

Metaphors



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The map is not
the territory.

Alfred Korzybski

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Metaphor vs. Guided Imagery

- In Guided Imagery, therapists leads the client with images planning that the process will teach or lead to specific feelings
- In Metaphor, clients must retrieve and link experiences in order to have experiential understanding

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Content

- Definitions
- Effects of metaphor
- Change in metaphor
- Type of metaphors
- Drama in metaphor
- Metaphor reference pictures
- Construction of metaphors

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Dictionary Definition

A figure of speech in which one object is associated to another by speaking of it as if it were that other.

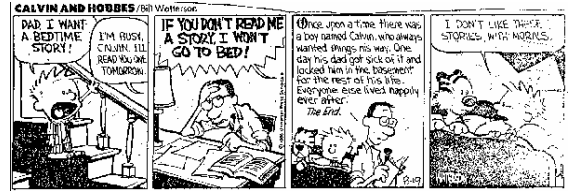
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Therapy Definition

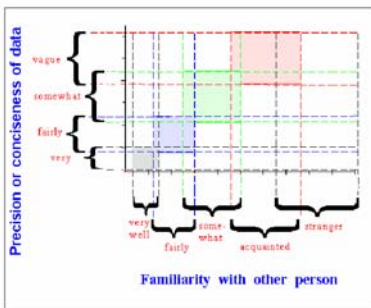
An alternate framework through which people can entertain novel experiences.

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Stories with experiences or morals



Fuzzy Logic



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Effect of metaphors



- Fundamental change begins with metaphor
- Using the known to go the the new
- Brings new experiences into play
- Enlarge, reduce, and reframe
- Certain rules and protocols apply

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Cure

Cure = having the required experiential resources available in the context in which they are needed.

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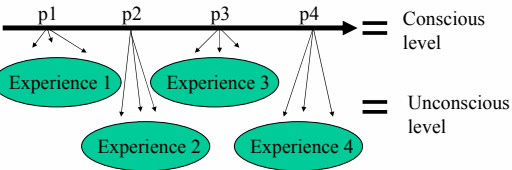
Change in metaphor

- Change does not result from the flow of the storyline, story content, or story outcome.
- Change results from the *retrieving and linking of experience*.
 - Experience is retrieved by detailing, imagery, or symbols.
 - Experiences are linked by proximity, suggestions or binds.

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Experience determines outcome

Story Line



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Anecdotes

- Anecdotes are small examples of experience.
- Anecdotes should be familiar to the listener.
- Anecdotes do not have a plot and do not have identified characters.

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Change in metaphor

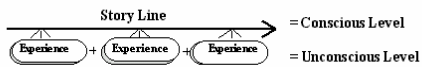
Change by Unconscious Association

Change does not result from the flow of the story line, story content, or story outcome.

Change results from the retrieving and linking of experience.

Experience is retrieved by detailing, imagery, or symbols.

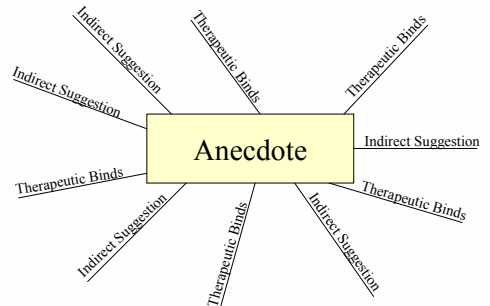
Experience is linked by proximity, suggestions or binds.



Detailing is done with indirect suggestions and binds.

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Retrieving Experience



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Types of metaphors

- Anecdotes
- Problem oriented metaphoric stories
 - Developed ending
 - Embedded quotes
- Goal oriented metaphoric stories
 - attitude
 - affect
 - behavior
- Living metaphors: Assignments

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Metaphor Construction

- Create a character with whom clients will identify.
- Create a story line as a vehicle for interventions.
- Create drama to hold clients' conscious attention.
- Retrieve experiences needed for therapy.

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Construction of metaphor

1. Define a specific goal before constructing a metaphor and find a metaphoric context for it by answering the questions, "What is this goal analogous to?"
2. Create a reference-picture that contains a context to retrieve experiences which facilitate achieving the goal.
3. Decide upon an end-picture to determine the completion of, and provide closure to, the story.
4. Check that the resource needed to reach the original goal can be reached by detailing key idea, images, or symbols in the story-line you are about to tell.
5. Add elements for dramatic hold and decide what to take out of sequence to hold interest.
6. Observe and incorporate ideomotor responses while delivering the story.

