

The Significance and Therapeutic Application of Metaphor.

by

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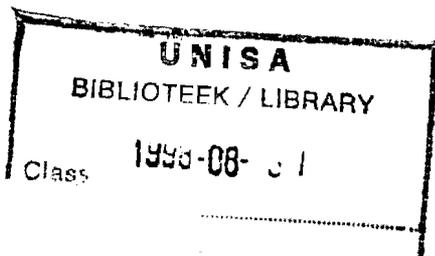
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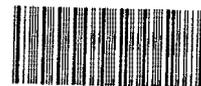
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ACKNOWLEDGEMENTS

This dissertation is dedicated to:

The Lord, the Sovereign Ruler, Who calls forth loyalty and obedient service.

(Ezekiel 37:6)

Thank you, mom and Edmond for your endless patience and your ever-ready understanding as I worked throughout the nights 'until the first little birds would sing.'

I also need to thank Prof. David Fourie and express my sincere appreciation for the season that he chose to give me.

SUMMARY

In this study the role played by metaphor in psychotherapy is investigated. Issues discussed, included the formulation of a definition of metaphor as well as an adequate theory of metaphor. The place metaphor holds in thought and learning; as well as how it has found its expression within some psychotherapeutic traditions are also discussed.

The primary aim of the dissertation is to illustrate the versatility of metaphor, enabling it to be a significant and powerful tool in the hand of the psychotherapist. The application of various forms of metaphor is illustrated through case studies which offer a discussion of how the specific type of metaphor had been applied in psychotherapy.

In conclusion, some recommendations are made with regard to further research within the fields of psychotherapy and neuropsychology.

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CHAPTER 1

INTRODUCTION

Metaphor represents a phenomenon of which even orators of ancient civilisations have been aware. During the past number of years, however, its relevancy within the domain of psychotherapy, has started to increase rapidly. This increase in relevancy is mainly based on the creative and versatile ways metaphor can be used in therapy.

Seeing that therapy inherently focuses on the investigation of problematic thought content and behavioural patterns, sensitive information or complicated situations can be uncovered. Cases where clients find it difficult to understand or accept what the therapist attempts to communicate, or where the therapeutic process becomes stuck, represent only two of the many instances where the use of metaphor can facilitate therapeutic progress (Bubenzer, West, DeTrude, Mahrle & Sand-Pringle, 1991).

This creative use of metaphor has stimulated an ever-increasing number of studies from diverse psychotherapeutic traditions aimed at finding more effective ways of utilising metaphor in psychotherapy (Atwood & Levine, 1990; Kopp, 1995; Papp, 1980; Paulson, 1996). The use of metaphor in psychotherapy has been referred to in publications concerning psychoanalysis (Ingram, 1996; Richards, 1991). Ericksonian hypnotherapy (Atwood & Levine, 1990; Rosen, 1982; Zeig, 1984; Zeig & Lankton, 1988), individual therapy (Barker, 1985), family therapy (Brink, 1982; Smith, 1992) and narrative therapy (Efran & Clarfield, 1993; Pen & Sheinberg, 1991), to name but a few of the more recent publications.

The majority of these articles were published in professional journals and periodicals. They sparked off further investigations into the nature and function of metaphor. Literature has, however, not yet provided a comprehensive description of metaphor. The reason for the current inadequate description is that metaphor

has mostly been observed and described from within the boundaries of a particular psychotherapeutic tradition, for instance, its use in family therapy or Ericksonian hypnotherapy. Having formulated most of these descriptions from the perspectives of one or more of the psychotherapeutic traditions has resulted in a somewhat disconnected representation of the nature and function of metaphor. This current position, therefore, calls for a more inclusive investigation into metaphor, not only including diverse psychotherapeutic viewpoints concerning metaphor, but also including relevant perspectives from the linguistic domain. The primary goal of this dissertation is therefore to offer a broader view of metaphor so as to *put more of the pieces in the puzzle of metaphor together*.

In order to do this; it is necessary to examine the complications that have arisen within the linguistic domain during past attempts at formulating an adequate definition of metaphor. These complications will be presented in Chapter 2, first from a linguistic and then from a psychotherapeutic stance. This discussion will, in conclusion, also propose a workable psychotherapeutic definition of metaphor.

From this corner piece, the study will broaden into an investigation that is aimed at both establishing how metaphor fits into the meta-pattern of mind as well as what role metaphor plays in the process of thinking. The discussion in Chapter 3 will further investigate what role metaphor plays in the processes of learning. The rationale behind the latter investigation is that, if metaphor does indeed play a role in learning, insight into such a role could also enhance the usefulness of metaphor with regards to the therapeutic learning of the client.

If metaphor plays a part during learning processes, the particular neurological co-ordinates involved during these cognitive processes need to be identified. Activities that are able to stimulate and activate these co-ordinates can then be designed around the co-ordinates. The designed activities could be offered in practises such as clinical and counselling psychology, educational psychology or occupational therapy. They could aid the therapist in enhancing therapeutic progress, for instance, in helping the client into gaining more functional insights into his or her problem.

Given the role that metaphor plays in learning in general, Chapter 4 will subsequently investigate the particular significance of metaphor concerning psychotherapeutic learning. Within the discussion, some of the types of metaphors that are currently utilised as well as some of the goals that can be attained, will be presented. This discussion will prepare the ground for Chapter 5 to offer a more comprehensive and inclusive look at how metaphor is conceptualised and how it has found its expression in various psychotherapeutic traditions.

Chapter 5 will commence with how metaphor has been perceived and utilised within psychoanalysis and will be concluded with how the more current narrative approaches to psychotherapy utilise metaphor. Lastly, in Chapter 6, some illustrations in the form of case studies will be put forward. They will demonstrate the application of some of the different types of metaphor in order to slot together some more matching pieces that form part of the puzzle.

CHAPTER 2

DEFINITIONS AND THEORIES OF METAPHOR

Introduction

The formulation of an adequate definition of the phenomenon of metaphor has showed itself a task laden with difficulties. These difficulties have prompted a discussion in this chapter, of the various opinions that have been put forth concerning the formulation of a possible definition (Black, 1954; Fox, 1989; Hawkins, 1979; Leone, in Shirley, 1988; Shirley, 1988). Within the discussion to follow, two opposing schools of thought will be introduced. The two schools will be represented by theorists who have assumed a deviationist stance towards metaphor (Black, 1979; Bright, 1992; Brimfield, 1988) and theorists who have assumed an essentialist stance (Bateson, 1972, 1979; Lakoff & Johnson, 1980). The deviationist stance argues that metaphor should be seen as representing a deviation from proper linguistic rules (Black, 1954, 1979), whilst the essentialist stance argues that metaphor should be viewed as a phenomenon that is inherent to all that is represented in language and thought (Lakoff & Johnson, 1980).

Although metaphor has often been regarded with suspicion (Locke, in De Man, 1978), it has occupied a prominent place in both spoken and written discourse (Brimfield, 1988). Its prominence in discourse has increased interest in the development of an encompassing theory of metaphor. During the attempts to develop a general theory of metaphor, two main classical views originated within the philosophical tradition. They are represented by the Substitution/Comparison View (Brimfield, 1988; Ricoeur, 1978) and the Interaction View (Atwood & Levine, 1990; Black, 1979; Richards, 1936;). Both these views will be presented.

The Substitution/Comparison View and the Interaction View differ from the two schools of thought that were mentioned earlier. They represent theories

concerning metaphor, whereas the two schools of thought are concerned with the formulation of a definition of metaphor.

Linguistic Definitions of Metaphor

Fundamentally, the word *metaphor* comes from the Greek word *metaphora*. This word is derived from *meta* which means *over*, and *pherein* which means, *to carry*. The complete word, *metaphor*, refers to a specific set of linguistic processes whereby aspects of one object are *carried over* or transferred to another object. This transference allows the second object to be spoken of in terms of the first (Ricoeur, 1978).

From the investigation it could be observed that the phenomenon of metaphor had frequently been poorly defined in the literature. Even though metaphor is widely known and used and the general belief exists that metaphor is a clearly defined concept, investigating relevant literature sources indicated that problems existed concerning the formulation of a definition of metaphor (Leone, in Shirley, 1988).

Beardsley (1967), one of the theorists who attempted to define metaphor, viewed metaphor as a linguistic phenomenon of peculiar philosophical interest and importance. His perspective resulted from his observations of the way in which metaphor is utilised in various domains. Beardsley observed that the use of metaphor has, in various domains raised puzzling questions concerning the nature and image of language and knowledge. Beardsley was of the opinion that, in its aesthetic sense, the study of metaphor needed to be seen as belonging to the domain of rhetoric and poetics.

When metaphor is viewed from the domain of rhetoric and poetics, Beardsley (1967) proposed, metaphor represents a transfer of meaning both by common definition as well as by etymology. According to him, the metaphorical modifier acquires a new meaning as a result of the particular context within which it is used. The newly created meaning results from the application of, for instance, a word, to

entities that are different from that which the word is usually applied to. Shirley (1988) demonstrated this non-usual application through his example of *the angry sun burns down on the earth*.

With his example, Shirley (1988) explained that the words *angry* and *sun* are not usually connected to each other, since *anger* is usually attributed to animate bodies.

Both Beardsley's (1967) and Shirley's (1988) interpretations supported the Collins Dictionary of English Language (Hanks, 1979) concerning its view of metaphor as a transfer of meaning. Hanks (1979) defined metaphor as a figure of speech in which a word or phrase is applied to an object or action that is not literally denoted by it in order to imply a resemblance. Hawkins (1979) enriched Hanks's (1979) definition by adding that the application is made so as to highlight the existence of a comparison between the metaphorical usage and the literal usage, for instance, *the evening of one's life; food for thought; and cutting off one's nose to spite one's face*.

Fox (1989) added the necessity of also recognising a real or implied similarity between the particular two concepts that are used in the metaphor. Through acknowledging that the metaphor is represented by a type of analogy, or a figure of speech where one quality is depicted in terms of another, with that which is said not specifically representing that which is literally meant, a new meaning is being created (Fox, 1989).

According to Shirley (1988), Mac Cormack (in Shirley, 1988) spoke of established categories and Shirley argued that Mac Cormack's established categories correspond to what Eco (in Shirley, 1988) referred to as the contents of the cultural dictionary. The cultural dictionary represents a guide to the literal meaning of a word as well as the commonly accepted definitions of concepts (Shirley, 1988). The 'cultural dictionary' also represents the consensus that has been reached concerning the identification of essential features of concepts (Shirley, 1988). Having taken the cultural dictionary into consideration, Shirley

proposed that metaphor be viewed as the use of a word or expression of which its meaning or relevance is not determined by its cultural dictionary. Instead, one or more of its encyclopaedic properties, because of an unusual juxtaposition with another word or expression determines its meaning.

From this discussion it can be seen that the current definitions of metaphor are neither simplistically clear nor consistent and that the phenomenon of metaphor does not constitute as commonly understood a concept as is generally thought (Leone, in Shirley, 1988).

In 1955 Max Black, one of the most cited theorists concerning the investigation of the phenomenon of metaphor proposed an essential outline of some core questions about metaphor (Lee, 1989). The following two questions were included in his outline:

1. How is a case of metaphor recognised?
2. Do any criteria for the detection of metaphor exist?

The first question, concerning the recognition of a case of metaphor, has provided many linguists with at least a charter. The charter agrees with the importance of identifying a case of metaphor. The charter acknowledges that native speakers are able to recognise metaphors and that one of the functions of linguistic theory is to offer a formal and explicit representation of the intuitive capacities of native speakers. It then reasons that the objective of the linguist should, therefore, be to formulate the rules for recognising such metaphors (Lee, 1989). Linguists argued that if it were possible to formulate explicit rules that would be able to generate all metaphors and exclusively metaphors, the gaining of a deeper understanding of what metaphor is would be made possible.

The difficulty in formulating the definition of metaphor is further complicated by linguists who are involved in different investigations into the phenomenon of metaphor. These theorists seem unable to agree with each other with regards to their opinions about what the metaphor is constituted to be.

The Essentialist Position

In the one school of thought an essentialist position is held, whilst a deviationist position is held in the opposition school of thought.

In the first camp, theorists like Lakoff and Johnson (1980) as well as Bateson (1972), amongst various others, hold an Essentialist position. The Essentialist position is rooted in a constructivist stance towards reality. In this camp, theorists subscribe to the opinion that reality is accessible to the individual solely through the mental constructions that take place within the individual who is constructing reality. For the constructivist, reality is created by the interplay between the elements of the context and the knowledge and experience brought to a situation by an individual.

The theorists who are oriented towards the essentialist stance also agree with Richard's view (in Lakoff & Johnson, 1980) that argues that metaphors are also omnipresent in speech. Kaplan (Schon, 1979), in 1961 at the Annual Meeting of the American Psychological Association even argued that all language should be seen as metaphorical. For these theorists, language represents an essentially creative activity that is utilised in order to create reality.

In this view, the phenomenon of metaphor represents one of the basic elements of the creativity of language. According to them, the creative use of language can be found in literary as well as scientific discourse. They do not acknowledge the existence of a fundamental distinction between the metaphorical and the literal, because they see metaphor as merely demonstrating a higher degree of creativity. Lakoff and Johnson (1980), for instance, regarded even prepositions that are used adverbially, for example, the phrase *hurry up*, to contain metaphoric residue. A theorist who subscribes to the deviationist stance would, however, not recognise this case as representing metaphor at all.

The Deviationist Position

The deviationist stance of the opposition, supports a non-constructivist stance where reality is perceived as existing externally to the individual with all meaning being seen as empirically verifiable (Brimfield, 1988). Its basic tenets are derived from the doctrine of logical positivism as can be found in the philosophical thought of Russell or early Wittgenstein (in Brimfield, 1988). The doctrine of logical positivism is characterised by precision and the absence of ambiguity. It maintains that reality can be described in an unambiguous, clear and testable manner. Therefore, any non-literal utilisation of language is deemed to be meaningless. Metaphor is thus viewed as a phenomenon that deviates from and is parasitic upon the normal use of language.

The theorists who uphold a deviational stance agree with Leech (1966) who stated that all figurative speech, and metaphors in particular, represent unorthodox or deviant forms of language and therefore, represent violations of linguistic rules. Black (1979) supported Leech (1966), also arguing that metaphors should also be seen as representing literal absurdities.

From a linguistic perspective this school of thought sees metaphor as being typically expressed in language which is in some way anomalous or deviant (Bright, 1992). This perspective of metaphor has caused difficulties with regards to the accommodation of metaphorical expressions within the rules and categories of grammar. General reactions to the problem of how to accommodate metaphors within grammatical descriptions have been to either tacitly ignore metaphoric expressions or to explicitly mark them as falling outside the domain of descriptive grammar. This has caused formal approaches that are concerned with the analysis of metaphor to add some theoretical or technical apparatus to the descriptive grammar so as to fill the gap that has been left open.

From a deviationist stance, linguistic deviance has grammatically been divided into two categories, namely syntactic deviance and semantic deviance (Bright, 1992). Syntactic deviance constitutes the effect that is produced when the

rules that govern the combination of lexical categories are transgressed as in: *Rejoice hills little the*. Semantic deviance, however, involves a transgression of the selection from within the lexical categories themselves (Bright, 1992). The effect of semantic deviance is not as severe as syntactic deviance. For instance, an utterance like *The little hills rejoice* would be semantically deviant, due to *rejoice* representing an attribute that is usually ascribed to an animate body.

Syntactically deviant utterances are of little interest when viewed from the perspective of metaphor (Levin, in Bright, 1992). This is due to the grammatical boundaries being affected in such a severe manner that the resulting semantic quotient is virtually non-existent. The rules that are transgressed by semantically deviant utterances, however, are situated at the outer margins of grammaticality, where the boundaries are less rigid and more flexible. Metaphors can be accommodated at the outer margins of grammaticality, due to their flexible nature. The semantic potential of metaphor also seems to facilitate a greater capacity to be appreciated, instead of being nullified.

During the process of making sense of the semantic deviance, the individual processes metaphor, for example, *The little hills rejoice*. The individual accesses the subclass of nouns whose members are properly suited with *rejoice* and the subclass of verbs whose members are properly predictable of *hills*. The individual then implicitly considers the semantic characteristics that are common to the members of both subclasses and attempts to import those characteristics into the meaning of *hills* and *rejoice* so as to make sense of the utterance. From this perspective, the nature of the semantic dynamic is not so much one of augmentation, but more one of an attempted fusion or integration. It is by virtue of this process that metaphors demonstrate their semantically complex character.

In the light of this characteristic of metaphor, Reber (1985), who essentially subscribed to the deviationist stance, argued that metaphor be seen as a linguistic device that expresses an abstract concept through the means of analogy. He stated that it is generally concluded that no defining features of metaphors exist and to some extent or another, metaphors indeed represent violations of

literalness. He argued that it is from this form of violation that metaphors are able to draw their emotive and cognitive effects. According to Reber, metaphor as well as all other forms of figurative language, like simile, stand as pillars of confusion for linguists, psychologists amongst others. He argued that there is also precious little that is known, for instance, about how metaphors are recognised and understood, what it is that distinguishes a *good* metaphor from a *poor* one or what role they play in communication.

From a linguistic point of view, it seems that metaphor is largely considered to be a deviation from proper linguistic rules. However, in psychotherapy, metaphors are increasingly utilised as a result of their abilities to create and enlarge unique meanings. Atwood and Levine (1990), for instance, proposed that metaphors be viewed, not solely as a manner of communicating through the drawing of associations, but also as a method for facilitating change in behaviour.

