiences range the gamut from suddenly

TABLE 1: CHARACTERISTICS OF LINEAR AND METAPHORIC MODES			
	Metaphoric Mode	Linear Mode	
Thought	Imagery of all modality		Words are
	more focal, while		
Process	carries the thought process, Images are colorful, vivid and spontaneous. Thinking is holistic, multi-causal, multi-leveled, pattern-oriented, seeing inter-connections, non-directed. Involves the whole body and newly awakened senses. Words used to articulate images in a poetic fashion.	imagery is greyer, at the periphery. Thinking is more linear, analytical, logical, focusing on one step at a time, and is directed, purposeful and located "in the head."	
Body Experience	Body feels looser, more fluid less bound by chronic muscle tensions and restricted breathing. Feels as if it were made of "energy" or as if energy were streaming through it. Body feels like an energy field interacting with the energy fields of other people and things. Sense	Body feels alert, active, tensed in characteristic ways with characteristically restricted breathing patterns. Body feels like a solid, material object moving about in a world of similarly solid objects.	

	of being more energized-- vibrating at a faster rate. Less sense of boundary.	
Emotional Experience	Intense feelings, being overwhelmed by or surrendering to these feelings. Sense of profound significance of these emotional experiences.	Feelings in the familiar range i.e., those one usually feels with the intensity one is used to experiencing. Sense of the familiar.
Experience of Will	Experience of "passive" will: Things happen as they should without effort, as if one were carried by some deeper force within, often leading to situations that were not anticipated at the outset.	Experience of "active" will. Willfull determination to "make things happen" against a some resistance. Feeling of efforting, working, fighting to accomplish some goal.
Attention	Attention is usually focused inward and is deeply absorbed in the object of focus.	Attention is usually focused outward and is superficially focused on its object.
Experience of Self	Boundaries between self and other and self and the world are less clear and range from feelings of deep empathic connection to merger with others. Feel not quite located in space and time. Sense of oneself as more deeply personal and yet more universal at same time. Sense of oneself as mystery.	Boundaries between self and other and self and the world are solidly established. One feels quite separate and well-oriented as a particular person in a specific time and place. Sense of oneself as ordinary.

sensing your friend's grief within you to profound unity experiences in which you feel one with all of creation.

THE DAILY SHIFTS WE EXPERIENCE

Although each person is usually dominant in one mode or another, we couldn't function if we didn't have access to both modes at least some of the time. Without linear mode we couldn't negotiate the details of our daily lives. Without metaphoric mode we would dry up and die inside, losing all contact with any feeling of depth or meaning in our lives. Whether we realize it

or not, we have developed mechanisms for shifting from one mode to the other and do so with some regularity.

In Table 2, I have listed the inner and outer conditions that are related to shifting from one mode to the other. These different conditions are not really separate from one another but are more like different ways of viewing a larger whole. Typically, it takes several of these conditions to be present before a full shift between modes can occur. Perhaps reading this section, you'll become more aware of how you move from one to another mode and when.

Motivation to Change vs. Complacency

There are times in each person's life when an inner or outer problem presents itself, haunts us, demands resolution. At such times there is a strong inner pull to enter into metaphoric mode. One becomes pre-occupied, absorbed, obsessed, with the issue at hand. Dreams haunt us, fantasies related to the issue interrupt us. This inwardness, this strongly felt need to find a solution, can produce the shift to metaphoric mode or at least move us in that direction.

By contrast, when we are feeling attached to the status quo of our lives, wanting to keep things as they are, we have a tendency to want to avoid any deeper soul-searching, and to want to remain centered on our outward lives. We don't particularly want to examine our dreams, or do a practice such as meditation or journaling which would possibly bring up thoughts or feelings which could rock the boat. At such times we tend to rest comfortably seated in linear mode, as much as possible. There is a limit to how long we can stay in linear mode however, for if we relax into our situation, as we will see, metaphoric mode will tend to arise.

Physical Tension vs. Relaxation

In the previous section the rather significant differences in the sense of the body in the two modes has been discussed at length. I have stated that in linear mode we are tensed, breathe incompletely and move in stereotypical ways that make us feel in charge, alert, and ready to act. In metaphoric mode we release our characteristic body-state, "sink down" into our bodies, experience an awakening of inner sensation and enter a more fluid, energized and flexible body state. Clearly relaxation and tension play an important role in the shifting between modes.

Releasing into Metaphoric Mode For example, every night we shift into metaphoric mode as we lie down, let go of concerns, relax our bodies, and begin to drift into sleep. Most people drift

semi-consciously and rapidly through the realm of images which arises between the state of waking and sleeping. However, remaining even marginally conscious through this shift into sleep, one can observe the way in which the thought process turns itself inside out first relaxing and turning inward, then sinking into the depths below words and finally resurfacing as complex visual and other sensory images. We fall asleep worried about a friend's depressed state and as we drift inward suddenly the normal way we think about the friend has been translated into the image of a wounded little bird.