Drama Frames

Mystery - (holds intellect)

Story character knows something

Suspense - (holds emotion)

Listener knows something

Surprise - (holds attention)

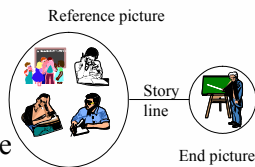
No one knew

Humor



Metaphor reference pictures

- Begin with a goal
- Build a reference picture
- Add an end picture
- Check the resource link
- Deliver story using feedback throughout



Drama summary chart

Type of Drama	Listener	Protagonist
Suspense	Knows info	Does not know
Mystery	Does not know	Knows info
Surprise or Humor	Does not know	Does not know

Drama in metaphor

- Drama does not result from information revealed in chronological order
- Drama results from elements presented out of sequence
 - Some information is withheld or concealed as the story is related
 - Information can be known to listeners, protagonists, or both (or neither).

Problem Oriented Metaphors: Isomorphism

Joseph	←————→	Building Engineer
Son Paul	←————→	Construction crew
Car	←————→	Building
Auto accident	←————→	Collapse of building
Death	←————→	Investments lost
Guilt	←————→	Helplessness
Jobless	←————→	Can't get new contact

Ending Isomorphic Stories

- Setup is generally easy: match the client's situation.
- Ending must be designed to be reasonable in the story and,
- Ending must outline and/or retrieve needed experiences.

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Attitude change metaphors

1. Describe a protagonist's behavior or perception so it exemplifies the maladaptive attitude. Bias this belief to appear positive or desirable.
2. Describe another protagonist's behavior or perception so it exemplifies the adaptive attitude (the goal). Bias this belief to appear negative or undesirable.
3. Reveal the unexpected outcome achieved by both protagonists which resulted from the beliefs they held and their related actions. Be sure the payoff received by the second protagonist is of value to the client.

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Tips for Ending Isomorphic Stories

- Formulate the ending as you go or before you begin the story
- Use embedded quotes occasionally
- Introduce the use of trance or dreaming in the story and simply jump to the desired state ending.

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Affect change metaphors

1. Establish a relationship between the protagonist and a person, place or thing which involves emotion or affect (e.g. tenderness, anxiety, mastery, confusion, love, longing, etc.)
2. Detail movement in the relationship (e.g. moving with, moving toward, moving away, orbiting, etc.)
3. Focus on some of the physiological changes that coincide with the protagonist's emotion (be sure to overlap with the client's facial behavior).

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Goal Oriented Metaphors

- Formulate a useful therapeutic experience
- Create the story to retrieve the experience
- Retrieving the experience is key
 - Attitude (rationales, self-image, etc.)
 - Emotion (joy, sadness, confidence, etc.)
 - Behavior

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Affect Formulae

Character Relationship: Movement: Feeling: Extreme:	1. Protag. Other + → ← Tenderness Love, joy	2. Protag. Other + → ← Sadness Grief	3. Protag. Other + → ← Dependent Helpless	4. Protag. Other + → ← Scared Fear
Character Relationship: Movement: Feeling: Extreme:	5. Protag. Other + → X Aggression Courage	6. Protag. Other + → X Anger Rage	7. Protag. Other + → X Pleasure, Pride Confidence	8. Protag. Other + → X Panic Comfort Happiness
Character Relationship: Movement: Feeling: Extreme:	9. Protag. Other + → X Enmeshment Belonging	10. Protag. Other + → X Entrapped Resolute	11. Protag. Other + → X Independent Autonomy	12. Protag. Other + → X Tainted Co-Existence
Character Relationship: Movement: Feeling: Extreme:	13. Protag. Other + → X Mastery Competence	14. Protag. Other + → X Protective M.P. attention	15. Protag. Other + → X Virtuous Indignant	16. Protag. Other + → X Safe Self-Severity

X = not moving
 + = positive valence (protagonist)
 - = negative valence (antagonist)
 X - X = no apparent separation
 ⊕ = internal image or ideal
 → = moving forcefully
 → ← = moving toward
 → ← = pursuing / fleeing
 >>> = moving cautiously
 >>> = not self-motivated, not under own power

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Multiple embedded metaphor