The above discussion around the complexities of formulating a definition of metaphor could only complicate any attempts at answering Black's (1954) second question concerning the existence of criteria that would be able to detect metaphor. However, Black (1979) has himself proposed both a definition as well as criteria for metaphor. He proposed that metaphor be operationally defined as representing an image created by the recipient through one concept being transferred from one context of meaning to another context of meaning (Brimfield, 1988).

According to Lee (1989), if any agreement exists concerning the question of what a metaphor is, it should be concerned with the necessity of finding convincing answers to the questions that were posed by Black (1954). However, not only do these questions remain unanswered after twenty years of intense effort, but each question opens-up into deeper problems that impugn the feasibility of discovering any linguistic solution to them at all.

Although finding a linguistic solution to the problem of metaphor has proved complicated, many of the theorists concerned with defining metaphor within the

domain of psychotherapy have taken an essentialist stance (Bateson, 1972, 1979; Gordon & Meyers-Anderson, 1981; Lakoff & Johnson, 1980; Zeig & Gilligan, 1990).

Psychotherapeutic Definitions of Metaphor

Current attempts to define metaphor within the psychotherapeutic domain have mainly come from a constructivistic stance, which has enlarged the creational scope of metaphor. Within the psychotherapeutic domain, the utilisation of metaphor is an essentially creative activity (Lakoff & Johnson, 1980) that offers an even higher degree of creativity for the therapist that is constructivistically oriented.

Although certain camps of linguists consider metaphor to be a phenomenon that represents a violation of linguistic rules, or as a phenomenon that portrays a deviation from proper grammar, no specific criteria has been formulated for metaphor. Turbayne (1970), for instance, pointed to the fact that metaphor does not need to be expressed in words, stating that metaphor could also be a sign or a collection of signs. Turbayne (1970) saw the model, the parable, the fable, the allegory and the myth as representing subclasses of metaphor. According to him, all of these could be taken literally. Barker (1985) wrote that from a psychotherapeutic perspective, a person may understand a metaphor literally on the conscious level, whilst on an unconscious level perceiving its symbolic meaning. According to Barker (1985), it is upon this assumption that the clinical use of metaphorical communication is based.

Metaphors are sometimes seen as being fuzzy or vague, with inessential frills, used primarily by poets and politicians (Brimfield, 1988). However, with regards to the facilitation of change in behaviour, metaphors represent a creative force that is able to provide a rich assortment of options in therapy.

In the domain of psychotherapy, Gordon's definition offered a less limiting, less specific manner of defining metaphor. Gordon proposed that metaphor be seen as "a novel representation of something, a way of talking about experience"

(Gordon, 1978, p.8). Perhaps Nisbet's (1969) idea concerning metaphor could be used to further develop that which was proposed by Gordon. Nisbet suggested that metaphors simply be viewed as the means through which to effect an instantaneous fusion of two separate realms of experience into one illuminating, iconic, encapsulating image. This conceptualisation of metaphor leaves the field open for the creative force of metaphor to create and expand its own identity within any experience.

Studies that have been done on creative thought have, for instance, produced persuasive evidence that people who develop new concepts use metaphor in the invention and organisation of ideas (Glashow, in Gentner & Grudin, 1985). Further evidence also exists which demonstrates that the inferences that are drawn by people during problem-solving tasks, like therapeutic situations, are affected by the analogies that they bring into that domain (Gentner & Gentner, in Gentner & Grudin, 1985).

Theories of Metaphor

Although metaphor has, even since ancient times, evoked attention as a positive means through which to stimulate behavioural and attitudinal change (Gordon, 1978), it has not solely been regarded with exclusive positive interest. This is the result of the suspicion with which figurative language has been regarded, virtually since the inception of science (Shirley, 1988).

Amongst those that exhibited a suspicious attitude, was Locke (in De Man, 1978), the British empirical philosopher. Locke wrote that "... all the artificial and figurative application of words eloquence hath invented, are for nothing else but to insinuate wrong ideas, move the passions and thereby mislead the judgement and so indeed are perfect cheats..." Locke was led by his views to propose that all discourse which have as its aim to inform or instruct, need to completely avoid making use of figurative speech (Locke, in De Man, 1978, p,13).

Locke reasoned that it was impossible to convey information when the use of figurative speech was marring objectivity. In a similar vein, the Twentieth Century positivists asserted that metaphor is unable to transmit or contain any objective knowledge. Their opinion rested on their view of metaphor as inherently devoid of any genuine meaning (Cohen, 1978). Shirley (1988) explained that the pre-scientific antecedents are housed by the positivist perspectives and that the theorists who subscribed to them considered metaphor to be nothing more than an embellishment of ordinary language. Even philosophers such as Aristotle did not think about metaphor as serving any unique function.

At different periods in the history of time, metaphors have been viewed as constituting various phenomena, but whether metaphor is seen as an ornament, a stylistic device, a heuristic mechanism or a cognitive instrument, it has definitely occupied a prominent place in written and spoken discourse (Brimfield, 1988). It is then also the prominence of metaphor within discourse, which warrants an inquiry into some of the main theories that attempted to account for it.

Since the sixties, literary theorists have attempted to formulate an all-encompassing theory of metaphor that would simultaneously be able to put literary studies on a firmer scientific ground as well as extend the explanatory scope of linguistics to include figurative language (Lee, 1989). The formulation of a theory of metaphor as well as studies concerning the use of metaphor have not only been a concern of literary theorists, but also of, amongst various other professions, philosophers, scientists, educators and literary critics.

Historically, the basic question of those interested in the formulation of a theory of metaphor has been concerned with how meaning is transferred from one domain to another. Amongst those concerned with such a theory, the philosophical tradition with its two classical views of metaphor can be found. The two classical views are represented by the Substitution/Comparison View (Dorsch, 1965; Brimfield, 1988; Ricoeur, 1978) and the Interaction View (Atwood & Levine, 1990; Black, 1979; Richards, 1936).

The Substitution/Comparison View

Aristotle proposed a definition of metaphor, namely giving something the name, which belongs to something else. His definition is an illustration of the essence of the Substitution View. Aristotle saw metaphors as implicit comparisons, which are only able to serve a useful purpose in discourse when used as ornaments.

He was unable to find any other unique function for the metaphor. It was in his books, in Rhetoric (Roberts, 1924) mainly and Poetics (Dorsch, 1965), that Aristotle presented most of his detailed views on the subject of metaphor. Within his general definition, namely that “metaphor is the application to one thing of a name belonging to another thing” (Hawkes, 1972, p.7), Aristotle distinguished between four types of metaphor.

His definition was analysed by Hawkes (1972) who proposed that the ‘transference’ involved be conceptualised within four kinds of metaphor, namely:

From the genus to the species (“Here *lies* my ship”: ‘lying’ is a genus, ‘lying at anchor’ is a species).

From the species to the genus (“*Ten thousand* good deeds”: a specific number used instead of the genus ‘many’).

From one species to another (“*Draining off* the life with the bronze”: ‘draining off’ used in place of ‘severing.’ Both are species of ‘taking away’).

A matter of analogy (“*She trumpeted the answer to him.*” This indicates a comparison that is made between two concepts or entities).

The above confirms that the Substitution/Comparison view sees metaphor as: “giving the thing the name that belongs to someone else; the transference being either from genus to species, from species to genus or from species to species, or on the grounds of analogy” (Ricoeur, 1978, p.13).

Ricoeur further noted the following implications that Aristotle's definition led to, namely:

- Metaphor is something that happens to a word.
- Metaphor is defined in terms of a movement of a word.
- Metaphor implies the transposition of a name from an alien domain to a natural one and involves the borrowing of one word and substituting it for another. The substitution is based on a perception of resemblance between the proper subject and the borrowed word.

The Substitution/Comparison View directly substitutes a non-literal phrase for a literal phrase with approximately the same meaning (Brimfield, 1988). From this view, Brimfield perceived metaphors as not only constituting decorative characteristics which have the function to delight the reader by its flair and cleverness, but also as a phenomenon which is helpful in changing language through the utilisation of unique terms in order to create new concepts. Examples are *the leg of a triangle* or *the head of state*. When analysing the example of *the leg of a triangle*, it can be seen that within the Substitution/Comparison View the referent (*triangle*) and the substitute (*leg*) are classified and compared with each other on the basis of a similarity or shared attribute.

Atwood and Levine (1990) further distinguished between the Substitution View and the Comparison View. They proposed that within the Substitution View metaphor be represented as replacing some equivalent literal expression with an aesthetic purpose or as filling a gap in vocabulary. The Comparison View, however, perceives metaphor as inherently representing a comparison that takes place between objects, thereby expanding upon an implied analogy or similarity. Atwood and Levine (1990) offered the example of the expression *man is wolf* in order to demonstrate their distinction. In this example, the Comparison View represents a special case of the Substitution View, since it holds that the metaphoric statement might be replaced by an equivalent expression.

The Interaction View

Within the Interaction View, the work of Max Black (1979), who developed the view and who based it on theorists like Richards (1936), needs to be acknowledged. Black based his view of metaphor on the assumption of Richards (1936) that metaphor does not merely represent a stylistic quirk, but instead, it has its own cognitive implications. Within this view, metaphor cannot be reduced to any kind of substitution since it has its own distinctive characteristics.

Black (1979) argued that during the acts of constructing or understanding the metaphor; an individual selects, emphasises, suppresses and organises features of the primary subject by applying it to statements that correspond to the secondary subject. This process is constructed by taking the structure and form of metaphor into consideration and inducing change reciprocally. Black (1979) offered the example of *Society is a sea*. He stated that within this metaphor, the 'sea' represents the secondary subject, and is regarded as a system, whilst 'society' represents the primary subject upon which a set of associated implications is projected.

The result of the transposing of descriptive terms, for instance, *Society is a sea* leads to changes taking place in the meaning of both the borrowed terms (*sea*) as well as the actual topic of utterance (*society*). Shirley (1988) explained that by saying, *the angry sun burns down*, new meaning is being suggested for both *angry* (the borrowed term) and *sun* (the actual topic of utterance). This new meaning is due to *sun* being personified and *angry* being applied to an inanimate object, changing the meaning of both the borrowed term as well as the actual topic of utterance (Ricoeur, 1978). Through the above example it can be seen that an interaction takes place between the borrowed term (*sea*) and the topic (*society*) it refers to. Shirley (1988) argued that the meaning of the entire statement, then, is derived from this interaction.

Richards (1936), who formulated the essence of this view, stated that when a metaphor is used, two different thoughts are in interaction with each other. These

two thoughts are then integrated into a single word or phrase, with the meaning of the single word or phrase resulting from the interaction between the two thoughts. The new meaning then transcends both thoughts that have interacted.

One implication of the Interaction View is that the new meaning that has been generated by the metaphor cannot be paraphrased in a literal sense. This is due to the new meaning constituting a perception which differs from previously established ways of viewing the world (Shirley, 1988). The Interaction View of metaphor holds that, although metaphors are colourful substitutes for literal statements and comparisons that are drawn between objects, metaphors that are relevant to psychology and therapy involve much more complexity (Atwood & Levine, 1990).

The difference between the two theoretical positions, as concluded by Black (1962), is that within the Interaction View, metaphor creates the similarity, whereas within the Comparison View, a similarity that already exists is formulated.

Lee (1989) investigated already existing theories of metaphor in the field and argued that, according to his research, each attempt to formulate a theory of metaphor has proved to be inadequate. He argued that this has driven theorists to enlarge the grounds of their exploratory mechanisms from syntactic theories to semantic theories, and finally, to pragmatic theories. Lee (1989) argued that each failure stemmed from fundamental misconceptions that continue to exist concerning metaphor. He wrote: "... these misconceptions stated that it is possible to state necessary and sufficient conditions for metaphor; that it is possible to spell out the procedures of metaphorical interpretation and that metaphors depend upon some defect in the utterance construed literally" (Lee, 1989, p.1).

Errors in the formulation of a theory of metaphor, argued Lee (1989), arose from an inherent misconception about language. This misconception states that linguistic knowledge is the same as theoretical knowledge and that it can therefore be duplicated explicitly into some kind of formal theory. This perspective, however, continually drives theorists into a circle wherein a tacit concept of

metaphor informs the mechanism that is supposed to explain the metaphor. Lee argued that it is this circularity which is duplicated during the development of the theories about metaphor. The circularity is due to the criteria of the pragmatic theories depending upon concepts in the semantic theories whose inadequacy in themselves represent the foundation upon which those theories were rejected in the first place.

Lee (1989) concluded that critics who expect the development of a formal theory of metaphor to clarify their tasks and linguists who strive towards an extension of their existing formulation beyond that of the prosaically literal, can only be disappointed in their attempts to do so.

Summary

Within this chapter, the difficulties in formulating an adequate definition of metaphor from within the linguistic domain have been presented. Different theories of metaphor were also put forth and it was concluded that the formulation of a formal theory of metaphor might not be possible (Lee, 1989). This conclusion was derived from the research done by Lee (1989) who argued that errors in the formulation of a formal theory of metaphor continually arose during past research. These errors were due to the misconception that all linguistic knowledge is also theoretical knowledge, which could be duplicated into a formal theory.

The following chapter will explore the way in which metaphor operates during the processes of conceptualisation and learning (Bateson, 1972, 1979; Kopp, 1995). The discussion will broaden into an investigation into the neurological localisation of the functions that are involved during the construction of metaphor (Danesi, 1989; Heillige, 1993; Kosslyn & Koenig, in Kopp, 1995).

CHAPTER 3

THE MIND AND METAPHOR

Introduction

Capra (1988, p.76, 77) recalls a conversation that he had with Bateson:

“Logic is a very elegant tool,” [Bateson] said, “and we’ve got a lot of mileage out of it for two thousand years or so. The trouble is, you know, when you apply it to crabs and porpoises, and butterflies and habit formation” - his voice trailed off, and he added after a pause, looking out over the ocean - “you know, to all those pretty things” - and now, looking straight at me - “logic won’t quite do.”

“No?” [Capra responded.]

“It won’t do,” Bateson continued animatedly, “because that whole fabric of living things is not put together by logic.”

“So what do they use instead?”

“Metaphor,” Bateson replied, “that’s how this whole fabric of mental interconnections holds together. Metaphor is right at the bottom of being alive.”

In the previous chapter the difficulties that theorists experienced during their attempts to formulate a definition of the phenomenon of metaphor were discussed. The difficulties resulted from problems concerning the formulation of a formal theory of metaphor, whilst also themselves having had a negative effect on the attempts to formulate a theory of metaphor. But is metaphor a phenomenon that is primarily seated within either the domain of rhetoric and poetics, linguistics, or psychotherapy? Could it be possible that metaphor, as phenomenon, encompasses a much broader spectrum than that which has already been described?

Bateson (1972, 1979), for instance, was one of the theorists who investigated the concept of mind, which he thought represented a concept that consists of ideas that are connected through analogies. In his book, titled Mind and Nature,

(1979, p.22) he wrote about mind in the following way: "A man wanted to know about mind, not in nature, but in his private, large computer. He asked it (no doubt in his best Fortran); 'Do you compute that you will ever think like a human being?' The machine then set to work to analyse its own computational habits. Finally, the machine printed its answer on a piece of paper, as such machines do. The man ran to get the answer and found, neatly typed, the words:

THAT REMINDS ME OF A STORY."

Through his illustration, Bateson attempted to illustrate that the ideas inside the mind are connected through metaphors that draw associations between experiences. According to Bateson, the process of drawing associations through metaphors represents the most important characteristic of mind.

In the following chapter, the role that is played by metaphor in the domain of the mind (Bateson, 1972, 1979; Capra, 1985; Lakoff & Johnson, 1980), amongst other domains, will be discussed. The discussion will explore both the concepts of cognition and language, because both cognition and language form essential parts of the process of creating and expressing metaphors. Investigating the process of metaphor will then lead to an investigation of metaphor's effects on the cognitive processes of conceptualisation and re-conceptualisation (Zalecki, 1990) and its role in the process of learning (Duhl, 1983, Gordon, 1961). Lastly, the operation of metaphor will be connected to its neurological localisation (Heillige, 1993). This is due to a curiosity that has developed in the field concerning the role of the brain in metaphor (Kopp, 1995).

The chapter will also introduce research that has already been completed concerning the localisation of the processes of metaphor, which initially concentrated on connecting metaphor to either the left or the right hemispheres (Brownell, Simpson, Bihle, Potter & Gardner, 1990; Heillige, 1993). The discussion will broaden to the results of recent research that have been completed in the field and these results will be connected to the optimisation of the cognitive process of learning with its metaphor-like processes (Duhl, 1983).

Metaphor and Thinking

“Both philosophers and poets live by metaphor.”

(Pepper, in Shibles, 1972, p.1).

As we saw, according to Bateson (1972, 1979), metaphor constitutes the principle through which the whole fabric of all that which is alive is put together. Bateson initiated his research from a biological perspective, but soon observed that it is metaphor that is most suitable for the description of biological patterns. In order to gain a more adequate understanding of his discovery, the distinction he drew between first-order and second-order correspondence in nature needs to be explained.

In order to demonstrate the concepts of first-order and second-order correspondence, Bateson (1979) once took two brown paper bags to a classroom full of art students. He opened the first in order to reveal a freshly cooked crab to them and asked them a couple of questions. Firstly, he asked them how they could know that the crab that came out of his first brown bag was once a living creature. Secondly, he asked them how it could be possible for them to know that they are related to this creature; i.e. to identify what the pattern is which connects each of them to the crab (Bateson, 1979).

Concerning the first question, the students stumbled over answers which, amongst others, proposed that the crab was symmetrical. After studying the crab, they saw that this statement was not true, for the one claw was bigger than the other was. Finally, one of the students answered that, although the claws were not of equal size, both claws were made of similar parts, i.e. that the parts resembled each other. Through having given this answer the student had successfully identified the crab as a living creature. He had identified the resemblance of relations, pattern and organisation that exists within all living creatures.