We can slip unconsciously into this transition, but sometimes our level of alertness is increased by an outside noise, a physical discomfort, or some other distraction. Then we are jarred into the surprising realization that the mechanism and the very substance of the thought process has gone through a radical shift. Unless we know about this twilight state, we are not sure what exactly has been going on or what it is that we are thinking about: while the images may feel somehow important, we may be at a loss to understand them.

While relaxation automatically occurs as we pass into sleep there are obviously times when we allow ourselves to "let go" and relax while awake. At such times we also tend to drift into metaphoric mode. So for example, we tend to shift into metaphoric mode relaxing over a cup of tea, visiting a place that signifies beauty or safety to us, getting a massage, in a hot bath, after meditating for awhile, and often when experiencing rhythmic activities such as walking, rocking in a chair or being rocked by the regular movements of a boat or a train. This bodily release can also happen as a result of extreme situations which stress the body so much that we can no longer maintain our chronic stance.

For example, extreme physical exhaustion (after a very challenging workout or during an illness), can produce a physical "limpness" or release of tension which promotes a shift into metaphoric mind. If you will remember the times that you have released--in exhaustion after running longer than you are used to, lying in bed limp from the flu, or after an especially intense sexual experience--you may recall that dream-like images began to float through your mind as you experienced yourself "sink down" into your body. Similarly during extreme emergencies--natural catastrophes, wars, famine, intense physical or emotional pain--people tend to shift into metaphoric mode either during or right after the extreme events.

"Pulling Yourself Together" by Tensing into Linear Mode By contrast, we shift into linear mode by becoming motivated to tense up. We lecture to ourselves about how we have to get the

job done and usually do some well-established ritual (organizing our notes, cleaning off the desk, etc.) through which we re-orient. We sit up straight, shake the images out of our heads, adopt an attitude of determination, and put on our characteristic body state like a suit of armor.

Inner/Absorbed vs. Outer/Conventional Attention

Yet another way of describing the shift between modes is by the placement and quality of one's attention. Whether one is in linear or metaphoric mode is influenced both by whether the attention is focused inward or outward, and by whether one's attentional focus is at a conventional, relatively superficial level depth or is more intensely absorbed in the object. Furthermore, if either of these factors is extremely strong it can mitigate the influence of the other.

Metaphoric Mode: Inner Absorbed Attention In metaphoric mode, attention is usually directed inward to the subtle stream of inner events and one is absorbed in that stream. The degree of depth of metaphoric mode will be related to the absorption of attention in the inner experience. So, one can be accessing imagery and yet be in a very light state and then as more and more focus is given to the sights, sounds, smells, tastes, body sensations associated with the inner world, the metaphoric mode deepens.

However, when attention is sufficiently absorbed in the inner experience, a person can be walking about and attending to the outer world while still remaining in metaphoric mode. The experience under these circumstances is that the continued contact with the inner world colors and transforms the sense of the environment. For example, you are intensely aware of a feeling of inner deadness and suddenly the world looks barren and empty to you or, conversely, you are feeling a new aliveness and everything seems to be dancing.

The Outer/Conventional Attention of Linear Mode Shifting your attention to the people, events, and objects of the outer world and away from the inner life usually produces a shift into linear mode. Thus a person who feels overwhelmed by the inner life can lift herself out of the powerful stream of imagery by focusing on her professional work, on routine household tasks, or on paying attention to the needs and concerns of her spouse, family members or friends.

The reader should note, however, that it is only when this attention stays within a characteristic and conventional range which is relatively superficial that it functions to stabilize

linear mode. A very intense attention focused on a particular object or person can work in reverse, overriding the effects of outward focus and producing instead a shift to metaphoric mode. For example, if you pick up a flower and spend a half-hour looking at its every feature, smelling the subtleties of its fragrance, exploring the texture of its different surfaces, the quality of your attention--its deep absorption--will tend to produce a shift into metaphoric mode. (This is actually a common form of meditation/contemplation.) This is because our normal quality of attention in linear mode is superficial and to a large degree is a process of self-talk (this is a "flower") which triggers automatic associations to the object in question. However, absorbed attention penetrates this "veil" and leads one back into metaphoric mode and its extraordinary sense of the object of contemplation.

So, quality of attention and the inner versus outer focus of attention work together in producing shifts between the modes.

Images vs. Words

Closely related to this issue of inner/outer and absorbed versus conventional attention, is the shift between thinking through self-talk versus thinking with images. As long as you are maintaining a stream of inner talk, you are stabilizing yourself in linear mode. As soon as you begin to pay attention to inner images you start moving toward metaphoric mode.

Shifting Into Metaphoric Mode Through Images So for example, if you are feeling out of contact with your inner world, you need to do anything that stimulates your imagery life. The most immediate thing you can do is to turn your attention inward, get some sort of image whether it is an inner sound, sight, body sensation, smell, etc.; and then flesh it out by continuing to observe all its other sensory properties. For example, you turn inward and see a visual image of an oak tree standing in a meadow, and then "hear" its leaves rustling in the wind, "smell" a fresh cut grass fragrance and feel deeply relaxed in your body. With the addition of each sensory modality, you become more absorbed and go deeper into metaphoric mode.

Creating an artform or really "getting into" an already existing artpiece can lend immediate access to this imaging ability and to metaphoric mode. Imagery-In-Movement and all other expressive arts therapies depend on this capacity of the arts to evoke the inner life. You can slip into metaphoric mode listening to music or playing it, watching a drama or participating in one, reading poetry or composing it, and so on. Painting, drawing, movement, dance, music, poetry,

sandplay--all forms of art are a doorway into metaphoric mode. Ultimately, this is because the artistic activities stimulate images and pull your attention into these images--thereby precipitating the inner shift.

Merely speaking in metaphor or high-imagery language is another way to slip into metaphoric mode. I have worked with groups who entered into an altered state of mind simply by entering upon a joint fantasy together. One group imagined themselves to be climbing a mountain together. Lying together on the floor, on their backs, heads together at the center, arranged like spokes in a wheel, each person closed their eyes and imagined themselves to be at the foot of a mountain.

First one spoke about this splendid snow-capped peak she was seeing. Then another spoke of the green foothill she was approaching. A third resolved the image bringing the two together as the foothills that led to the mountain. Soon all ten participants were engaged in a lively adventure of climbing the mountain, encountering fearsome creatures in the fog, exploring the depths of a treasure cave. As they became increasingly engaged in the fantasy and in sharing the images they were experiencing, the whole mood in the room changed. It became deep, dreamy, charged with significance. They had entered metaphoric mode together.

If you will recall a time either in your childhood or as an adult when someone told a fascinating story and you were swept up into it, you can readily imagine what this shift in the group was like and how easily we shift into an altered state when speaking in images or listening to high-imagery narratives.

Talking Ourselves Back Into Linear Mode In contrast if you are feeling overwhelmed by your inner life and need to shift to linear mode, or for that matter, if you are in a group that is getting lost together, you need to increase your involvement with the conventional world of words. You can begin by talking to yourself or another about the images you have been experiencing, analyzing them, theorizing about them, using them to explain your motivations and behaviors. You can distract yourself from the inner life and encourage a shift to linear mode by reading books or attending lectures on scientific, technical, or analytical subjects. (Perhaps a lecture on the different plants and trees that grow in your environment, or how to build a deck, or theories of management.) You can organize your life by examining your weekly schedules, setting up timelines, making lists of things to do, weighing the "pros" and "cons" of an action,

setting up an organized file for your papers, and so on. Naturally a group can also engage in all of these re-orienting activities.

Perhaps one sharp example of how to induce shifts between linear and metaphoric mode using the image/word distinction will help clarify this. Suppose you are a therapist working with someone who has trouble connecting with his or her inner life. He is reporting to you that he's experiencing a lot of anger toward someone but you can't feel the anger at all. He seems to be out of touch with it. You ask him for an image. He sees "a demon." You focus him in: how does the demon look? What does it smell like? What sounds does it make? You even suggest that he "become the demon" and "get up and move like the demon." This will most likely induce a shift to metaphoric mode.

On the other hand suppose you have a client, dominant in metaphoric mode, who has had a series of powerful dreams about demons and feels haunted by images during the day. To this person you might say: "I guess you are feeling angry. What has been happening in your life that has triggered such intense feelings?" The reflection required to analyze the situation will help pull your client out of the intensity of the imagery and into linear mode.

Resisting or Being Swept Away by Powerful Emotions

While one's familiar and ordinary emotional patterns are quite compatible with linear mode, extreme feelings can trigger a shift to metaphoric mode. Intense experiences (positive or negative) such as giving birth, encountering death, war or other brutal experiences, can release powerful feelings outside the range of our normal emotional experience. Overcome with grief, with love, with horror, with joy or with any other powerful emotional state beyond our normal range, we can be catapulted into metaphoric mode, sometimes gaining access to visions that take us beyond our personal experience and into some profound understanding of the nature of human existence.

There is not a great deal more to say about the "how" of this since we do not usually control the situations which trigger such intense feeling. They simply happen to us. However, I can observe that once so triggered, people often use a variety of methods to shift out of the intense feelings and back into linear mode. Indeed, if you will think back to times in your life and the lives of the people you know when emotions have been overwhelming, you'll remember that often people pull themselves together (shift into characteristic armored body states), analyze their feelings and talk about them (shift into words and linear thinking), get preoccupied with

work (shift the attentional focus), push away their friends (avoiding intimacy and surrender, see below), and find some way to make sense out of the circumstances which precipitated these emotions (stabilizing world-view, see below).