Through this demonstration, Bateson argued that all living creatures are characterised by the similar relations that exist amongst the parts within the creatures themselves. Bateson also pointed out that a similar relationship exists amongst the parts of a student's body. The upper arm, for instance, corresponds to the upper thigh; the wrist corresponds to the ankle, the fingers to the toes, and so forth. Through this demonstration he presented the repetitiveness and rhythmicality of anatomy (Kopp, 1995). The pattern that he had identified, namely the similar relationships that exist amongst the parts of a living creature, was referred to as a first-order connection (Bateson, 1979).

Bateson had laid the groundwork for his second question. He reached into the other brown paper bag that was sitting on the desk in front of him and pulled out a cooked lobster. He argued that if the students observed both the crab and the lobster, they would again be able to find a connection by pattern. Just so, a pattern could also be found connecting the student's body to that of the crab or lobster. The pattern could be identified by recognising the similarity that exists between the relations amongst certain parts of the crab and the relations that exist between certain parts of the student's body. The similarity that was observed between the relations of the two living organisms was named a second-order pattern or phylogenetic homology (Bateson, 1979). It was the formal resemblance between parts that was considered to represent evidence of evolutionary relatedness.

Kopp (1995) noted that Bateson's concept of a second-order pattern that connects the evolution of living creatures, exhibits the same structure as does the mental processes that are characteristic of metaphorical cognition and metaphorical language. Just as the pattern which connects all living creatures to each other is based on the observation of existing similarity, metaphors that exist within cognition and language are also based on the observation of a similarity which can be found between two concepts. Consider, for instance, the metaphor proposed by the phrase: *He stormed into my room like a bull with a sore belly.*

This metaphor illustrates the ability of metaphoric cognition and metaphoric language to create and illustrate a formal resemblance between the two concepts of *he* and *bull*. In this example, the aspects of the relationship that exists between him and the bull are proposed to resemble the aspects of the relationship that exists between an agitated man and an injured, storming bull. In this case, a metaphor has been created that identifies and represents the pattern that connects his agitated behaviour with that of a bull in pain. Within the domain of the mind, the metaphoric structure of reality in both metaphoric cognition and metaphoric language, therefore also functions from the principle that metaphor represents the pattern which connects (Capra, 1985).

The results of research done in the field of linguistics also stress the importance of the role that metaphor plays. Results indicated that there are cognitive processes that operate in a metaphorical manner within the mind. The cognitive processes influence conceptualisation and re-conceptualisation (Frost, in Shibles, 1972; Zalecki, 1990). Zalecki's results stressed the fact that an important role in conceptualisation and re-conceptualisation is played by metaphor-like cognitive processes in the human mind and also confirmed that the human mind operates on the principle of metaphor through which various concepts are connected with each other (Zalecki, 1990).

Lakoff and Johnson (1980) argued that the concepts through which thoughts are governed should not be viewed as exclusively representing matters of intellect. Instead, such concepts should be seen to be responsible for the governing of all daily behavioural functioning, whilst also providing structure to whatever is perceived. Lakoff and Johnson (1980) argued that whatever is perceived through thought and action are made sense of through the use of metaphor-like cognitive processes.

Metaphor, although inherently pervasive in thought (Lakoff & Johnson, 1980), is also pervasive in language and action. Lakoff and Johnson (1980) wrote that the conceptual system of any individual has a fundamentally metaphorical

structure which influences not only that which is thought and how it is thought, but also what behaviour is acted out as well as how it is acted out.

Bolinger (in Cooper, 1986) supported the inherent role of metaphor in thought and linguistic behaviour. He (in Cooper, 1986, p.258) wrote that: "... every thought and utterance is charged with metaphor ... Metaphor is [always] at work, as it has been at work in the past and brings to us a world to some extent prefabricated in our language..."

Through the utilisation of metaphor-like cognitive processes, thinking appears to be an instinctive and necessary action of the mind which not only explores reality, but also orders experience (Shibles, 1972). The metaphor-like cognitive processes represent a means through which; for instance, unknown information can be assimilated into that which is more familiar. When this process takes place, new insight and learning are stimulated.

Metaphor and Learning

Research (Jimenez, 1976) done within the field of learning has found that the metaphor-like cognitive processes within the mind execute two main functions during the process of perceiving and ordering new experiences. The first main function has the ability to change information that is strange or unknown into information that is familiar or known, whilst the second function changes that which is already known or familiar into that which is strange or unknown (Gordon, 1961).

Jimenez (1976) investigated these two main functions and found that changing the strange into the familiar involves incorporating or integrating, for instance, new events, facts or experiences into already existing cognitive frameworks. This process of changing strange or unknown information into familiar or known information has been termed *learning* (Gordon, 1961). Piaget (in Duhl, 1983) referred to it as the assimilation process. The process can, for example, be observed during the time children spend playing with each other. During child play, the child makes use of the world around him or her so that the

surrounding world represents an extension of him or herself. Information from the world around the child is then incorporated into the child's already existing cognitive frameworks.

The second main function of the metaphor-like cognitive processes involves information that has already become familiar to the child. Information could have become familiar through, for instance, stereotypes that have been deposited into the child throughout his or her life. When the child accumulates new information through new experiences, the information that is already familiar to the child is expanded. The new information from his or her new experiences enters into the cognitive domain of the child, causing the already existing information to become less familiar to the child. This process aids the child in altering of his or her angle of vision on reality. Gordon (1961) referred to this process as innovation, whilst Piaget (in Duhl, 1983) referred to it as the process of accommodation.

Jimenez (1976, p.105) proposed that "... children's play is a form of "Making the Strange Familiar," or of simply making everything as familiar or known as possible, whilst children's imitation is a form of 'Making the Familiar Strange,' or of exploring the unknown." During play, the function of metaphor, according to Piaget (in Jimenez, 1976), is to reduce the world to a size to which the child is able to relate and this is done through changing the unknown into the familiar or known. During the process of accommodation or imitation, however, metaphor expands the way through which the child relates to the world.

Both the above mentioned processes of accommodation and assimilation involve intelligence and it is through the use of metaphor that these two processes of intelligence are accomplished (Gordon, 1961). Both the mind of a child and that of an adult think through creating metaphors, i.e. through establishing relationships that define similarities between concepts. Although the child is still unaware of this process, the adult has already gained an awareness of the metaphorical nature of his or her thought processes. The adult is also already capable of controlling or influencing his or her metaphors, whilst the child is not yet able to do so.

When integrated, the processes of assimilation and accommodation form a complete, circular system which further illustrates an integrated metaphor-like working (Jimenez, 1976). As already stated, the essence of metaphor is represented by a carrying of some concept from one place to another (Mac Dermott, 1974), or the transposing of an association or image from one state or arena of meaning to another. This happens whilst similarities, differences and/or ambiguities are highlighted (Duhl, 1983) and results in new meanings or associations that will automatically transpose both familiar and strange information.

When metaphor-like processes form associations between experiences, the process is referred to as the process of metaphoring (Duhl, 1983). On every level of human development individuals are continually engaging in metaphoring. Even the child is continually “in the process of mentally carrying a perception, awareness, or image from one place to another, from one mode to another, from one realm to another” (Duhl, 1983, p.129). For instance, when the child enters school, positive or negative perceptions from the pre-school context are carried into the new context. The child may, for instance, perceive school classes to be similar to previous happy or sad times he or she experienced during pre-school classes. This process facilitates the child’s accumulation of basic perspectives of the world.

As does the child, the adult is also constantly engaged in the process of metaphoring by creating new relationships between concepts and constantly associating new experiences with old experiences, thereby broadening his or her perspective of the world. Thus, throughout all the stages of life, metaphoring enables an individual to learn new information. Duhl (1983) found that the intentional utilisation of metaphoring in any learning situation, whether general, academic or therapeutic, increases learning and training efficacy and insight. Seeing that the process of metaphoring creates relationships that connect, for instance, concepts or experiences; the metaphoring processes shape the whole mind of the individual (Evans & Evans, 1989).

Kopp (1995) noted that the exploration and transformation of metaphoric imagery involves both imagistic and verbal-linguistic processes, for when the person enters the metaphoric image and continues to explore the image, more sensory images emerge. When the individual wants to describe and verbally communicate these sensory images, verbal-linguistic processes are involved. The activity of exploring and transforming a metaphor seems to start with a sensory image that is subsequently communicated through language. When a metaphor which proposes a relationship between concepts is created in the thoughts of an individual, and is introduced through verbal communication, the creator of the metaphor is primarily attending to the external situation, instead of attending to the internal metaphoric image (Kopp, 1995). The individual who receives the metaphor enters into the internal metaphoric image and explores it. This exploration causes a shift to take place from focussing his or her attention on the external life situation to which is being referred, to focussing on the internal image which is being conveyed through the metaphor.

A daughter, for instance, describes her relationship with her mother as two dogs fighting in a ring, thereby tending to the external similarities between them and two fighting dogs. The mother, upon receiving the metaphor, enters into the internal metaphoric image and explores it in order to gain a new insight into the dynamics of this part of their relationship.

Whenever a relationship is created between the two concepts and the external images are internally represented imagistically, a certain integration of the imagery, the person's emotions and thoughts takes place (Cox & Theilgaard, 1987). The integration requires a synergism between the left and the right hemispheres that mediate these functions.

The poetic metaphor, for instance, exerts its synthesising effect by building a bridge between the iconic mode of the right hemisphere and the linguistic mode of the left hemisphere. Through this synthesis the establishment of genuine insight into the metaphor is facilitated (Theilgaard, 1984). The insight into the metaphor

could also facilitate the development of new insight into the situation that is being represented by the metaphor.

Hawkes (1972:46) wrote: "The power of poetry is, by a single word perhaps, to instil that energy into the mind which compels the imagination to produce the picture."

An example of a poetic metaphor that facilitates new insight, can be found in Coleridge on Shakespeare (in Hawkes, 1972) where Prospero tells Miranda:

*Fated to the purpose, did Antonio open
One midnight,
The gates of Milan; an i' the dead of darkness,
The ministers for the purpose hurried thence
Me, and thy crying self.*

Through the introduction of the single epithet, *crying*, in the last line, a complete picture is presented to the mind by the linking of Miranda's *self* to *crying*. This relationship then facilitates the development of new insight into the metaphor as well as new insight into that which it depicts.

Research has aimed to determine the hemispheric locus and the functional organisation of metaphor (Danesi, 1989). Through this enquiry, it was attempted to gain more knowledge about the workings of metaphor so as to be able to facilitate more effective behavioural change; as well as possibly to overcome the difficulties in formulating an adequate theory of metaphor.

The formulation of a neurological model of metaphor would not only contribute to a better understanding of metaphor, but could also have certain obvious implications for the theories of metaphor that have previously been formulated. The formulation of a neurological model could also allow the location of the neurological co-ordinates of the features that distinguish metaphor from propositional speech acts.

Metaphor and Neuropsychology

The key element in any neuropsychological definition of metaphor is the determination of its hemispheric locus of control. A brief consideration of the brain's hemispheric modalities, upon which to construct a neurological definition of metaphor, illustrates how the processing modalities of the two hemispheres might co-operate during cognitive processing (Bogen, 1975):

The left hemisphere functions involve most language functions, for instance, phonology, grammar or semantics, verbal memory, intellectual activity, convergent thought, abstraction, and analysis. The right hemisphere functions involve comprehension of prosodic features of language, visual memory, intuitive activity, divergent thought, concretisation and synthesis.

Actually, a specific cognitive function should be seen as only being 'concentrated' in one hemisphere. The execution of its functioning must not be excluded totally from the other hemisphere (Danesi, 1989), but merely seen as more prominent in the one hemisphere than the other.

One of the more recent findings in neuroscientific research indicated that the right hemisphere plays a crucial role in the processing of stimuli for which no cognitive information already exists. Goldberg and Costa (1981), for instance, found that the right hemisphere has a more appropriate anatomical structure for tasks that concern the decipherment of unfamiliar stimuli. This, the results indicated, was due to the greater interregional connectivity of its neuronal-synaptic pathways. The left hemisphere, however, has a more sequentially organised neuronal-synaptic structure. This enables it to take over the new information once its appropriate system and the right hemisphere (Goldberg & Costa, 1981) has discovered structure.

The formulation of a suitable model would also need to take into account such right-hemispheric features as the elicitation of sensory modalities, the effect of content and context on novel metaphors, the utilisation of creative, associative

and imagistic modalities and so forth (Danesi, 1989). Only an interhemispheric programming model would be able to account for such features. Basically, such a model would posit a content-related ontogenesis of metaphor in the right hemisphere and a form-related structuring in the left hemisphere.

The localisation of most form-related language functions is linked to the left hemisphere. Research done by Danesi (1989) suggested that language modalities that are content-related, especially figurative discourse and speech phenomena such as emotive language programming and metaphor are content-controlled by the right hemisphere and structured by the left hemisphere. Research evidence that verified the above, was done on brain damaged patients who acquired aphasia subsequent to left hemisphere brain damage. The results revealed the crucial role that the left hemisphere plays in many aspects of language ability (Benson, 1995). Although less is known about the functional contribution of the right hemisphere concerning normal language and communication, results have indicated the importance of an intact right hemisphere for narrative-level linguistic performance (Brownell et al., 1990).

Examples of narrative-level linguistic performance include understanding stories, jokes and sayings in context. Each of these performances requires a combination of neurological activity. A study that investigated the role played by each of the hemispheres concerning the appreciation of metaphoric meanings of polysemous adjectives utilised three groups (Brownell et al., 1990). The groups consisted of an aphasic, left hemisphere damage (LHD) group, a non-aphasic, right hemisphere damage (RHD) group as well as a neurologically normal functioning control group.

Results indicated that even though the two groups consisting of patients with left and right hemisphere brain damage did significantly worse than the normal control group, a significant difference could be observed between the two impaired groups. The RHD group was not able to appreciate metaphoric meaning fully even at single word level, whilst the LHD group was able to do this. From these

results, Brownell et al., (1990) suggested that the right hemisphere appears to be more responsible for the identification and evaluation of metaphoric meanings.

Results obtained by Hough (in Kopp, 1995) and Kosslyn and Koenig (in Kopp, 1995) further supported the fact that injury to the right hemisphere seems more likely to produce difficulties in comprehending metaphors than injury to the left hemisphere. Kosslyn and Koenig (in Kopp, 1995) interviewed a selection of people who did not have any hemispheric damage as well as patients with right hemispheric damage and asked each of them to select a picture that matched the metaphorical sentence of 'Sometimes you have to give someone a hand.' The patients with right hemisphere damage selected the drawing of somebody that was offering someone else a hand on a tray. From the results it was concluded that the comprehension of metaphor involves a function which is predominantly based in the right hemisphere.

Although the research of Kosslyn and Koenig indicated predominantly right hemispheric involvement, research done by Danesi (1989) also proposed left hemispheric involvement. The results indicated that the expression and elicitation of metaphor as well as the structure or form of the metaphor, for instance, a word that is uttered as part of a verbal discourse, appears to be processed in the left hemisphere. These results suggested that a right hemispheric locus of control exist where the more imaginative components of the metaphor are concerned. Danesi's results also support Lamb's (1982, p.18) statement: "The right hemisphere processes information in a simultaneous, holistic fashion. It seems that spatial, structural, kinaesthetic, gestalt, and metaphorical considerations are best handled by the right hemisphere."

It seems, therefore, that the sequential or analytical left hemisphere appears well suited for syllogistic or logical cognition, whilst the visio-spatial, holistically oriented right hemisphere appears well adapted for the processing of imaginable cognition (Kopp, 1995). Kopp proposed that both syllogistic and imaginable cognition be united by metaphoric cognition due to metaphoric cognition employing both hemispheres. The metaphor, when, for instance, presented as a

verbal utterance, represents a complex function which engages both left and right hemispheric involvement (Heillige, 1993). Speech phenomena, such as emotive language programming and metaphor seem to be content-controlled, in both expression and elicitation, by the right hemisphere and structured in form by the left (Danesi, 1989).

Seeing that metaphoric cognition unites both syllogistic and imaginable cognition (Kopp, 1995) and that both hemispheres are engaged when metaphoring, the therapist could benefit from a more intentional focus on the utilisation of metaphoring during therapy. The benefits for psychotherapy would increase if the therapist would be able to successfully facilitate the client's metaphoring during the psychotherapeutic process. Engaging the client in the process of metaphoring that is more focussed on content can do this. Through the facilitation of the process of metaphoring then, the client's ability to learn during therapy would increase (Duhl, 1983).

Summary

In this chapter a discussion of the broader position of metaphor was presented. The metaphor was presented not as a phenomenon within the domain of linguistics, but also as the unifying principle which connects all living creatures (Bateson, 1972, 1979) in nature with that which is in the mind (Capra, 1988). Within the domain of the mind, the role that is played by the metaphor during both cognition and language was investigated and Duhl (1983) argued the existence of metaphor-like cognitive processes within the individual's mind. It was concluded that the metaphor-like processes allow the individual to learn and understand what he or she perceives. They are also responsible for the connection of various concepts through relationships being formed between the concepts that are experienced.

It was proposed that learning, training efficacy and insight increased when the natural processes of constructing metaphors were utilised intentionally (Jimenez, 1976). Jimenez found that these metaphor-like cognitive processes

execute two main functions, and he described them as the processes of learning or assimilation (Piaget, in Duhl, 1983); and innovation or accommodation (Piaget, in Duhl, 1983). Duhl (1983) proposed that these processes were carrying information from the external reality to the representation of external reality within the mind and named this process metaphoring.