The Safety to Enter Metaphoric Mode: Trust and Intimacy Issues

The language of lovers has always been the language of metaphoric mode. When we feel intimate, close, trusting of another we often slip into a playful, imaginative interaction. We call each other by different special names, we take on different roles, enact different fantasies, delight in a mutual play. This is a natural and spontaneous way of relating that we knew in early childhood and which we engage in as adults only when we feel very safe or very "captured-enraptured" with another person.

By contrast, if we are with people who are merely acquaintances, or colleagues in our professional life, or strangers, we often adopt the defensive attitude of linear mode. We speak in conventional, low-imagery communications since we know intuitively that speaking in images will tend to collapse the distance between people. We stand and sit more stiffly, thereby avoiding any chance of releasing into metaphoric mode. We act "adult" and "capable." Clearly, the degree of intimacy between two people is a powerful influence on which mode of consciousness each will be willing to be in.

This same issue affects us even when alone. If I am untrusting of my inner nature, if I am afraid to be intimate with what I might find within myself, I will most likely structure my life so that metaphoric mode experiences are kept to a minimum. I will be disinclined to journal, to reflect on my dreams, to meditate--even to leave the time to simply relax and not "do" anything for a few minutes a day. Whether we are alone or with another, there is a certain level of basic trust that is necessary to be willing to surrender into metaphoric mode.

World View: A Stabilizing Factor

Metaphoric Mind: When World Views Fail Human beings seem to need a position, a way of understanding and making sense out of the world we find ourselves in. Most of us have a more-or-less implicit set of beliefs about life in general, and about our lives in particular. When our world-views are firmly in place it tends to stabilize our state into linear mode. When our beliefs

are challenged, when our minds are confused, we can be triggered into metaphoric mode. New surroundings, events that don't make sense or threaten one's belief system, overloading our cognitive capacities when we are trying to learn new ideas--all of these can result in a temporary deactivation of the linear mind and a re-emergence of metaphoric mode. Brainwashing is perhaps the most radical example of persons using this insight into how we function to manipulate others to their own advantage.

Restabilizing World-View in Linear Mode The obvious converse to this--the way in which we stabilize linear mode--is through making sense out of everything, fitting every new situation and person into our current world-view, or quickly inventing a new one that will suit the new circumstances. Rather than allow ourselves to "reel" in the disorientation that shakes our ground, we grasp for a belief system that will quiet the shaking. We see the extreme of this behavior in "traditionalists" of any profession or religious belief who seem to need to fit everything into their particular perspective.

Clearly, this need for a world-view can result in a shift to linear mode for somewhat negative reasons which focus on security and safety and which will keep us locked into old outworn patterns of belief. However, the shift to linear mode can and often does result in a positive and creative outcome: the articulation of a new world-view in which more of who we have become and how we have come to understand the world can find expression.

Shifting Modes is a "Systems" Phenomenon

As mentioned above, shifting between linear and metaphoric mode often requires the presence of more than one of these conditions; for whatever mode we are in, we tend to stay in. Say, for example, you are a person who is extremely dominant in linear mode. To get you to switch into metaphoric mode may require not only asking you to get an image, but first establishing a deep trust level, doing a relaxation induction, teaching you to focus inwardly and helping you to deepen your imagery. Another person, who is more dominant in metaphoric mode may simply make the shift by relaxing but have a good deal more trouble in getting back to linear mode.

TABLE 2: WAYS OF SHIFTING BETWEEN METAPHORIC AND LINEAR MODES

FROM LINEAR TO METAPHORIC LINEAR

FROM METAPHORIC TO LINEAR

Physical Relaxing or Letting Go

falling asleep, resting, physical exhaustion which results in releasing muscular holding during illness, after orgasm, after strenuous exercise, after intense pain, after or during an emotional outburst, when dying.

Tensing Up and Orienting Toward Doing

Tensing the body in characteristic ways restricting the breath, lifting one's energy towards the head, orienting towards "pulling myself together," "getting the job done," "being sensible," or "doing the practical thing."

Turning Attention Toward Images and Holistic Thinking

Directing attention to inner sights, smells, sounds, tastes, body sensations. Experiencing or making an artpiece: drawing, painting, sculpting, drama, Making lists, music, poetry. Speaking in metaphor or images with another person or persons.

Turning Attention Toward Words and Linear Thinking

Using self-talk to think about, analyze one's experience. Journaling, talking to others about experiences. Reading or attending lectures, particularly about technical subjects, organizing one's notes, outlining a topic, checking something for logical consistency, performing a very detailed task, explaining or lecturing to others.

Turning Attention Inward

Through all the means mentioned above. Also by becoming self-preoccupied by having a personal or creative problem to solve.

Turning Attention Outward

Refocusing oneself on work, daily tasks, the needs and feelings of others, the news, political issues, etc.

Destabilizing Belief Systems

Cognitive dissonance, overloading one's linear thinking capacity, overwhelm due to new surroundings, new ideas, events that don't make sense or directly challenge one's beliefs. E.g.: sudden catastrophes, war experiences, entering a radically different culture, etc.

Stabilizing a World-View

Either returning to or creating a world-view which is coherent and mentally satisfying and not challenging to sense of emotional security.

Intimate Environments

Non-Intimate Environments

Being with close friends, family, lovers in whom one has a deep trust. Being in familiar environments which make one feel safe.

Motivation to Solve a Problem

Having a personal dilemma, a creative issue to solve.

Being with colleagues, acquaintances, strangers, or even "enemies." Being in social situations which are formal or perceived as dangerous where trust level is low. Being in surroundings which are unfamiliar or perceived as unsafe.

Contentment with the Status Quo

Being satisfied with things as they are.

THE IMPORTANCE OF THE TWO MODES

Why do we have these two very different modes of operating? What is the value of each? Most people develop one and neglect the other. What do they gain and what do they lose by dwelling in one mode? This is a large topic and is the subject of the companion volume I have written to this work. However it is possible to briefly summarize my conclusions for the reader. These conclusions will probably come as no surprise, since by this point we have touched upon the various functions of the two modes in discussing their characteristics and what produces shifts between them.

Clearly, linear mode is "world sustaining." Once we have a culture, a language, a way of operating, we need to be in linear mode a fair amount of the time to be able to organize, work, communicate and coordinate with others, keep schedules, etc. It is the mode we need to "get the job done." It is the mode we need to take the holistic insights of metaphoric mind and translate them into useable insights with practical applications. Without linear mode, we can be immersed in a world of profound realizations, but unable to articulate our wisdom. Our culture so values linear mode that I hardly have to make an argument for it here. The pay is high for a worker well-seated in linear mind whether he or she is a medical doctor, financial or market analyst, organizational consultant, systems programmer, research scientist, etc.

On the other hand, what has been much less understood and valued in our culture is metaphoric mode. The original right-brain, left-brain research provided a sense of respectability for metaphoric mode encouraging a growing number of authors to write about "right-brain"

functions such as creativity and intuition. As In reviewing many of these recent writings as well as older ones which do not hang their belief in this mode on brain function, I have concluded that metaphoric mode is the mode of both "world breaking" and "world making." It is the mode we need to be in to let go of our current view of reality, to allow things to fall apart, to access new feelings, new images, and new insights from which to generate a new way of operating in the world.

As we shall see in a later chapter, Carl Jung believed that psychological health required a continual balancing between linear and metaphoric modes and argued that the more negative and extreme states (psychotic breaks, nightmares, highly disruptive symptoms or negative behaviors) while partly due to the severity of the issues a person was faced with, were also the result of a lack of communication between modes so that unconscious issues build up in metaphoric mind with little to no contact with the perspective of the linear mind. The abrupt and overwhelming shift into metaphoric mode that is called a psychotic break, or the irruption of highly troublesome apparently irrational behaviors or symptoms in one's life can occur as a last ditch attempt to right the imbalance between modes. John Perry, a Jungian who has worked extensively with acute schizophrenics, has gone even further with this notion, suggesting that a psychotic break is an archetypal journey to destroy the old personality which was dysfunctional and allow a new, healthier way of being to emerge.

The Special Talents of Metaphoric Mode

Creative Insight There are numerous anecdotal accounts of creative experiences which suggest that it is in metaphoric mind that we achieve insights which lead to breakthroughs in science as well as the arts. The creative process apparently begins with a period of mental preparation in which one fills oneself with the facts and issues related to the problem to be solved. While this is a necessary step for the solution of any kind of problem, investigators into the creative process have repeatedly shown that it is only after a subsequent period of letting go and relaxation ("incubation) that the "illumination" or solution to the problem emerges.

Typically, the person seeking a solution reaches a peak of thinking about the problem and then takes a bath, goes for a walk, dozes by the fire, leans back into a hammock and then at some unexpected moment, the solution "pops in" to awareness. It arrives "whole hog" as a complete insight and usually it arrives in some form of imagery whether it is brilliant colors and shapes, or

inner body sensations, or sounds. Some creative people have even devised ways to stay in the half-wake, half-dream state of metaphoric mode in order to capture these creative insights.

Einstein reported that his space-time theory came during a time when he was sick with malaria and that his ideas arrived in the form of visual and muscular sensations. Tchaikowsky would hear an entire symphony; Yeats a complete poem. Kekule arrived at the organic formula for the chemical benzene by envisioning a snake with its tail in its mouth.