It was argued that the intentional use of metaphoring not only increases insight, but that the essentiality of attaining less rigid attitudes, behaviours and ways of interpreting experiences (Barker, 1985) could also be reached through facilitating the process of metaphoring within psychotherapy. Efforts that aimed, from a neurological stance, to connect the construction of metaphors to more specific neurological locations, indicated that the neurological locations concerned with the process of understanding metaphors could be linked to functions that involve both hemispheres of the brain (Heillige, 1993). Amongst other results, research also indicated that both syllogistic and imaginable cognition (Kopp, 1995) operate in a united manner through metaphoric cognition.

It was clear that both hemispheres needed to be stimulated through the intentional utilisation of metaphor during therapy, in order to increase therapeutic learning. The following chapter will offer a discussion of how metaphor has been perceived and utilised within various schools in the domain of psychotherapy. This investigation wants to establish to what extent the benefits held by metaphor have been operationalised.

CHAPTER 4

THE NATURE AND SIGNIFICANCE OF METAPHOR IN PSYCHOTHERAPY

Introduction

The previous chapter illustrated the encompassing nature of metaphor (Bateson, 1972; 1979) as well as how metaphor can be linked to its neurological co-ordinates (Heillige, 1993). This chapter will initially delve into the specific nature of metaphor (Berlin, Olson & Cano, 1991; Bright, 1992; Lakoff, 1987).

This investigation will then broaden into a discussion of the significance that metaphor holds for the domain of psychotherapy (Billow, 1977; Fox, 1989; Lakoff, 1987; Lakoff & Johnson, 1980). Within the psychotherapeutic domain, metaphor has been demonstrated as an effective therapeutic means through which both behavioural and attitudinal change can be stimulated (Gordon, 1978). This insight will be developed into a discussion of some of the benefits of using metaphor within psychotherapy (Barker, 1985; Lankton & Lankton, 1983; Strong, 1989).

Some of the various types of metaphor that form part of the therapist's metaphoric repertoire will be put forth (Atwood & Levine, 1990; Ingram, 1996; Reddy, 1979). Amongst them, the multiple-embedded metaphor will also be discussed, together with its phases of construction (Goncalves & Craine, 1990). The chapter will be concluded with a presentation on the goals that can be reached (Barker, 1985; Lankton & Lankton, 1983; Paulson, 1996) through utilising metaphor as well as the strategies that could be followed (Gordon, 1978; Strong, 1989) in order to optimise the efficiency of therapeutic metaphors.

The Nature of Metaphor

Although the development of a formal theory of metaphor seems to be filled with difficulties, metaphor has still proved to be a phenomenon of significance. Metaphor does not primarily occur in the domain of poetry, but permeates language in general. In the *International Encyclopaedia of Linguistics* (Bright, 1992) metaphor is viewed from a semantic perspective that states it to primarily constitute a characteristic of thought as opposed to language.

The proper locus of the metaphor is situated in the conceptual system within which it is operationalised (Bright, 1992). Within each conceptual system, metaphor influences the characterisation of the structure of abstract concepts. The individual is enabled to gain a deeper understanding of the logic of abstract concepts through utilising the logic of more concrete concepts. Metaphor is only secondarily reflected in language, for metaphorical thought is reflected in its metaphorical linguistic expressions (Bright, 1992).

Even the poetic metaphor, when verbalised or written, represents a metaphorical linguistic expression of an initial metaphorical thought. Although the components that are involved in the construction of such a metaphor may vary, the general process of transference remains the same.

Consider, for instance, the following phrase:

*Awake! for Morning in the Bowl of Night
Has flung the stone that puts the stars to flight.*

(Edward FitzGerald: *The Rubaiyat of Omar Khayyam*, in Hawkes, 1972).

This phrase of FitzGerald (in Hawkes, 1972) ascribes certain characteristics that belong to animate objects to inanimate objects. Through this process of transference, a new perspective of the morning is created. For the phrase proposes that the morning is able to fling a stone, whilst being in the night's bowl. The transference leads to a personification of *morning* and *night* with new, unique

visual images being created to link animate characteristics to the inanimate *morning* and *night*. This example demonstrates how metaphor represents the symbolic language of metamorphosis.

Through metaphor representing a process which is metamorphic or transformative by nature, comparisons are continuously drawn between different experiences (Turner, 1974). The comparisons that are drawn describe experiences in new, unique and meaningful ways, illustrating their ability to change that which might at first have appeared to be vague or abstract, into something that is more concrete and tangible (Fox, 1989). Metaphors not only facilitate insight into abstract concepts through concretising them, but are also able to create a new meaning out of comparisons between terms from different conceptual domains (Berlin et al., 1991).

Bright (1992) agreed that metaphor is able to facilitate a structural mapping from one conceptual domain to another. Through this structural mapping similarities are formulated. However, it would be more illuminating to say that a class of metaphor exists that has the ability to create similarity, than to say that metaphors only formulate some similarity that already exists (Black, 1954, 1962).

When a particular mapping is done regularly, it becomes part of the everyday understanding of the particular experience to which it refers (Bright, 1992). It is at this point that the particular metaphor becomes conventional and is processed automatically and effortlessly. In certain cultures, for instance, quantity is understood metaphorically in terms of verticality. In these cultures, *more* is represented by *up* whilst *less* is represented by *down*. Therefore, prices may *rise* or *skyrocket*, *fall* or *hit rockbottom*. Conventional metaphors also exhibit specific correspondences between source domain elements and target domain elements, for instance, *up* corresponds to *more* and *down* corresponds to *less*.

Conventional metaphors have specified source and target domains (Berlin et al., 1991). With regards to the example of verticality and quantity, verticality refers to the source domain and quantity refers to the target domain. Conventional

metaphors that do not have specific constraints are referred to as generic-level metaphors; for instance, the phrase *time cures all*. Here, the event of healing is understood as an action that is performed by the metaphorical agent named time. Generally, metaphor represents a cognitive mechanism that allows highly structured knowledge of concrete situations to be taken and used to comprehend situations that are more abstract. This characteristic of metaphor, wrote Lakoff (1987), positions metaphor as central to the human capacity for abstract reason.

A magnitude of conceptual metaphors exists through which abstract concepts in the conceptual system are structured. Metaphors are not only capable of projecting the structure of one concept onto another, but are also capable of projecting the structure of one image onto another, for instance, a child who is described as *shouting like a siren* (Bright, 1992).

According to Berlin et al. (1991), an important distinction can be drawn between the metaphorical structure of words and the hearing and using of a new metaphor. When a new metaphor is heard, the hearer experiences a conflict or tension between the subject that is being described and the new term that is used to describe it. In order to resolve the conflict, the hearer has to change either the previous definition of the term or the previous perspective about that which is being represented by the metaphor. This enables the hearer to grasp the new meaning that is being suggested enlarging the hearer's domain of previously constructed meaning.

The Significance of Metaphor in Psychotherapy

Metaphor's ability to facilitate an enlargement of the hearer's previously constructed meaning enables it to play an important role during psychotherapy. The utilisation of a psychotherapeutic metaphor enriches the client's domain of meaning and broadens the experiential field of the client (Lakoff & Johnson, 1980).

The psychotherapeutic metaphor can be presented in the form of short or long stories, stories within stories (multiple embedded metaphors), analogies, brief

phrases or statements (anecdotes), puns, riddles, experiential task assignments, metaphorical objects, jokes and humour (Carich, 1989).

Artistic metaphors, suggested Barker (1985), can be used in the form of drawings or clay sculptures that represent a particular situation, whereas stories reflect the client's values and represent idiosyncratic constructions of reality (Paré, 1996). When the therapist utilises a major metaphorical story a careful assessment is done, after which the therapist builds the characters of the metaphorical story. These characters are isomorphic to the significant individuals in the world of the client, so that the story can provide the client with alternative ways of viewing the problem and its solution (Atwood & Levine, 1991).

Utilising metaphor within the therapeutic context also enables the therapist to “unearth and air buried material, plant suggestions and seed messages, prune and shape diagnosis as well as weed-out resistance. For the client they nourish a helping relationship, cultivate conditions for change, propagate new viewpoints and ripen awareness” (Fox, 1989, p.234). According to Fox (1989) this ability of metaphor is due to it engaging more than the limiting scope of words, for the symbols of metaphor are expansive. A picture or illustration of something, for example, provides a visual shortcut to the actual topic that it represents. Just so, metaphor condenses complex, even contradictory emotions, needs, wishes, fears and experiences with great efficiency and apparent simplicity.

Metaphoric language is also rich in association, making it less exhaustible and able to provide the psychotherapeutic conversation with bold, rich and distinctive windows on the world. Its use offers dynamic and dramatic views beyond that which is perceived superficially, indicating a deeper significance (Fox, 1989). Metaphor cannot be confined to a specific meaning or reduced to narrowly defined meaning, for it is lively, gripping and engaging, supplying infinite variety and uniqueness to the therapeutic process, compacting information whilst also providing process fluidity (Fox, 1989).

Metaphor also has the ability to offer a wider perspective of an experience by supplying a context or a framework for it when a situation arises where the client needs to, for instance, view a negative experience that happened in the past, in context (Efran & Clarfield, 1993). Transposing a childhood memory of being trapped in a closet onto the client's feelings of claustrophobia within a relationship may aid the client in the realisation that it is possible to open the door and experience freedom again.

By forming a bridge between inner and outer information, metaphor delivers a strong emotional message (Lankton & Lankton, 1983) which simultaneously evokes emotion, permits expression of non-literal experiences, induces expansion of perception and cognition and stimulates recall (Billow, 1977), thereby triggering multileveled responses. These processes are intrinsic to psychotherapy and make the utilisation of metaphor an important therapeutic tool. Another important benefit which metaphor brings to psychotherapy is that it is connotative rather than denotative. The client may use metaphor to symbolically express hidden emotion-laden content like memories or conflict.

A client may manifest a discrepancy between what he or she is able to communicate about how he or she feels versus what he or she may actually be experiencing. Fine, Pollio and Simpkinson (1973) wrote that there are times when the vocabulary available to the client is insufficient to the meaning that the client wants to convey. The nature of the experience might also be such that the client does not have sufficient conscious awareness of it to find words that would fit the experience. In order to fill the gap between the emotions and the words to describe them, a client often employs words in a non-literal or metaphorical sense (Fine et al., 1973). If the therapist fails to understand the client in this metaphorical sense, the therapist is not hearing all that is being said, and thus is blocking the client's attempt at resolving the discrepancy. Therefore, being aware of the ever present nature of metaphor can aid the therapist to tune into the metaphors which structure the client's experience (Smith, 1992).

Metaphor is intimately linked to the meanings it carries, and whilst these meanings prompt less visible connections in everyday discourse, they enable the therapist to access invaluable associations during psychotherapy. Since metaphor essentially represents the association of two seemingly unrelated concepts, the study of the client's metaphorical language could present the therapist with an idea or ideas of how the client links concepts and perceives the experiential world around him or her (Strong, 1989). Therefore, amongst many other reasons, metaphor should be viewed as an indispensable source of information and guidance for both the diagnosis and treatment of the client.

During psychotherapy, a primarily verbal activity (Strong, 1989), differentiating between the literal and the metaphorical in the client's communication may seem difficult. If the therapist accepts the client's metaphor, through which he or she represents experience, the therapist taps into a viable medium for effecting change. It has been found that therapists, who utilise, for instance, direct teachings of behavioural laws and principles often evoke resistance. Paulson (1996) wrote that therapeutic techniques that rely on insight to alter feelings or behaviours that maintain clients' problems frequently fail to generate change. Therapists came to the conclusion that negative therapeutic results were sometimes due to the messages having been delivered in a manner that was too direct, too personal, too shocking or even too difficult to understand (Barker, 1985).

In contrast, examples like soap operas; well-known, traditional fables and parables have the advantage that they tell us about ourselves in a more indirect and thus more acceptable manner (Barker, 1985). Metaphor offers a means of communication that can facilitate change by the nature of its symbolic construction and create a climate for the client to access prior associations and to generate novel solutions to existing concerns (Paulson, 1996). Martin, Cummings and Hallberg (1992) also found that sessions where therapists developed metaphors intentionally in a collaborative and repetitive manner, were rated by clients as more helpful than session in which they recalled therapeutic events other than therapists' intentional metaphors.

Metaphors also redefine the client's problem through acknowledging that no wrong or right interpretations of the metaphor exist, only different interpretations. This perspective on the interpretation of the metaphor further expands on the non-threatening way with which metaphor bypasses, for instance, resistant postures (Fox, 1989). The ability of metaphor to bypass resistance has led to the impact of metaphor being more immediate and complete.

The power of metaphor clearly lies in its ability to reach and access affective components of the personality that are usually too strongly defended by the client to be directly reachable. Metaphor encourages threatened or anxious clients to express themselves without feeling excessively vulnerable. The tentative nature of metaphor also allows both client and therapist a considerable measure of freedom and suppleness concerning how they choose to respond to each other (Fox, 1989). Although it also has the ability to shape the psychotherapeutic process through structuring not only the client's, but also the therapist's perceptions, stances and attitudes (Berlin et al., 1991). Metaphors are able to organise the ways through which problems are discussed so as to facilitate effective solutions. The utilisation of metaphor during psychotherapy clearly carries great significance for the facilitation of change.

Types of Metaphor

Various types of therapeutic metaphor exist (Berlin et al., 1991). They all form one body of literature from which the psychotherapist can select according to the specific needs for therapy. The following discussion will offer some of the types of metaphor that can benefit the therapeutic process.

Generative Metaphors

Generative metaphors organise experience and provide ongoing direction for further synthesis. It also provides the unseen experiential frame for much of development, often becoming the building blocks of yet unarticulated personal

narratives (Ingram, 1996). A generative metaphor constitutes one of the most commonly used metaphors in psychotherapy. Within the psychoanalytic tradition, a well-known generative metaphor is represented by *Psychotherapy is War*.

When moving within this metaphor, the analytic psychotherapist has a threefold *battle to wage*. The patient brings out of *the armoury* of the past, the *weapons* with which he or she *defends* himself or herself against the progress of the treatment – *weapons* that the therapist must *wrestle* from the patient one by one. One of the objectives of the war is that the patient's illness itself must not seem contemptible to the patient any longer, but must instead become an *enemy* that is seen as worthy to oppose. Berlin et al. (1991) accentuated that it is on the *field* of transference that the therapeutic *victory* must be won.

Freud (1919) further reasoned that during an event (s) of trauma and war neuroses, the human ego *defends itself* from a *danger* that *threatens* it. During the transference neuroses of peace, the *enemy* from which the ego is *defending itself* is represented by the libido, whose demands appear to be *menacing*.

Generative metaphors constitute the great bulk of the metaphors that are used during ordinary discourse. They are generative in the sense that they generate new knowledge through the mapping of source domains to target domains. Through this mapping, common grounds are discovered, highlighted and eclipsed and entailments are suggested that further organise and reorganise frames of experience.

Somatic Metaphors

Metaphors can also be derived from experiences that the client has with his or her body. Johnson (1987) has termed this type of metaphor *the body in the mind* stating that it consists of image schemata. Image schemata represent mental patterns that are related to human bodily movement, manipulation of objects and perception.

The somatically based image schemata play a central role in the way the world is organised and understood, through taking the form of metaphorical projections from physical processes and perceptions onto rational processes. Examples of rational processes are reflection and developing inferences from premises. Through these processes, that which is typically regarded to be *of the body*, works its way up into that which is typically regarded to be *conceptual* (Johnson, 1987).

The notion of balance provides an example of the process of a somatic metaphor. Balancing represents an act that is executed by functions of the body that require an ordering of forces and weights relative to some point. However, the physical experience of balance and equilibrium within the body enables the person to also understand the physical concept of *balance* in terms of its mental concept. For instance, family systems therapists sometimes view a symptomatic family member as evidence that the family is *balanced* in a pathological manner. The family therapist may attempt to *unbalance* the current system by giving one member *more weight*. In this way, symptoms are thought to need the proper *balance of forces* so as to function properly.

Other examples can be seen in phrases like: "This worry *weighs* heavily on my mind" or "I can *experience* how your work will *function* if you change jobs."

The Conduit Metaphor

The conduit metaphor serves as the metaphorical framework that is most commonly used to conceptualise language in Western culture (Berlin et al., 1991). This metaphor is supported by premises that state that ideas, meanings, or feelings are objects; that linguistic expressions are containers; and that communication is sending information (Reddy, 1979).

According to Reddy (1979), the speaker puts ideas or objects into words that function as containers; and sends them along a conduit to a hearer. The hearer then takes the ideas or objects out of the words or containers.

This type of metaphor accounts for the majority of expressions that are used for talking about language. Examples of the conduit metaphor include the following statements:

“It’s difficult for me *to put* my feelings *into* words.”

“Your real feelings are finally *getting through* to me.”

“What *comes across* during the interview is her sadness.”

“*Unload* your feelings in words, then your head will feel clearer.”

“Let’s try to *uncover* the meaning of what you are saying.”

“That concept has been *floating around* since Rogers.”

“How many different interpretations can I *get into* my head in one session?”

A number of important clinical implications can be ascribed to the conduit metaphor (Berlin et al., 1991). It, for instance, assumes that the world is outside of the minds of the speakers, who are merely representing a stable reality with words. Through buying into this type of metaphor, the individual talks and thinks about thoughts and ideas as if they had the same kind of objective reality as tables and chairs (Berlin et al., 1991).