Later the visions need to be linearized, translated into the language appropriate to the problem (mathematical formulae, words, musical notation, etc.) and put to the test. The key point here is that the solution arrives in metaphoric mode. It is later formalized and made useful in linear mode.

In our culture, until recently, there has been almost no awareness that metaphoric mode is the necessary mental state to be in to solve problems. Typically when we are faced with a problem to solve, we sit ourselves at a desk, at a computer, or at a typewriter and insist that we concentrate, write the paper, solve the problem, etc. If some wiser part of us decides to go eat something, take a nap, go for a walk or take a bath, we view that as "avoidance," "wasting time," and we criticize ourselves severely for our lack of focus and attention.

We need to become conscious of the role of metaphoric mode in generating creative solutions and learn how to shift into metaphoric mode when we have a problem to solve and have completed the period of preparation.

Personal Insight Metaphoric mode is not only important for gaining insight into artistic, scientific or business problems. It is also the mode of choice for dealing with personal dilemmas.

Many of our current difficulties have their roots in our childhoods. It is my experience that only in metaphoric mode do our childhood memories and issues come alive with the vividness and fullness necessary to truly encounter and resolve them. When a person is in linear mode and you ask them about their childhood they give you what I like to call the "canned information." They tell you what they already know about their lives. They tell you what they have told themselves and others for years which obviously has not succeeded in resolving these issues.

However, shifting into metaphoric mode, the information emerges in images. A smell of cookies baking in the kitchen leads to a sudden flash of seeing the kitchen in great visual detail, the checkered curtains, the porcelain painted cookie jar, the many-colored hoop rug, the old-

fashioned refrigerator. As the images come, the feelings, the memories emerge. Often, in metaphoric mode, people retrieve memories they had no idea were there. This is because memories from early childhood and infancy are largely pre-verbal and often stored as inner body sensations, experiences of touch, smells, all of which emerge in metaphoric mode. Furthermore, once a memory is retrieved (actually relived), the body in metaphoric mode is in a fluid and energized enough state to allow a full expression of feeling, and there can be a release of emotional and physical holding.

However, to resolve early issues requires not only the working through of physical and emotional patterns of holding but also insight into how these patterns arose and how they relate to one's current life. Just as the scientist or artist who accesses metaphoric mode can have a flash of creative insight which results in a major theory or artistic achievement, each of us can access profound insight into our personal situations. The pattern-oriented thinking of metaphoric mode can enable us to view the tapestry of our lives, putting different issues in our lives in their proper relationship to each other, showing us the resolution of our issues and the new directions we must follow.

Yet another aspect of metaphoric mode which contributes to gaining personal insight is that in this mode one does not have to struggle to recall last night's dream to tap into the riches of its wisdom. Rather, as Jung discovered in his technique of "active imagination," we can access the unfolding dream life and while we are awake and conscious. We simply have to latch onto one of the images that present themselves and keep watching it. Gradually a story--a waking dream--will unfold which comments upon our current life situation lending the perspective and wisdom of the "dreaming mind."

While certain psychotherapists--hypnotherapists, holotropic therapists, those who practice "focusing" and others--are aware of the need to shift modes of consciousness to achieve deep personal transformation, many who conduct depth-oriented psychotherapy in the talking mode seem to me to be only partially aware of this issue.

Typically, in a talking-oriented therapy, the therapist will seek to promote insight into the client's concerns through inquiring into them and also through talking with the client about his or her dreams. For example, if you say something rather vague like "I'm feeling sad," the therapist is likely to ask you a series of questions which moves you closer and closer to metaphoric mode. For example, she or he might ask "When did you first notice you were feeling this way? What was happening at the time? Could you describe your experience in more detail? What is it like

for you when you feel sad? These questions direct the client to provide imagery related to the feeling of sadness which tends to induce a shift to metaphoric mode. As the images get more and more specific, memory material may emerge.

Likewise, many verbally oriented therapists will inquire about dreams that relate to the current situation, helping the client to describe the dream in great detail. This too, can induce a shift into a light state within metaphoric mode.

Nevertheless, very few verbally-oriented therapists have fully realized that it what they are trying to do is to get the client to shift mode of consciousness from the linear to the metaphoric. It seems to me that many mainstream practicing psychotherapists move the client in the right direction without fully accessing a metaphoric state or completely realizing that this shift in consciousness is needed to produce maximal insight and change.

Needless to say, most people in our culture also do not realize that it is metaphoric mode which is necessary to achieve personal transformation. Indeed, at times of great personal stress, we often label any metaphoric mode experience as dysfunctional. Just as we try to solve business or school problems by sitting upright at the desk and forcing ourselves to work on the issue, we often try to solve personal problems in the same way.

We tell ourselves we simply must get on top of the situation, we will ourselves to change, we make lists, we get irritated with our "irrational" feelings and behavior. Metaphoric mode tries to assert itself: we find ourselves unable to sleep as deeply at night and end up in a half-wake, half-dream state, filled with images. We sit at work trying to "get the job done" but find ourselves drifting off into fantasies. However, we do not recognize that these supposed intrusions are actually invitations to enter the mode of consciousness that is required to resolve our personal dilemmas.

Body-Mind Repatterning Closely related to this issue of personal insight is the question of how to change whole body-mind patterns. Partly it is by the kind of working through of issues related to childhood discussed above. However, there are also methods of reprogramming oneself which also seem to need to take place in metaphoric mode. In the last twenty years or so there has been considerable research on biofeedback and other methods which use altered states and imaging to control heartbeat, blood pressure, anxiety and to stimulate the immune system. In addition, in the field of sports "mental practice" or imagining oneself practicing a sport with all the appropriate physical sensations has shown to be an effective training method producing

improvement in real performance. Similarly, the new-age consciousness community has developed a number of "creative visualization" methods focused on helping people achieve new behaviors through visualizing themselves in more ideal circumstances. Finally, spiritual traditions have long used meditation on specific deities, the contemplation of particular colors or sounds, as ways to transform one's state of body and mind.

While these different practices don't always speak about a shift in consciousness, clearly they are producing one through the turning of attention inward and the evoking of strong states of imaging, using all sensory modalities, to evoke the desired change. In all cases, it appears to me that it is the metaphoric mode that is the state of mind necessary to achieve in order to produce the desired change.

Hopefully there will be a growing realization about the power of one's mental state to influence one's physical and emotional well-being, and even one's life experiences and rather than trying to force or discipline ourselves into new behaviors, we will know enough to dream ourselves into new realities.

Empathic Communication As I noted in the section discussing the characteristics of the two modes, in metaphoric mode one's sense of self is far less bounded. There is a feeling of being more like an energy field which can merge with the energy fields of others. This suggests that shifting into metaphoric mode is important in order to connect deeply and empathetically with another person.

The simplest way to shift into metaphoric mode with another is to describe your feelings using imagery of all modalities. When we listen to the other's experience expressed in imagery, we can allow ourselves to slide into that imaginative mode and let their imagery (or our version of it) come alive within us. As the other person describes to us the sights, smells, sounds, body sensations that he or she is having and we surrender to that experience, our own inner world of sensation is awakened. We see, hear, smell, and feel what they describe and a deep empathic understanding can develop between us. Like two tuning forks we resonate to the same tones.

I will always remember the young couple I worked with who were both traumatized because she had made a comment about him and for the first and only time in their life together he had hit her. Describing the event in words, they went round and round on the same ground. "That was a lousy thing you said," he would say. "I didn't mean anything by it, it was just a passing thing, how could you hit me for that!" she would reply.

It wasn't until they both drew the moments before the eruption that each really understood the other's experience. She drew smooth, pastel shapes which represented what she had said. He drew a barbed wire fence with a concrete box within it, with successive layers of steel and iron boxes within the concrete. In the very center of all these protective layers of boxes--floating tiny and vulnerable--was a little yellow dot. Her comment represented as a bold red arrow had managed to crash through not only the barbed wire but also the concrete and all the other layers, tearing through to spear the tiny dot.

She stared stunned at his picture and said "You felt *that* way?!" She really "got" what the impact of her comment had been in his psyche. While this did not justify his physical attack, it helped her and him to understand how vulnerable he was feeling. Similarly, he was amazed at the smoothness and calm in her drawing representing the triggering comment. These realizations proved to be fertile ground to explore their interactions more deeply.

Metaphoric mode enables people to get beyond words and truly experience the other person's inner world. In metaphoric mode, we speak the language of imagery, and as we do so we draw closer to our listeners. The arts have always known this. Think of the audience watching a powerful movie, a play, or listening to music or poetry. When the imagery is clear and compelling enough, you are swept into the world of the artist.

Unfortunately, advertisers and politicians are also well aware of this potential and use it to manipulate us daily. A powerful ad or speech can pull you into a new world and reshape your attitudes in predetermined ways. Ads employ vivid imagery to stir the imagination and emotions of the listener and move the listener into an empathic space with the communicator. If you want to arouse someone's outrage about pollution, you don't talk about pollution indices, you describe the "slime that is choking our rivers." If you want someone to buy coffee, you don't talk about a 50% increase in alertness, you give them an image of a black panther stalking in the jungle, overlaid with an image of coffee pouring into a cup.