The conduit metaphor leads the speaker and the hearer into believing that words have unequivocal meanings that mirror the world as it is. It obscures the notion that events can be conceptualised in a variety of ways that are too diverse ever to be ascertained purely within the imposition of a set of concepts by the participants in the conversation (Reddy, 1979). Examples of issues that fall into this case go beyond the factual, for instance, the meaning of anger, control, or self-esteem. The conduit metaphor supports the view that language is a tool that is used to express *inner* purposes, attitudes or feelings, and with which to describe the events and objects of the external world.

Inferential Metaphors

The inferential metaphor simply insinuates a sense of how reality or a situation seems to be. It organises the world and provides the most basic ways for

viewing, for instance, events, ideas and emotions. It represents such a simplistic type of metaphor that the metaphoric mappings that are done through it are largely inferential (Ingram, 1996). Whereas a container metaphor is suggested by the word *in*, a distance metaphor is suggested by the word *go on*, an area metaphor by the word *about* and a quantity metaphor is suggested by *more*, the inferential metaphor can not be identified as easily.

Instead, inferential metaphors readily create the illusion that the person knows what he or she is talking about, due to it being nearly invisible. Inferential metaphors are easily taken for granted although they highlight and eclipse concepts at the same time. For example, the phrase: 'She was *in* tears.' The use of the word *in* leads the hearer to make the inference that tears are containers. The source domain and the target domain are both not notably explicit and therefore, the metaphor is called inferential.

Oriental Metaphors

Fundamental concepts tend to be organised in terms of orientational metaphors that constitute a coherent system, when taken together (Lakoff & Johnson, 1980). Therefore, good things tend to be associated with *up*, whilst things that are undesirable tend to be associated with *down* (Ingram, 1996).

Oriental metaphors are rooted in physical and cultural experiences. A great part of ordinary discourse is organised around orientational metaphors with the consequence that certain matters will tend to fall together. In western society, for instance, matters like quantities of wealth, and happiness is metaphorically associated with *up*. Horney's (1987) later theory of neurosis relied heavily on orientational metaphors, which she called *moves*. She described personalities in her theory according to whether they predominantly moved *toward*, *against* or *away* from cultural values.

Horney (1987) and Ingram (1996) viewed cultural values as forming a coherent system with the metaphoric concepts that are used to express them.

Although the major orientations (up/down, in/out, central/peripheral) seem to cut across all cultures, minor orientations do differ from culture to culture. Concepts are then orientated according to the cultural values that surround them (Ingram, 1996).

Examples (Lakoff & Johnson, 1980) of orientational metaphors that can be found in western society are:

- Up/down "I'm feeling up today."
- In/out "He's in with the crowd."
- Near/far "I am feeling close to you."
- Front/back "She's ahead of all the rest."
- Dark/light "She lived through some dark moments."

Dead Metaphors

One of the ways in which language can develop leads metaphors that were once perceived to represent bearers of vivid pictures, to fade into ordinary speech. When the metaphor is accepted into ordinary speech, they no longer provoke a sense of colour and interest for the speakers have become accustomed to them. This happens when these metaphors are used frequently and become generally known and accepted, thereby becoming integrated into society. When language fades away into ordinary speech, it loses its previous associations and become idioms, for example, *the eye of a camera*, *the foot of the mountain*, *a still life* or *face of the clock*.

According to Ingram (1996), metaphors cannot ever be altogether dead. For instance, *Spilling the beans* has a different meaning to *Revealing a secret* (Gibbs, 1993). In this manner then, synonyms do not exist, for each word has its own particular associations and affective set.

The Metaphorical Story

Some of the forms in which the metaphorical story can be presented are: the major metaphorical story, the short story (s) or anecdote, or the analogy or simile (Atwood & Levine, 1990). Gordon (1978) discussed the major metaphorical story in his book titled Therapeutic Metaphors, and stated that this type of metaphor is a step-by-step process, where the therapist first conducts a thorough assessment in order to obtain a good understanding of the client and the problem.

After careful assessment, the therapist begins to build characters of the metaphorical story that are isomorphic with the client's situation. Behaviours and relationships that are characteristic of the system's functioning are also identified and are then isomorphically represented in the story. Positive outcomes are then included as part of the metaphorical story; and in so doing, the client is provided with alternative ways of viewing the problem and its solutions.

Although the metaphorical story represents an elaborate metaphor that needs adequate planning, other types of the metaphorical story that demand less planning may also be utilised. The short story or anecdote, for instance, may be used to simply state or illustrate specific points during a session or to achieve limited therapeutic goals (Barker, 1985). Another type of metaphor is the analogy or simile. This is useful in making indirect statements about specific events, for example, *getting to first base*, *removing training wheels from a bicycle*, *ship going through stormy waters* or *two peas in a pod* (Atwood & Levine, 1990).

The Multiple-Embedded Metaphor

Lankton and Lankton (1983) discussed the multiple-embedded metaphor as therapeutic strategy, based on their studies of the work of Milton Erickson. It consists of the successive presentation of stories and metaphors that are subtly linked and co-ordinated with one another with the goal to trigger cognitive restructuring and behavioural modification. Through this strategy, the interspersal of several metaphors within each other in the course of a single session, certain

aspects of three to five therapeutic goals can be addressed (Zeig, 1983). Some of the goals that can be addressed include, for instance, affect and emotional flexibility, attitude restructuring, family structure and development change.

When the multiple-embedded metaphor is used, the therapist attempts to mobilise the socio-cognitive developmental resources of the client in order to construct new developmental opportunities (Goncalves & Craine, 1990). This main goal is obtained through the utilisation of the following sequence of strategies that will be discussed briefly, namely: Introduction, Matching, Resources, Direct work, Integration; and Reorientation of the metaphor.

During the introduction, the central task is to prepare the client for both the cognitive and the emotional processing of the stories or metaphors that will be following. The preparation includes: (a) creating a condition for the client to assume an experiential attitude in a relaxed mode. (b) attempting to prevent the client from assuming the role of a conscious and logical analyser of the narrative, so as to lessen resistance. (c) allowing room for associative experiencing by allowing the client to elaborate on and freely associate further from the offered narrative.

An example of the introduction stage is the client who has an inadequate social network who mentions that he is experiencing fear of losing control, by stating that he is scared that he might indulge too much in the process. The therapist may respond to the client by offering a story about the benefits of losing control, in order to attempt to bring the client to a sensory-motor level of experiencing. Such a level of experience is able to facilitate a more associative and analogical cognitive set for processing the following metaphors (Ivey & Goncalves, 1988).

During the second stage, the goal is to match the client's characteristics, objectives and situation. The client is both led into a process of decentration through focussing on the different characteristics within the metaphor, as well as through an unavoidable process of association with the metaphor. At this stage,

no suggestions of change are offered instead, the objective is simply to match the metaphor with the client and the problematic situation. For instance, the metaphor can focus on matching the client's social network interaction as accurately as possible. A story of an actress who had played only one type of role within an acting company may be introduced, adding that although she wanted to do more, she was unsure of how to go about it (Matthews, 1984).

The third stage focuses on the identification and mobilisation of the client's resources, initiating a process of conceptual transformation. This is done through the development of alternative metaphors that identify the client's strengths and potentialities as well as develop narrative about these resources in the problematic context. The resource metaphor encourages mobilisation of some of the operations that have been identified in the matching metaphor. For instance, building upon the previous example, a story about a gardener may be begun. The therapist mentions the planting of seeds, with each seed growing in its own way and own time. The metaphor will also discuss the value of roots that speak of resources like security, safety, development and assertiveness in the metaphor (Matthews, 1984).

During the fourth stage, the goal is to establish a direct link between the mobilised resources and the client's specific problem. The direct work metaphor should also create conditions for actual behavioural change. This is done through acknowledging three central elements during its construction, namely:

- (1) Developing a story which matches the behavioural objectives of the client;
- (2) Using detail concerning the aspects of the metaphoric character's verbal and non-verbal behaviour that are to become a part of the client's behavioural repertoire;
- (3) Developing a story that explicitly represents the behavioural dimensions that are to be developed.

For instance, a story can be developed that suggests that behavioural operation of three social skills, presented in the form of a captain of a handball team. The strategies include strategies for behavioural decentration, through observing team members; self-observation strategies to allow greater control over impulsive social interactions; and negotiation strategies that suggest a more assertive confrontation and facilitation of group communication.

During the fifth stage, after having completed the direct-work metaphor, the therapist returns to the context of the matching metaphor and uses its context to again mobilise the client's resources by relating them to the suggested strategies in the direct-work metaphor. The objective is to provide a thematic link between the different interspersed metaphors, thereby offering an internal logic with an implicit system of rules. The therapist can, for instance, link the behavioural strategies of the handball captain to the actress that now finds herself naturally improvising new roles and assessing what type of role to play in which context. This is done through using her observational and negotiation skills. Through completing "the integrative stage, the global sequence of the multiple-embedded metaphor appears with greater harmony and internal coherence" (Goncalves & Craine, 1990, p.146).

The process is finally completed through reorienting the client to the present situation of the therapeutic relationship. This is done either by direct suggestion or by directly linking the theme of the story to the actual therapeutic environment. The therapist can, for instance, reorient the client to some of the physical features of the room (Goncalves & Craine, 1990). All the above stages need to be completed in order to present the client with an internally coherent technique that is able to facilitate powerful therapeutic change.

Goals of Utilising Metaphor

Not only is it important to know what the metaphoric repertoire of the therapist consists of, it is also important to be aware of when to utilise metaphor. There are various goals within the psychotherapeutic domain that can be reached through the use of metaphor. Some of the goals that can be achieved will now be put forth as well as some examples of how the goal was obtained (Lankton & Lankton, 1983).

Use Metaphor to “Connect” with Clients

The very essence of the therapeutic process begins with the client attempting to communicate the reason for seeking therapy (Paulson, 1996). Metaphoric stories with different images enable therapists to connect emphatically with their patients. Lankton and Lankton (1983) introduced the “matching metaphor” as a metaphor that is placed in the primary position and which offers a dramatic theme parallel to the presenting problem.

The purpose of such a metaphor is to engage attention and capture the client’s perception processes, for at the beginning of the treatment, one of the primary tasks of the therapist is to establish rapport by conveying the message that the client’s problem is understood by the therapist. An example of where metaphor was used to connect was offered by Caruth and Ekstein (in Atwood & Levine, 1990). The client described herself as being on an island, to which the therapist responded by offering to build a bridge.

Use Metaphor When Direct Expression is Ineffective

Metaphors are most useful to the therapist in clinical situations where direct expression would be ineffective. A client could, for example, need to be motivated into joining the therapeutic process more actively; or the client could be depressed about the process of therapy. The indirect character of metaphor could facilitate better communication in situations where more direct communication would be upsetting or be rejected by the client (Barker, 1985). Metaphor also represent excellent vehicles with which to enliven bored or stagnant clients, due to clients not necessarily expecting to be told stories as part of therapy.

Use Metaphor to Motivate Clients

A metaphor that aims to motivate the client should contain a symbolic representation of the client’s hopes and fear of failure to achieve the desired

therapeutic change. In an attempt to instil hope in clients, the therapist utilises a metaphor in which an idealised version of the solution to the problem is depicted (Dolan, in Atwood & Levine, 1990). This enforces hope and courage in the client with regards to attaining the therapeutic goal. The same effect may be achieved by using a series of anecdotes seeded with the idea that the therapist wants to communicate to the client (Barker, 1985).

Use Metaphor to Bypass Resistance

Resistance to change is always present in the therapeutic process. Although resistance is commonly seen as a negative process that prevents achievement of goals or creates difficulties for both the client and the therapist, it can also be conceptualised as a necessary and a protective element of change. Clients with phobias, for instance, often have an immense resistance towards change and need to be desensitised from their fears. Stories that are processed indirectly through the right brain without raising the client's anxiety levels too high, can be told (Barker, 1985).

Also, when clients are unwilling or unable to articulate the nature of the problem metaphors can be especially useful. A metaphor can enable the most fearful or distrustful client to feel comfortable if the therapist is relating a story in a manner that evokes curiosity and yet invites the client to receive a message that is ultimately controlled by the client's inner experiences (O'Hanlon, 1987). The therapist can create a context for overcoming a fear or an obstacle by either telling a story or devising a ritual that introduces the possibility of change without conscious knowing.

Strategies of Utilising Metaphor

According to Atwood and Levine (1990), clients who describe their situations through metaphors are acting in a creative capacity. Often the problem is that their ability to create new metaphors has become frozen. In these cases, the

therapist's task is to loosen the client's creative capacity and propel it into problem-solving activities. The art of attending to the relevant subtle distinctions in clients' communication, so as to gain the sufficient awareness that is necessary to use the client's communication style and content, is complicated (Strong, 1989).

Gordon (1978) has proposed some dimensions of the client's communications that the therapist can listen for in order to gain sufficient awareness of the client's situation. He proposed that the therapist listen for information concerning the people who are involved, sequential dynamics of the problem(s), linguistic patterns, past efforts to solve the problem(s), specific outcomes that have been sought, and perceived obstacles to problem resolution. With careful listening, most of the disparate and relevant threads of the client's problem can be developed into a recognisable tapestry for the therapist, namely the client's problem metaphor.

Atwood and Levine (1990) added that, if the therapist is to know and understand the client well, it is also important for the therapist to examine how well-informed the problem and goals of the client are. This can be done through a thorough assessment, by concretising the therapeutic goals of the client. The therapist needs also to make sure that there is isomorphism between the elements of the 'vehicle' and the 'topic.' Once the therapist has an adequate understanding of the client's situation, the therapist can delve into his or her own experiences in order to formulate a therapeutic metaphor that is isomorphic and offers a positive outcome and/or alternatives to the client. During the delivery of the metaphor it is important for the therapist constantly to be aware of the 'fits' and the 'non-fits' (Gordon, 1978). If the client states that the situation differs from that of the story, the therapist needs to recalibrate in order to complement the client's experience.

From this discussion it can be seen that not only is it important to know which metaphor is to be used, but it is also important to know how to utilise it during the therapeutic session (Strong, 1989).

Summary

After discussing the diverse nature of metaphor, the multitude of benefits that metaphor offers the psychotherapist (Fox, 1989) was examined. It has been concluded that the utilisation of metaphor in psychotherapy is to the benefit of both the psychotherapist and the client. Its benefit is due to metaphor having displayed itself as a colourful and diverse tool in the hands of the psychotherapist, proving itself able to positively impact and transform both attitudinal and behavioural problems (Efran & Clarfield, 1993; Fox, 1989). Through its manifold creative aspects, metaphor has established itself as a phenomenon of significance, not only in the linguistic domain, but also in the psychotherapeutic domain.

In some form, metaphor has also been conceptualised and applied within many schools of psychotherapy (Welch, 1984). Concerning psychotherapeutic innovations, it has even been directly recommended as a therapeutic approach, although, for centuries it has been used to teach, to change ideas and to throw new light on an issue or problem (Gordon, 1978). The next chapter will further investigate the role that metaphor plays within various psychotherapeutic traditions.

CHAPTER 5

METAPHOR AND VARIOUS TRADITIONS OF PSYCHOTHERAPY

Introduction

The previous chapter investigated the nature of metaphor in psychotherapy (Fox, 1989; Lakoff, 1987; Lakoff & Johnson, 1980) as well as the benefits of utilising metaphor during the therapeutic process. Theorists and practitioners from diverse traditions of psychotherapy have shown interest its use within psychotherapy as a result of the benefits that metaphor offers (Atwood & Levine, 1990). The current chapter aims to discuss how metaphor has found its expression within some of the psychotherapeutic traditions that have developed within the domain of psychotherapy (Bettleheim, 1984; Erickson & Rossi, 1979; White & Epston, 1990; Young-Eisendrath & Hall, 1991).

Within every psychotherapeutic tradition, metaphor has been conceptualised and applied through the lens of the specific tradition. The traditions differ from each other concerning both the conceptualisation, as well as the application of metaphor within psychotherapy (Bettleheim, 1984). The investigation will start with the Psychoanalytic Tradition of Freud (Bettleheim, 1984; Freud, 1919; Matthews & Langdell, 1989), Jung's Analytic Psychology (May, 1991; Young-Eisendrath & Hall, 1991) and Adlerian Individual Psychology (Adler, 1956). It will continue with an investigation into the manner in which Rational-Emotive Therapy (DiGiuseppe & Muran, 1992; Jaynes, 1976) conceptualises and applies metaphor.

Lastly, some of the more current traditions, like Ericksonian Hypnotherapy (Atwood & Levine, 1990; Erickson & Rossi, 1979; Rosen, 1982; Zeig & Lankton, 1988), Family Systems Therapy (Haley, 1978; Madanes, 1981; Minuchin & Fishman, 1981; Minuchin & Fishman, 1981;) and Narrative Therapy (Lyness & Thomas, 1995; White & Epston, 1990) will be discussed. The authors have been selected based on their specific viewpoints concerning the clarity of their

representation of the conceptualisation and application of metaphor within a specific tradition.

Metaphor in the Psychoanalytic Approach

The psychoanalytic tradition was originally based upon Freud's technique of dream analysis (Freud, 1900). Freud believed that dreams carry across meaning in the form of symbols. Symbols carry meanings from what he termed the patient's *unconscious mind* to his or her *conscious mind* and are viewed as a subtype of metaphor. Collins Concise English Dictionary (1978, p.762) views a symbol as: "An object used to represent something abstract. For example, the dove that is a symbol of peace." Within psychoanalysis, the patient presents the symbols in his or her dreams to the analyst.

The psychoanalyst then connects the patient's symbols to the unconscious meanings that the symbols represent for the patient. He insisted that the patient's unconscious thought processes are dominated by symbols and other subtypes of metaphor requiring the psychoanalyst to fully understand the role played by dreams (Jung, 1964). This understanding would enable the psychoanalyst easier and better access to the unconscious of the patient which would facilitate a better understanding of the meanings that are represented by the symbols (Freud, 1919). Indeed, for Freud, the dream represented the royal road to the unconscious. Seeing that an essential part of therapy consists of focussing on the patient's interpretation of the symbols (Saari, 1988), a closer look into the conscious mind of the patient is warranted.