In contrast, in linear mode, people tend to communicate with each other in a conventional and somewhat emotionally distant way. Classic examples of linear mode communication are "How are you?" "I'm fine, thank you, and you?" What is most noticeable besides the conventionality of the speech is the absence of high-imagery words. It is, after all, not appropriate or even acceptable to answer the How-Are-You question with "I feel beaten and bruised, I am wounded and bleeding." Anyone who wasn't an extremely close friend, who got this answer to the conventional query, would resist becoming involved in the imagery by reacting to the respondent

by considering him or her strange and perhaps even psychotic. Indeed "yellow journalism" offends because news is put into highly emotional charged images which tend to evoke a level of involvement and feeling in the reader that he or she doesn't want to experience. This avoidance of imagery is especially obvious in cultural situations such as scientific conferences where jargon replaces conventional language and ideas are presented in the most abstract and emotionally distant way. Consider the soldiers who talking about their task of killing as "getting the job done." What if they reported on the news that "I felt a black hatred, felt it flow into the trigger, and blew his eye out and then his arm off. Then I felt myself to be a monster, and I fell into an endless well of grief." Nobody wants to empathize that much with the soldier's experience, or that of the person he killed--least of all the soldier himself.

While we are manipulated daily by those who know how to use images to move us into metaphoric mode and arouse our empathy, most of us remain unaware of what we need to do to deepen this capacity in ourselves. We need to use this aspect of our nature in a positive way: evoking metaphoric mode when we want to deepen our understanding of another. All parties need to access the inner images which represent their feelings and then "step into the shoes" and "get behind the eyes" of the other people we are seeking to understand. It is amazing what seeing the world through the other's perspective can do.

Access to Spiritual Experience In metaphoric mode, we open to what is deepest and most true within us. We are attuned to subtle inner sensations which normally we pay no attention to. We follow the ongoing flow of imagery within. We are more profoundly connected with the world and the people about us. While many different kinds of experience can occur in metaphoric mode, from reliving memories, to waking dreams, to creative insights, metaphoric mode can also be the doorway into spiritual experiences. Some people have spiritual visions, some simply enter very deep states of peace, or joy, or strength, or clarity.

However, upon entering metaphoric mode, one immediately comes into contact with all one's central issues. Buried memories, rejected feelings, deep longings, and more--all of our inner nature is accessible through metaphoric mode. To be able to get to spiritual experiences sometimes requires that we allow ourselves to work through early childhood issues or difficult inner conflicts which may overlay or block these experiences.

According to Almaas, a spiritual teacher who has written about integrating psychological and spiritual work, often people shy away from spiritual practices (i.e. find themselves unwilling or

unable to meditate) not really out of a lack of desire to attain spiritual wisdom, but more out of an unconscious avoidance of other issues which would surface if they open to the depths within.

Therefore, whether any given person will step through the doorway of metaphoric mind into spiritual experiences depends upon their personal belief system, their orientation, as well as their willingness to go through unresolved personal issues. However, the door to the mystery lies this way.

LEARNING TO ACCESS THE MODE YOU NEED

Clearly, we all experience shifts into and out of these two different modes but few of us realize the value of each, when each is needed, and how to shift from the one to the other. We drift about in our consciousness trying to bring the necessary resources to bear on the issue at hand, sometimes managing to summon up the needed state, but sometimes missing the mark by a goodly distance without even realizing exactly what was needed.

Needing to solve a business, scientific or creative problem, all too often we force ourselves to sit at the desk and every time we wander away in desperation to go for a walk, take a nap, or eat something we criticize ourselves for "wasting time" or "avoiding." Yet what is needed is to find a way to relax, drift and enter into metaphoric mind for it is in metaphoric mind that the solution "pops in" whole hog.

Likewise, in going through a major personal upheaval, we find ourselves daydreaming about your problems when we "should" be working, or tossing and turning, our minds filled with disturbing images when we "should" be sleeping. I believe our system is trying to slip into metaphoric mode where these issues can be worked on and resolved. However, we don't understand what is needed and give ourselves a hard time for "falling apart."

Locked in conflict with another person, we go round and round in the same verbal ruts. Each person describes the conflicts in his or her way. The words fail to reveal the underlying deep images and feelings and merely enrage and trigger the other. Rarely, if ever, do we consciously decide to shift modes and communicate through the arts, through story-telling, through imagining.

Longing to connect with our innermost depths, feeling alienated and estranged from our own truest nature, we read spiritual books, seek gurus, attempt and sometimes fail at spiritual practices. Rarely, do we look inward to find the spiritual ground within.

In this and in countless other ways, we fail to understand the importance of metaphoric mode and its relationship to our mode of "accomplishment"--linear mode.

Imagery-In-Movement is the method I developed to help myself and others develop more choice in entering and leaving these different modes of consciousness. The journey of our lives is one that requires our complete capacity. Only with access to both modes and a way of switching between them, are we well equipped for the metaphoric journey of self-realization.