The conscious mind of the patient utilises symbols to facilitate a spontaneous expression of forgotten psychological experiences that have been repressed or locked within the unconscious thought processes of the patient. In this sense, a symbol operates as a catalyst that enables the release or expression of unconscious material in the conscious mind of the patient (Sharpe, in Atwood & Levine, 1990). An example of a symbolic expression that serves to expose meanings that have been repressed can, for instance, be seen in the female

patient who presents dreams full of phallic symbols to the psychoanalyst. The interpretation thereof could be that the symbols in her dreams are exposing an underlying penis envy that has been repressed in her unconscious mind.

The psychoanalyst attempts to connect the particular meaning of the symbol to the symbol itself so as to establish some kind of insight for the patient into the symbol's actual unconscious meaning (Matthews & Langdell, 1989). Through this process, the function that is served by, for instance, the repression of fear, can be identified and dealt with during psychoanalysis. Hence, such an interpretation must be able to bridge the gap between the presented facts and the interpretation as well as identify hidden causes behind the objectively presented facts of the patient (Bettleheim, 1984). Bridging the gap may, for instance, expose a fear of castration as the hidden cause behind the presenting problems of anxiety and outbursts of anger in a male patient.

Freud stressed the important influence that repression exerts as one of the functions that cause unconscious information to be revealed through symbols and other types of metaphors (Bettleheim, 1984). Basically, repression refers to an activity of the Ego where an unwanted impulse of, for instance, the Id is barred from consciousness into the patient's unconscious (Brenner, 1974). The impulse that is initiated from the Id might represent a behaviour that is unacceptable within the patient's social culture, for instance, engaging in an incestuous deed or may be a strong negative emotional impulse, like a fear. The unwanted impulse is then repressed into the unconscious, from where it manifests itself through the symbols in the patient's dreams.

The concept of repression (Kopp, 1995) is closely linked to Freud's concepts of the conscious mind and the unconscious mind. The conscious mind and the unconscious mind each engage in its own mode of thinking or processing. The unconscious mind utilises primary thought processing whilst the conscious mind prefers to utilise secondary thought processing. Both these modes of processing are involved in the management of what Freud (Jung, 1964) terms the psychic energy that is associated with the Id, Ego and Super Ego.

On the one hand, primary thought processing utilises mainly visual sense impressions and does not facilitate any sense of time. This mode of processing enfolds the past, present and future into one event of time (Brenner, 1974). A dream, for example, represents a form of primary thought processing that illustrates how the unconscious mind utilises this type of thinking. On the other hand, secondary thought processing represents all familiar conscious forms of thinking. It is mainly verbal and subscribes to the usual laws of syntax and logic (Brenner, 1974),

A symbol, as a type of metaphor, is seen as a catalyst that is positioned at the interface between primary thought processing and secondary thought processing. It serves as a phenomenon through which information like a word can be integrated with an image. Through this integration both the primary and the secondary thought processes are employed so as to create what is termed an *imaginative rationality* (Kopp, 1995).

Freud also frequently used imagery as a type of metaphor during his theorising and therapy (Bettleheim, 1984). He never used imagery recklessly, but carefully planned his content so that his expositions could primarily clarify conceptual novelties and difficulties (Richards, 1991). According to Bettleheim (1984) these types of metaphors also had the ability to connect and stimulate the emotions of the patient, enabling the patient to identify with the meaning that the psychoanalyst is proposing on an emotional level. The identification is the result of the metaphor creating an emotion within the patient concerning the meaning of the symbol. If the chosen metaphor fits the patient well, Bettleheim argued, the metaphor should be able to communicate both an intellectual and emotional understanding to the patient, thereby facilitating the transfer of meaning effectively on both an intellectual and an emotional level.

Within the psychoanalytic tradition, the carrying across of information is referred to as the process of *transference* if the information is transferred from the psychoanalyst to the patient. If the information is transferred from the patient to the analyst, the process is called *counter-transference*. In the original Greek, the

term *transference* literally means *carrying or bearing something from one place to another*. The word *metaphor* is itself derived from Greek, which explains *meta* as *above or over*, whilst *phorien* is explained as *to carry or bear from one place to another*. In this sense then, the process of *transference* is similar to the process of *metaphor*, due to both concepts being involved in the carrying across of meaning from one set of situations to another (Atwood and Levine, 1990).

Different from Atwood and Levine (1990), Szajnberg (1986) argued that *transference* should not be seen as existing on the same level as metaphor. Instead, *transference* should be seen as one of the subsets of the more encompassing phenomenon of metaphor. Szajnberg (1986, p.56) wrote: "Like the dream, metaphor consists of manifest meaning (the signified), and particularly the creative journey between them. It is important for a psychoanalytic psychology to recognise the component of creative work done by the individual to create a metaphor." Linden (in Kopp, 1995) agreed with Szajnberg, introducing the existence of different levels of 'transference.' The existence of different levels invalidates the argumentation that 'transference' be viewed as on the same level as metaphor.

Although Freud concentrated on the interpretation of symbols, Jung, one of his students, further expanded, but also digressed from Freud's tradition.

Metaphor and Jungian Analytic Psychology

Jung's Analytic Psychology still assigns an important role to imagery. Young-Eisendrath and Hall (1991), for instance, pointed out that Jung's concept of an archetype actually refers to an image that is termed a *primary imprint*. A *primary imprint* refers to an image that has been constructed because of a universal disposition that illustrates a universal metaphor for the image. The image is usually experienced in an emotionally aroused state.

Consider, for instance, the archetype that Jung termed the *self*. The *self* represents the centre of the personality and is an archetype that depicts

wholeness (Siegelman, 1990). The archetype of the *self* refers to a primary imprint that has been constructed by a universal disposition. The client may use this archetype "to map invariants of subjectivity back and forth between embodied experiences of one *self* and inferred experiences of other *selves* (Young-Eisendrath & Hall, 1991, p.24)." In this sense, not only the archetype of the *self*, but all other archetypes also represent universal dispositions that illustrate universal metaphors for the images (Kopp, 1995).

Jung not only sees archetypes, but also sees myths in human culture as revealing universal metaphoric images (Campbell, in Kopp, 1995). According to him, both the myth and the archetype point to the existence of a universal dimension of human experience. This dimension of universal human experience constitutes the metaphoric structure of reality as viewed transculturally (Kopp, 1995). Bateson (1979) proposed that the metaphoric structure of transcultural reality consists of universal, transcultural *patterns that connect* different cultures to each other. According to Bateson, these patterns are made up by metaphors in the forms of, for instance, dialogues, myths and other stories and include everyone as members of the community of mankind, whilst simultaneously preserving the diversity of differences that are responsible for making every culture unique.

May (1991) supported Bateson with regards to the existence of a universal pattern of myths across cultures, adding that a resemblance can be perceived between the unique and the universal structures of human existence. He argued that such a resemblance is the result of the multitudes of personal myths that exist within a culture forming metaphoric patterns that connect with each other. The personal myth only represents one of the manifestations of the client's personal metaphor that shape the structure of his or her individual reality (May, 1991). The client who perceives himself or herself to be the eternal victim of circumstances within a culture that has constructed their stories and dialogues around victimisation may continue within his or her own myth of victimisation if this personal myth is not addressed.

The client will continue to structure the individual reality according to the personal myth that is involved and will adapt his or her functioning to suit the

personal myth. The client will also develop the reality by adding new myths to it. For instance, the client may adopt stories that view life as a journey and connect this into his or her already existing mythic reality (Kopp, 1995). The client may then start to perceive himself or herself as someone who is only passing through, who does not really have an anchor in any location, experiencing alienation as well as the initial victimisation.

The connections that are formed between the multitudes of personal myths represent the *guiding fiction*. The *guiding fiction* represents the accumulation of the childhood memories and other experiences of the client. The accumulated *guiding fiction* of the members of a culture shapes the metaphoric structure of the client's culture as a whole. *Guiding fiction* that is shared between cultures forms the metaphoric patterns that are referred to as universal metaphoric images or archetypes (Campbell, in Kopp, 1995). In this sense, the metaphoric structure of transcultural reality is formed by the universal, transcultural patterns of stories and other myths that connect with each other through their similarities and differences (Bateson, 1979). According to Rollo May (1991), myth is inseparable from memory, seeing that the personal myths of the client are constantly developed further because of early memory metaphors being influenced by more recent memories of experiences (Kopp, 1995).

In this way, the client is continuously developing his or her personal myths. The identification of the relevant personal myths plays a key role for it aids the client in gaining insight into handling them.

Whilst the Jungian approach to psychotherapy has focussed on the myth of the client (May, 1991), the Adlerian approaches to psychotherapy, in some ways differ from the Jungian approach. The difference lies in the Jungian tradition focussing on the metaphors that already exist in the individual and cultural reality of the client with Adlerian therapists going a bit further.

Metaphor and Adlerian Individual Psychology

Within the Adlerian approach to psychotherapy, therapists attempted to advance one step further into creating metaphors for their clients. Their objective was to generate multiple meanings and possibilities from which the client could derive new insights and thoughts concerning the problem (Matthews & Langdell, 1989).

In Adler's book, What Life Should Mean To You (1958), he initiated his argumentation by proposing that human beings exist within a realm of diverse meanings. He stated: "We experience reality always through the meaning we give it; not in itself, but as something interpreted (Adler, 1958, p.1)." Adler argued that the person who perceives it creates the meaning of reality. During the process of perception, the person utilises a diverse realm of meanings. The existence of the meanings themselves implies that reality does not own any meaning in itself, i.e. that reality does not possess any fixed, inherent meaning. Instead, unique meanings are constructed around every situation by utilising the processes of cognition.

Adler wrote: "... all cognition is the apperception of one thing through another. In understanding, we are always dealing with analogy ... All conception and cognition are based upon analogical apperceptions (Adler, 1956, p.79)." Seeing that the person is always perceiving and selecting meaning through analogy, the important role of analogy as sub-class of the phenomenon of metaphor needs to be acknowledged (Kopp, 1995). Mosak (in Carich, 1990) claimed that Adler used analogies, as a form of metaphor, to help the client to develop images.

These images that were formed by the analogies that Adler offered the client were then to be seen as the symbolic representations of one concept in terms of another. Through this analogy then, new meaning is implied. The client who is struggling with a fear of failure, or a performance anxiety, could, for instance, be told an analogy of someone who was afraid to take a jump from a high-diving board. This fear caused the client to be unable to, by diving, assess whether the

fear is legitimate or not. The visual image of the high-diving board suggested a new meaning in terms of how to think about the fear. The visual image could localise the fear and prevent it from spreading to all situations in the client's life or carry any amount of symbolic meaning across to the client.

One of the approaches that has currently developed out of the traditional Adlerian approach is the holistic-metaphorical therapeutic approach. Within this Adlerian approach, analogy also plays a pertinent role. The holistic-metaphorical therapeutic approach argues that the client's creative, holistic constructions of meaning are reflected by his or her linguistically embedded metaphors. The client spontaneously generates linguistically embedded metaphors in the context of spoken communication. This process involves creating a resemblance between two different concepts.

An example of a linguistically embedded metaphor is that of a client who comments that he feels as if *he's up against a wall*. He thereby uses the image of a wall to serve as an analogy for the frustrating situation that he is referring to in his life (Kopp, 1989, p.58). This example demonstrates how the person expresses the metaphorical meaning of the situation in the moment of creating the metaphor. Linguistically embedded metaphors, therefore, reflect creative, holistic constructions of the meaning that the situation has for the perceiver. Dreikurs (1973) wrote that linguistically embedded metaphors serve to integrate beliefs, feelings, cognition and behaviours. The integration forms a symbolic and imagistic representation of both the personality as well as the private logic of the client (Adler, 1956).

Adler referred to the personality of the client as the life-style. More specifically, Adler viewed life-style to represent a cognitive blueprint or list of rules through which the client's behaviour is regulated. The life-style of the client includes the client's own basic assumptions, beliefs, images and/or expectations about self and others. It also consists of the fictional goals and behavioural patterns that are used in order to overcome subjectively defined feelings of inadequacy and insecurity (Kopp, 1995). All of these elements are combined in

the life-style of the client and organised into one unifying pattern. Adler (1956) maintained that the client's opinions and beliefs should be seen as the most important components of life-style and that they should be viewed as the primary determiners of behaviour.

If linguistically embedded metaphors constitute symbolic/imagistic representations of the client's life-style, the therapist needs to attend to these metaphoric expressions of the client. Kopp (1989) reasons that engaging in therapy that focuses on the metaphorical domain is able to facilitate significant and immediate holistic change. From a holistic-metaphorical stance, the focus is placed on the client's style of language as it is conveyed through the metaphors that are used during the client's discussion of the problem situation.

Exploring the client's metaphorical meanings through listening to the linguistically embedded metaphors, the Adlerian therapist can aid the client in changing the meaning by transforming the client's current metaphor. Seeing that the client unifies beliefs, feelings, cognition and behaviours through his or her metaphors, the metaphorical transformation is able to stimulate a change in the pattern of beliefs, feelings, cognition and behaviours that have been associated with the problem situation.

The female client who enters therapy with linguistically embedded metaphors that carry across images of frustration and aggression towards a colleague, who is frustrating her attempts at efficiency, may describe herself as feeling completely 'overshadowed' and *boxed-in*. The therapist may open a conversation focussed on discussing how she can get out of the box and into the sun again, thereby involving her thoughts, beliefs, feelings and behavioural options simultaneously.

Amongst Adlerians who focus on imaginable and metaphorical cognitive processes, the dream work of Gold (1978), art work of Dreikurs (in Kopp, 1995) and Star's psychodrama (in Kopp, 1995) are only some of the examples illustrate the use of metaphor through the client's creative imagination. Gold's (1978) work on dream interpretation, for instance, investigated an Adlerian way of working with

imaginable representations of private logic and life-style through using imaginable and metaphoric cognition. Gold's investigation revealed that both insight and change are stimulated through working with imaginable representation. Gold utilised the dreams of the client to gain entrance into his or her subjective world. He emphasised the importance of imaginable cognition as opposed to logical cognition and noted that the use of inner imagery permits the client to create new perspectives that are able to facilitate attitudinal change. The attitudinal changes can in turn facilitate behavioural changes.

Most Adlerians, however, still conceptualise the client's life-style solely through utilising syllogistic/propositional cognition preferring to further develop this side of the Adlerian approach in order to maintain the traditional approach. They do this instead of representing life-style through imagistic and metaphorical cognitive modalities, although utilising metaphors through the imagistic and metaphorical cognitive modalities has proven to offer many benefits for therapy (Kopp, 1989, 1995).

Metaphor and Cognitive-Behavioural Therapy

During the early 1970's, cognitivism was attempting to circumvent the limitations of a reductionistic stance towards behavioural change (Goncalves & Craine, 1990). Cognitivists began to elaborate on the assertion that individuals do not react only to the things that surround them, but also to their ideas about those things. The ideas themselves were seen as that which had to be addressed in therapy. This perspective encouraged a focus on the role of cognition.

Almost all the cognitive-behavioural approaches rely nearly exclusively on the propositional/syllogistic forms of cognition, for example, irrational beliefs and automatic thoughts; as well as cognitive schema's during the formulation of the cognition of the client (Kopp, 1995). Syllogistic/logical cognition is associated with linear, sequential, verbal communication and cognitive schema's are seen as consisting of attitudes or assumptions that have developed from previous

experiences on which the above examples of propositional/syllogistic forms of cognition are based (Beck, 1976).

In contrast with a focus on unconscious processes, cognitive-behavioural therapy (CBT) focuses on the client's conscious thoughts. Beck (1976) initially emphasised the *cognitive event* as the focus of cognitive therapy and defined it as a thought, reminiscence or image that occurs in the *free-flowing stream of consciousness*. According to Beck (1976), these cognitions usually occur outside awareness, but may be brought back into awareness through the therapist asking the client to report what he or she has said to himself or herself at a specific moment.

Beck (1976) included images in his definition of a cognitive event, although, in practice, Beck as well as nearly all other CBT practitioners preferred to emphasise logical cognition, like verbal/logical statements. The verbal/logical statements would progress from a premise or premises to a conclusion, when a client's cognition and cognitive schema's of irrational beliefs or dysfunctional assumptions were formulated. The emphasis in CBT on logical cognition was consistent with its focus on verbal language, which stands in contrast to imaginable or metaphoric language.

Recently, however, cognitive approaches to therapy have developed an increasingly constructivistic orientation. From this orientation, persons are viewed as actively constructing their own reality from their deep/tacit/unconscious representations (Goncalves & Craine, 1990) and current CBT research has found that the deep/tacit/unconscious levels are represented in analogical and metaphorical ways (Mahoney et al. in Goncalves & Craine, 1990). The results imply that the client's ability to self-report on the nature and content of his or her thinking is limited. These results led to the necessity of searching for alternative methods that will allow the therapist to work with the tacit and analogical levels of human experiencing.

As a result, Goncalves and Craine (1990) proposed that the analogical levels of human experience could be reached more effectively through the utilisation of processes that are analogical in nature and identified processes that utilise metaphor; imagery, fantasy; stories, dreams and figurative language.

During the facilitation of cognitive change through the use of metaphors in CBT, there are two important dimensions that the therapist needs to focus on. The first dimension aims to understand the client's organisation of knowledge by identifying the metaphors that the client reveals during speech. The second aims to build further upon the client's metaphors so as to introduce a therapeutic metaphor that facilitates more functional cognitive constructions (Goncalves & Craine, 1990). One of the cognitive-behavioural approaches is the Rational-Emotive approach to therapy.

Metaphor and Rational-Emotive Therapy (RET)

Rational-Emotional Therapy (RET) involves the uncovering of dysfunctional thinking or irrational beliefs that eventually facilitate emotional and behavioural disturbances. Here, the uncovering of irrational beliefs and dysfunctional cognition is constituted, with the focus lying on the establishment of more rational and functional thoughts (DiGiuseppe & Muran, 1992).

Language and cognitive processes are regarded as having the ability to impact on each other's structuring and restructuring processes. This reasoning follows the proposal that linguistic meaning stands central to thought and that the key to understanding thought is represented by semantic analysis. In this sense, language and cognitive processes function reciprocally with language and linguistic systems such as metaphor playing a central role, not only in the expression of functional cognition, but also in the restructuring of maladaptive cognition (DiGiuseppe & Muran, 1992). The Rational-Emotive therapist attempts to alter the client's language, thereby also influencing the meaning that the client attributes to the world during the process of restructuring.

Consider, for instance, a client who states that she will never be able to accept the death of a spouse and that it will stay with her like a big black hole. The therapist can propose that the client fills the hole up with the love that she felt towards the spouse and that she makes sure that she marks the borders so as to remind her of her special feelings for the spouse. Through influencing the language of the client, the meaning attributed to the loss is changed, thereby changing the original maladaptive cognition into more functional cognition and behaviours.

From this example it can be seen that metaphor is represented in the form of system of symbols that exists within language. Using symbols, like the black hole, in language requires the presence of both cognitive and linguistic properties, whilst also serving a dual purpose (Jaynes, 1976). Firstly, this form of metaphor is able to describe an experience or idea more vividly than if, for instance, a logical statement is used. Secondly, metaphor is also able to generate new patterns of awareness.

The dual purposes of metaphor are both utilised within RET. The ability of metaphor to offer a more vivid description of a situation enables the therapist to reach the analogical levels of human experience. The client who presents her loss as a black hole, i.e. figurative language, is only utilising one of the forms of metaphor, but could also have expressed herself through fantasy, stories or dreams. Through utilising the form of metaphor that the client presents, the rational-emotive therapist is able to actively direct the client towards a new awareness so as to change the behaviour and affect of the client into more functional and adaptive forms of behaviour, thought and affect.

The utilisation of metaphor within RET challenges the illogical, anti-empirical and dysfunctional paradigm of the client and suggests an alternative paradigm that facilitates a more effective way of organising and manoeuvring to the client (DiGiuseppe & Muran, 1992).

Metaphor and Ericksonian Hypnotherapy

In the 1960's, therapists who subscribed to a more non-analytic approach began to give more attention to metaphors. In this period therapists further developed the creation of metaphors for patients in order to facilitate the generation of multiple meanings from which patients could derive new thoughts and insights concerning the problem. Although the primary focus was still on the therapist's interpretation of the patient's problem, the utilisation of metaphors offered a wide range of possibilities with which patients could create alternative frames of reference (Atwood & Levine, 1990; Lenrow, 1966).

As the interest in the application of metaphor within hypnotherapy grew, it enabled a wide audience of psychotherapists to come to know the work of Milton Erickson. Erickson preferred utilising stories, anecdotes and other types of metaphor, during hypnotherapy. In the book Monsters and Magical Sticks, Steele (Heller & Steele, 1987) offered the following anecdote: "In 1979, I had the pleasure of spending two days with Dr. Milton Erickson at his home in Phoenix, Arizona. At one point, I asked Dr. Erickson the following question, 'Would you say, that you perceive all presenting symptoms and complaints as being metaphors that contain a story about the actual problem, and that your basic approach is to build metaphors that contain a story about the possible solution?' Dr. Erickson's face lit up and like a little boy finding a surprise, he said, 'Exactly! One of my most important beliefs is that individuals' belief systems are metaphors that the individual operates and responds metaphorically to the world! It takes metaphoric approaches to help expand each individual's choices."

One of the main characteristics of Erickson's work was his preference to work through using metaphor; whether on its own, within stories, within anecdotes or within whatever type of packaging was needed so as to facilitate the communication of a metaphorically presented intervention. Kopp (1995) suggested that it was Milton Erickson who pioneered the use of stories and anecdotes as types of metaphors in therapy. Through these vehicles he could talk about one topic to indirectly refer to another topic, i.e. parallel communication. He

preferred an indirect, metaphorical approach, for he argued that such an approach allows the patient to attribute his or her own meanings to the problematic situation (O'Hanlon, 1987).

An example of a case like this is the twelve-year-old boy that was brought to him for bedwetting. He dismissed the parents and began talking to the boy about other topics, avoiding the problematic topic. When he learned the boy played baseball, Erickson began to describe the fine muscle co-ordination needed for the game in comparison to the gross, uncoordinated of football. The boy was able to relate to Erickson's detailed description of fine muscle co-ordination, himself connecting Erickson's parallel communication to his problem (Rosen, 1982).

Milton Erickson viewed any process that lies outside of the awareness of the patient that still plays a role in determining conscious and bodily phenomena, as forming part of what he termed the 'unconscious mind' (Lankton & Lankton, 1983). Erickson argued that much of the unconscious experience of the patient is expressed in a non-verbal manner. Non-verbal neurotic symptoms, for instance, were seen as defensive or protective behaviour that form part of an unconscious process that is excluded from the conscious understanding of the patient (Lankton & Lankton, 1983).

Erickson believed insight can impact counterproductively on the process of behavioural and attitudinal change (Matthews & Langdell, 1989). Therefore, he designed his stories in such a way as to circumvent the limitations of the 'conscious mind.' Through this process, he attempted to stimulate the patient's unconscious processes in order to allow the patient to form new associations (Erickson & Rossi, 1979). In order to bypass the limitations of the conscious mind of the patient that tends to intellectualise and analyse all content, Erickson used the confusion technique. The confusion technique is a way of producing a state of intellectual confusion, whether by means of extremely complex, pseudological explanations or through very ponderous, complicated, and therefore confusing references to the most trivial facts (Watzlawick, 1978). The actual suggestions are then interspersed into the stream of inanities and obscurities, wherein the

suggestions become inaccessible to the patient's intellectualisations. The suggestions can also be given suddenly and clearly in the midst of the intellectual fog that has been created. The patient grasps it, because it is the only concrete piece of meaning.

Erickson would utilise what he defined as 'trance' and then 'deepen' the 'trance' experience through the use of metaphoric communication (Atwood & Levine, 1990). Through this process, he was able to create an opportunity for new associations that could lead to change.

It has become clear that the Ericksonian rationale concerning the power and use of metaphoric stories, anecdotes and multiple-embedded metaphors in promoting therapeutic change rests in part on Erickson's concepts of the 'conscious mind' and the 'unconscious mind' (Kopp, 1995).

Building upon Erickson's work, Lankton and Lankton (1983, 1989) further examined one of Erickson's favourite techniques, namely the multiple-embedded metaphor. It was already seen as one of the vital tools with which therapeutic goals could be achieved (Zeig, 1983; Zeig & Lankton, 1988). The method involves interspersing one metaphor within another, or a number of others, during the course of a single session. A series of stories around different topics, but with a global theme and purpose is presented to the patient. The assumption is that using a multiple-embedded metaphor would block any potential meanings from the conscious mind that could interfere with the therapeutic process. This enables the patient to tap into the unconscious mind more easily in order to access the resources that are needed for change.

Ericksonian therapists tend to focus on the construction of relatively complex anecdotes and stories that contain metaphors that are designed to fit the problem situation as well as the worldview of the patient. Within these constructions therapeutic metaphors are directed towards achieving particular therapeutic objectives.

Lankton and Lankton (1983) pointed out that the technical differences between stories; anecdotes and metaphors are of no concern within the Ericksonian approach. They also stressed that the “popularity of Ericksonian approaches has led many therapists to consider metaphoric anecdotes and stories as the only or the primary approach to using metaphor in therapy” (Lankton & Lankton, 1983, p.131).

The utilisation of stories, anecdotes and multiple-embedded metaphors from the Ericksonian approach, should be acknowledged as an important contribution to the repertoire of the metaphoric methods that are currently available to therapists (Kopp, 1995; Zeig, 1984).

Metaphor and Family Systems Therapy

Not only the Ericksonians, but also the members of the American Association of Marriage and Family Therapy (AAMFT) see the use of metaphor in therapy as a powerful tool (Briggs, 1992). Metaphoric stories, whether they are called metaphors, allegories, anecdotes or teaching tales, have proved useful in facilitating change in marriage and family therapy (Brink, 1981).

Such stories have the ability to clarify the dynamics of problematic interaction for the family and/or suggest change. The stories effectively provide information to the family in an indirect, non-threatening manner; and make a reservoir of information available to the family at later stages when the family members are more receptive to accepting and using it (Brink, 1981). The family often resists getting insight in the situation, because of the fear that they are experiencing around the need to change as well as their fear of the unknown that lies beyond that change. Such fear appears to be much stronger within the family than during individual therapy, since games and mutual expectations of the family reinforce the fear (Bubbenzer, West, DeTrude, Mahrle & Sand-Pringle, 1991).

The utilisation of metaphor within family therapy has led to at least two therapeutic approaches (Trad, 1992). Firstly, the family therapist can use

metaphor in order to offer insight into the family's functioning. These metaphors explicitly present the underlying premises of ingrained interpersonal patterns to the family members and allows the family therapist to subtly present possibly threatening information to the family members in a less threatening way. The family therapist may identify problems and dynamics that the family does not recognise. Brink (in Briggs, 1992) wrote that if these insights are presented directly, the family is more likely to protect themselves through their defences of resistance or denial. Through using metaphors, such insights can be presented in a more indirect, more acceptable manner, perhaps also including suggestions for change.

A family may, for instance, introduce a child as the identified patient, also stating that the child is not obedient enough. The family therapist may then describe the child as a *court jester*. This metaphor may cause the parents to perceive the role that the child plays within the family in a different way, thereby, easing the tension between the parents of the child.

Secondly, the symptomatic behaviours enacted by the members of the family can also be viewed as representing metaphors of underlying conflict between the family members. For instance, a family that seems to talk only about the weather, may actually be referring to interpersonal phenomena such as *stormy relationships* or *bright moods*. The Structural Approach to family therapy focuses on the family's construction of its present reality. Here, the task of the therapist is to select metaphors that symbolise the family's constructed reality from the perspective of the family's own culture.

Structural therapists suggested that the therapist needs to use metaphors "as a label that points up the family reality and suggests the direction for change" (Minuchin & Fishman, 1981, p.227). Through observing the metaphoric nature of the family, the therapist is able to identify how the family has constructed their reality. The structural family therapist then uses metaphor in order to suggest directions for change. A husband may, for instance, complain that the children rule the house and that his wife refuses to acknowledge this, leaving him out in the

cold. From his statement, the therapist can get an indication of part of the family's construction of reality. The therapist may use metaphors like *dethroning the children* or *coming closer to the warmth of the fire* with the family to influence the pathological family structure.

Strategic family therapy on the other hand argued that the essence of an interchange between family members lies in the metaphoric (Haley, 1978; Madanes, 1981; Penn & Sheinberg, 1991). Haley (1978) distinguished between digital or logical, and metaphoric communication. He defined digital communication as "that class of messages where each statement has a specific referent and only one referent. Something happens or does not happen - there is one stimulus and one response" (Haley, 1978, p.83). He viewed metaphoric communication as analogic and as contrasting digital communication. One of the advantages of analogical communication is that it facilitates multiple referents and deals with the resemblance between different concepts.

Metaphoric communication, Haley (1973) emphasised, may be expressed either verbally or through action. When metaphoric communication is expressed through action, the acting out of, for example, resentment can indicate how something can be metaphoric in relation to something else. An example is the single mother who brings her rebellious teenage son to therapy. In therapy, she non-verbally communicates with the teenager by frequently attempting to touch him or her, thereby metaphorically displaying her need to connect with him.

Each message has a context within which it can be interpreted. Contexts serve as framework in which the meaning of the message can be interpreted. An unlimited amount of contexts exist. For example, a woman doing aerobics in a grocery shop could be considered psychotic, whilst if she exhibited the same behaviour in a gymnasium it will be considered appropriate.

Some of these contexts have an intra-personal nature such as the metaphors within the metaphoric structure of the individual reality of each family member. These metaphors find their expression through metaphoric language and early

memory metaphors (Kopp, 1995). A dark, dreary Sunday afternoon in a quiet house may still cause an adult to feel depressed years later. This is because the circumstances of the Sunday afternoon are still able to remind the adult of memories that he or she had as a child.

Metaphoric contexts may also be interpersonal. Consider, for instance, the following types of contexts:

- a family's current and past patterns of interaction and communication;
- the sociocultural metaphoric contexts around the family (Lakoff & Johnson, 1980) as well as;
- the transcultural metaphoric contexts represented in archetypes and myth" (Kopp, 1995), where a positive picture of a family is seen as having both parents available with healthy children.

Any of these contexts have the ability to exert a causal influence on the subjectively attributed meanings, behaviour and interpersonal communication of the family.

Madanes (1981, p.225) stated that "A behaviour is metaphorical for another behaviour when it symbolises or is used in place of another behaviour." For instance, the behaviour of the boy that wets his bed might be replacing his tears for the loss of something important in his life with his problem behaviour. The bedwetting then serves as a metaphor for the tears that he should be crying.

Five levels of family system have been defined (Madanes, 1981), reflecting the idea that symptoms can be understood as metaphors about family life. The following levels represent five variations of the lenses that Madanes (1981) put forth, through which a family's symptomatic behaviour may be considered metaphoric.

- A symptom may be a metaphor for an emotional state of the client, for instance, the client who experiences some kind of emotional pain may express it through constant migraines.
- The symptom may be a metaphor for a significant other's emotional states. The child, who does not want to go to school, because he or she is afraid to go, might be harbouring a fear that serves as metaphor by symbolising the fear that the mother holds concerning the child.
- An interaction between two members of a family may also serve as metaphor in representing interaction between two other members in the family. For instance, when the wife attempts to reassure and comfort the husband when he comes home and is upset and worried; the child develops some recurrent pain leading the husband to comfort the child in a similar way as his wife attempted to comfort him. Here, the interaction between the father and son is metaphoric for the interaction between the husband and his wife, due to the former replacing the latter.
- Madanes (1981, p.226) also suggests that "the system of interaction around a symptom in one family member can be a metaphor for and replace another system of interaction around another issue in the family." For example, a father, mother and siblings may helpfully focus on one of the children's problems in a similar way in which they focused on a problem that the father experienced before the child's problem developed. The new system of interaction is focusing on the child's problem and is thereby replacing the former system of interaction that focused on the father's problem.
- A cyclical variation in the focus of interaction in families may also exist. The family's interaction may sometimes be centred on a symptomatic child, whilst at other times focusing on a problem of a parent or on a marital difficulty. If the pattern of interaction should remain the same across the cyclical variations of, for instance, helplessness and negativity, then each variation is metaphoric for the other variations in that each variation symbolises and replaces the others.

Concerning the *cyclical pattern* described by Madanes (1981), the family's pattern of interaction shifts its focus over time. For instance, the focus of interaction may revolve around a symptomatic child at one time, whilst at another time, the focus shifts to the problem of one of the parents or to a marital problem that might exist between the parents (Watzlawick, Weakland & Fisch, 1974). A father may lose his work leading him to deal with the situation through experiencing feelings of helplessness and negativity concerning his own image of himself. When his son falls and injures himself the father's feelings may be projected upon the interaction of helping his son. The helpless and negative feelings are cycled through various situations within the family's interaction.

Madanes's (1981) description implies a hierarchy of levels of metaphoric relationship. The first variation should be seen as being on the intra-personal level of metaphoric relationship, in that a symptom may be a metaphor for one or more emotional states within the person. The second variation identifies an interpersonal level of metaphoric relationship, as it is found between two people. The third variation identifies an interpersonal metaphoric relationship that exists between two dyads, whereas the fourth variation refers to an interpersonal metaphoric relationship amongst two family subsystems, where three or more individuals are involved. The last variation introduces a metaphoric relationship that, in essence, belongs to a higher order of system. The most current approach to psychotherapy is represented by the narrative approach.

Metaphor and Narrative Therapy

The *narrative mode* into which family therapy has recently moved accentuates the perception that people who seek therapy have stories about their lives that are not functioning adequately for them (White & Epston, 1990). Here, the task of the therapist is to facilitate the client's development of a new story or stories that is better functional for the client. *Story* and *metaphor*, are often used interchangeably in narrative therapy (Lyness & Thomas, 1995).

The interchangeability of metaphor and story is possible if the definition of metaphor is accepted to be “a figure of speech in which a word or phrase denoting one kind of object or action is used in place of another to suggest a likeness or analogy between them” (Lyness & Thomas, 1995, p.129).

Within this approach, some metaphors are presented in the form of long stories (Lankton & Lankton, 1989), whilst other metaphors are short, perhaps consisting of only one or two words or ideas through which the client can make a brief connection. Here, a single event or a theme that runs through the course of therapy can also be represented by metaphor (Lyness & Thomas, 1995). Gordon (1978) wrote that the most important requirement for an effective metaphor is that it needs to meet the client where he or she is. This goal is achieved by the metaphor being as isomorphic as possible to the client’s problems and means that all participants in the client’s story should be represented in the metaphorical story.

The problem portrayed in the metaphor should also be equivalent to the problem of the client. The problem must be resolved in such a way so that the client is able to gain control over the process, for the problem resolution should provide the client with a new way of thinking about the problem (Gordon, 1978).

The rationale is that changing the stories around the problem will lead to change in the reality that is ascribed to the problem. To accomplish their rationale, narrative therapy focuses mainly on the stories that the client brings to therapeutic conversation with him or her.

Summary

This chapter has offered a view of the role that is played by metaphor within various traditions of psychotherapy. Within each tradition, both the ways that metaphor was conceptualised as well as the way in which it was applied has differed from the other traditions, establishing metaphor as a versatile phenomenon with which to induce change.

Through the discussions, it has become clear that metaphors has evolved with the psychotherapeutic domain in which it has, amongst various other domains, established its place of significance.

The following chapter will introduce various applications of metaphor as will be seen in case studies that will be offered and discussed.

CHAPTER 6

ILLUSTRATIONS OF METAPHOR IN PSYCHOTHERAPY

Introduction

The aim of this chapter is to illustrate various ways in which metaphor can be used during psychotherapy. The chapter starts with a presentation of how metaphor has been applied within the psychotherapeutic traditions of hypnotherapy and family therapy, because of the excellent quality of the work that has been done by DeLozier, Grinder, Miliner and Topel (1991) as well as therapists like Atwood and Levine (1991).

The case studies attempt to illustrate how various types of metaphor, for instance, metaphoric actions, the use of story, artistic metaphors, changing dominant life-stories, and metaphoric objects can be utilised during psychotherapy. The initial case studies represent good examples out of the work of other therapists concerning the use of metaphor within hypnotherapy and family therapy. The rest of the case studies that will be presented come out of the author's repertoire, with each case study attempting to illustrate how different types of metaphor have been used in therapy.

Metaphor and Hypnotherapy

The Case of the Stump

The following case example of DeLozier, Grinder, Miliner & Topel, 1991) illustrates one of the ways in which metaphors can be utilised within the tradition of hypnotherapy. The case concerns a woman in her fifties, who had been suffering from rheumatoid arthritis for approximately 17 years. She also experienced other

serious medical problems and was in constant, fairly severe pain. She lived alone in her own home and was barely able to walk with her specially adapted walker by the time she entered into hypnotherapy. The client believed that she was *going downhill* rapidly and found it increasingly difficult to get out of a chair. She stated that she would have to start thinking about entering a nursing home if her deterioration continued. After interviewing the client the therapist found that she had experienced a number of tragic losses during her life, but maintained a cheerful outlook on life, stating that she had *peace of mind*.

After having induced a relaxed state in the client during one of the sessions, the therapist instructed the client to *breathe into* an area in her shoulder that was in such pain that applying even a slight amount of pressure to it was barely tolerable for her. The therapist then suggested that she could, as she breathed into it, *let a picture or thought float up* into her mind's eye that could give more information about the spot. Continuous, gentle massage contact with the tender area was maintained throughout the session.

The following is a reconstruction of the conversation that followed:

Client: "Oh, I see a stump. It's a stump of a very old tree, and it's rotten in the middle."

Therapist: "How close are you to the stump?"

Client: "Across the room."

Therapist: "Move closer if you can ... walk right up to it."

Client: "OK, I am right next to it now ... Gosh! It's all full of worms! Oh!"

Therapist: "Worms ... are they alive?"

Client: "Yes ... They are all squirming around inside the stump ... Blechh!"

Therapist: "Look at them again. My prejudice tells me that every living thing has its own unique beauty. See if you can find the worm's beauty."

Client: "They're just a bunch of worms. Ugh!"

Therapist: "Focus your eyes a little differently."

- Client: *"They just look repulsive and horrible."*
- Therapist: *"Well, let's take just one of them. The one that's closest to the edge of the stump. Look closely at him. Does he think he is ugly?"*
- Client: *"Well ...no, he says he knows he is beautiful and it doesn't matter what anyone else thinks. He's just doing his thing here with his brothers, chewing up this old stump..."*
- Therapist: *"So he is doing an important job?"*
- Client: *"They are like ... They are eating up the old stump ... grinding it up ... there is a real sense of purpose and importance."*
- Therapist: *"As they chew up the stump, grinding it, are they recycling it so that it becomes part of the earth again - maybe a bed for new trees?"*
- Client: *"Yes, that's it ... and the worm says he needs to get to work. He really loves his work."*
- Therapist: *"Tell him thank you for taking the time to talk with us."*
- Client: *"Thank you, worm ... Oh! He kind of shrugged himself. Now he's back chewing again."*
- Therapist: *"There is wonderful diligence and order in these worms and their work (she is nodding), a real ..."*
- Client: *"A real beauty ... there really is ... I couldn't see it before."*
- Therapist: *"Take a few minutes now to fully appreciate the beauty of these worms and what they are doing for us ... preparing the ground for new growth ... taking a dead stump and making it a cradle of life ... Appreciate the beauty of this process ... and of the worms who are making it possible ... (client sighed deeply at this point) ... that's right ... and let this appreciation reach the worms, as they continue to do their work ... and when all the worms know that they are appreciated"*
- Client: *"My shoulder ... it doesn't hurt anymore ..."*

At this point, the therapist tested the tender area on her shoulder by applying firm pressure to it. The client confirmed that it did not hurt at all. After the induction the therapist discussed the symbols of the worms and the stump with her and suggested that the worms on the stump could be connected to the feelings that she had that she felt that she is *ugly* and *busy wasting away*. She accepted

this meaning enabling the therapist to accentuate the valuable and beautiful re-constructive function that the worms have. This encouraged her to feel more valued and acknowledged.

She attended further sessions once a week for approximately a year in which different locations of pain, for example, chronic pain in her neck and knees were worked with during hypnotherapy. The initial sessions enabled her to remain fairly comfortable and aided her in regaining her physical strength. At the time the treatment was terminated she was able to walk confidently with her walker, drive her car, work part-time, and get up from her chair on the first try (DeLozier, Grinder, Milliner & Topel, 1991, p.111).

Discussion of the Case

This case illustrated how the client can be led into creating his or her own symbolic representations during hypnotherapy. It also indicates how the therapist is able to manoeuvre the symbols or metaphors within the session.

The client presented the symbol of worms on a stump as metaphor for the painful spot on her shoulder, whereby the therapists joined the metaphor she offered by accepting the metaphor that was offered and utilising questions that directed the client towards a certain realisation. In this case the therapist encouraged the client to also realise the beauty in what appeared to be ugly and deteriorating in the first place.

The post-induction discussion further enabled the therapist to reinforce the connection that was proposed during the induced state. The post-induction discussion accentuated the connection between the function of the worms and the re-constructive functions of her body, establishing the sense of beauty and value that it portrayed concerning her as a person.

Metaphor and Family Therapy

The Case of the Dragon and the Axe-Murderer

The following case example of Atwood and Levine (1991) aims to present one of the ways in which to utilise metaphor during family therapy. A client in her late thirties by the name of June, presented herself in a timid way, stating that she was feeling unable to overcome her grief concerning her father's death four months earlier.

During the first session she revealed that she had been a victim of sexual abuse between the ages of 10 and 13, at the hand of her father. She never verbalised anything about the abuse until she married Barry when she was 18 years old and told him only that her father had abused her, upon which he responded with anger towards her father. Although he supported June, he wanted June to put the past behind her. He was losing patience with June because he could not understand how she could feel upset about her father's death after what he had done to her.

The first session also showed the existence of relationship issues that were upsetting to June since she hated any sort of confrontation. She attempted to resolve a potential situation of conflict by offering *peace at any price*. She was still feeling that Barry had no conception of what had really occurred with her father and wanted him to know so that he could at least understand why she was feeling the way she did.

Barry came to the second session alone. During the session, Barry was asked to create an image of their issues, upon which he represented the issue of the sexual abuse and the loss of her father as a dragon. He felt this *dragon* in their life was starting to pervade their relationship and argued that he could not understand why June was so upset and wasn't glad her father was finally out of her life. He confirmed that he loves her and told the therapist how they met at a

party, stating that as soon as he saw her, he told his friend, "She's the girl I'm going to marry. I don't care if she's an axe-murderer, I'm going to marry her!"

Further information that surfaced from the session showed that their relationship was polarised around the roles of caretaker and wounded-one. Based on this information, the couple was asked to image themselves and their relationship struggle in another form. June immediately imaged the family in a hamster cage, with Barry as a big brown furry hamster spinning in the exercise wheel. She was a little mouse hiding in the corner and the two children were two little mice scurrying about in a playful way. Barry was asked how he found spinning on the wheel. He replied that it was tiring and that he could not stop for then everything would fall apart.

The rest of the conversation went as follows:

Therapist: "Why are you hiding in the corner?"

June: "I'm afraid of the big hamster."

Therapist: "Why are you afraid of the big hamster?"

June: "He will yell at me."

Therapist: "Are the little mice afraid of the hamster also?"

June: "No, they know he wouldn't hurt them."

Therapist: "How would you like it to be with the hamster?"

June: "I wish the hamster would stop spinning once in awhile so I could cuddle with him."

Therapist: "How could you make that happen?"

June: "I could seduce him off the wheel."

Therapist: "How?"

June: "By offering him food or sex." (Therapist turns to Barry)

Therapist: "Could the hamster be seduced off the wheel with food or sex?"

Barry: "Yes, the hamster doesn't want to be on the wheel so much. He gets so tired. He wants to come down to the mouse but isn't sure that the mouse likes him anymore."

Therapist: "What can the mouse do to reassure the hamster?"

Barry: "Come to him more often, tell him to stop spinning and come down off the wheel."

(Atwood & Levine, 1991, p.211-212).

Towards the end of the therapy sessions, the therapists requested that they go to a store and together choose and purchase a dragon – a very unique dragon, one that represented June's father. They were to go to the store together without taking the children along. They then had to bring it to the next session. June wrote a letter to the dragon, put it and the dragon in the shoebox, and together they buried all of it in the back yard. After this symbolic ritual of burying the past, the dragon issue was resolved and the couple realised new possibilities for change in their present relationship.

Discussion of the Case

Although the original reason for therapy was to aid June in dealing with her father's death, it turned out that June wanted to go back to school to complete her bachelor's degree and was afraid to tell Barry. Thus, in many ways the original presenting problem (abuse) was a metaphor for the present relationship problem (fear of verbalising discontent to Barry).

Through utilising the story of June's images of the family as a hamster, a mouse and two little mice, June and Barry were able to express their emotions towards each other much easier. For example, Barry was saying that he wants June to take more responsibility for their relationship. Through utilising metaphor, they were able to understand the dynamics of their relationship better and see new areas for development. Because metaphors are less threatening than working with the actual content in reality, they make the process quicker and easier.

The metaphor of the dragon, coupled with the ritual of burying the past together also served to not only aid June in expressing herself through the letter she wrote, but also served to strengthen the emotional unity between the couple.

This ritual served as a platform from which they could negotiate relationship issues from more equal positions, instead of the original caretaker and wounded-one roles.

Metaphor and Narrative Therapy

The Case of the Old Dogs and the Toddler in the House

Metaphor has also found its position within the latest psychotherapeutic tradition, namely that of narrative therapy. Here, metaphor is most commonly utilised in the form of thematic discourse. The therapist converses with the client and listens to him or her in order to find, amongst other information, the client's dominant life-story through which he or she is presently defining reality. The therapist then introduces new stories or narrative into the conversation in order to influence and change the original limiting dominant story or narrative. It was in this frame of mind that the author met Annette (not her real name).

Annette was in her mid-thirties when she reported for therapy. She appeared well groomed and conservative, even a bit shy at first. During the first session, however, she soon became quite confident in expressing herself and the therapist only needed to ask a minimal number of questions in order to receive detailed and comprehensive answers. She explained that she divorced her husband approximately two years ago and that she was living with her elderly parents in their house.

She was a qualified nurse who had stopped working not only because of the stress that the divorce had brought upon her, but also because her parents were of the opinion that she was not fit to cope with her job. Her employers had reported no problems, but Annette chose to withdraw from work temporarily in order to adjust to her new life as a divorcee. She moved in with her parents and slowly started to doubt her abilities to function independently and cope successfully with life in general. She felt confused about what to believe about her

capabilities, for her parents continuously told her that she was not yet ready to go to work. They argued that they could not possibly be wrong in their assessment of her, for “we are your parents and we know you better than you know yourself.”

Therapy evolved around the central theme of Annette’s position within the hierarchy of her immediate family. At the time of entering therapy, Annette felt misunderstood, frustrated, trapped and had become so insecure that she refused to go to the shops alone. She also believed that her social skills were inadequate based on the way her parents were disqualifying her when she attempted to join conversations whenever they received visitors or went out to visit family members. Her function in the house consisted of submitting to her parent’s wishes. In short, Annette’s dominant life-story was about her experiences of being treated as a toddler in the house.

Annette also stated that she did not want to bring her parents to therapy, seeing that therapy represented the only platform from which she could properly express herself. Since Annette’s narrative presented her in the role of a toddler, the therapist introduced a conversation around the phases through which a toddler needs to develop in order to become a young child, an adolescent and finally, an adult. We also discussed the implications that the toddler’s development has on its parents and significant others. Annette commented that the road to adulthood was indeed filled with tasks and responsibilities that had to be acquired and executed loyally. At this point, the therapist suggested that the road also had the ability of teaching an old dog new tricks. She chuckled co-operatively, adding that she had seen old dogs that were able to learn all kinds of new tricks.

The therapist then asked her whether she had also observed that old dogs often maintained more clever tricks than the young ones could master, so that they could take advantage of the younger dogs. Annette thought for a long time and solemnly stated that, according to her, her parents fitted the profile of clever old dogs perfectly. The rest of the session centred on how old dogs can abuse puppies and what secondary gain there was in ensuring that puppies remain puppies.

Annette entered the next session full of anger as the full implication of life in the dog box dawned on her and stated that she was at last ready to act. The therapist hastily interjected that to develop means to overcome and that a true conqueror is someone who acts in such a way that all who are involved are taken into consideration during negotiations. The therapist and client agreed to invite the parents to therapy and they arrived a couple of sessions later. During these three final sessions, another shift was made in the theme of the dominant story. The theme now centred on the metaphor of *give and take*, enabling the enhancing of her parents' and Annette's negotiation skills as well as the domestic circumstances of both parties.

Discussion of the Case

The therapeutic narrative initially evolved around the theme of being a toddler in the house. From here on, the therapist introduced a change in content by connecting the developmental road to being able to teach old dogs new tricks. Annette accepted the new narrative, thereby shifting from the original, limiting life-story of the toddler in the house. The second change in narrative was introduced only after Annette had come back to therapy. She had demonstrated, through the narrative that she presented, that she had accepted the new narrative about the old dogs and the new tricks.

From this point, the new narrative could again be introduced, aiming to start to move her towards a narrative that, in itself, presented more attitudinal and behavioural options. The narrative around overcoming by considering all who are involved was introduced and discussed. It led to the parents being invited to join therapy. Annette's initiative to invite her parents to the platform that she once possessively guarded as her own, was in itself a breakthrough that indicated to what extent the original story had flexed. The final narrative about giving and taking established a new pattern of interaction with which all who were involved were satisfied.

This case example has attempted to illustrate how influencing the client's narrative has the ability to change his or her limiting narratives, thereby stimulating attitudinal and behavioural changes.

Metaphoric Acts

The Case of Fountains of Life

Metaphor need not only be applied in the form of narrative or visual symbol. It can also find expression through metaphoric actions and rituals that are utilised psychotherapeutically. One such a case of the author involved a young girl of approximately 17 years of age. Her name was Amanda (not her real name) and at the time of entering therapy she had already been incarcerated in a mental hospital for eight months.

The problem with Amanda was that she did not want to live anymore and had attempted to commit suicide several times, also indulging in self-mutilation. She came from a background where she had been the victim of severe incestuous sexual abuse since a very young age. The perpetrator, her father, had also blamed her for it, by manipulating her into believing that she was responsible for what happened to her and that she deserved it. Her father had also told her that she would never be innocent again.

Amanda had strong religious convictions and experienced great difficulty with applying the concept of atonement to her own situation. The therapist and client had been discussing her lack of innocence and purity and it seemed as if they were reasoning in circles - then the therapist had an inspiration. She grabbed Amanda by the arm and told her to come along. As they started walking to the place that the therapist had in mind, Amanda became more and more inquisitive. The therapist told frankly to wait until they arrived and then to do all that she was told and to pay attention.

They arrived at a beautiful old fountain filled with fresh water and she was told to make her hands as dirty as possible in the loose reddish sand that surrounded the fountain. Every now and then the therapist inspected her hands to see whether there was still a little piece of fair skin that could be seen. When both were satisfied that her hands were completely and irrefutably dirty, the therapist told her to wash them in the fountain until not one little grain of sand was left. Amanda started to wash and scrub her hands compulsively until eventually they were spotless. Not the tiniest grain of dirt was left.

They sat down at the edge of the fountain and the therapist asked Amanda to describe how she experienced the atonement of her hands. Amanda gave her a puzzled look and then her eyes changed and she started to cry. They must have sat there for at least another hour. Just sitting there, next to Amanda's fountain of life.

Two weeks later Amanda went home, having left the guilt behind and taking a fresh and flowing innocence back home to her mother.

Discussion of the Case

This case illustrates the value that metaphoric acts offer both the therapist and the client. Especially the client who tends to get stuck on a verbal level can be jolted into gaining new realisations through experiencing the particular issue on a behavioural level. Walking the client through a metaphoric action also installs the incident more thoroughly in the memory of the client, because the experience involves more sensory modalities than are involved in mere therapeutic discourse.

Metaphoric acts also enable the therapist to use symbols in the client's environment to communicate the therapeutic message in a more powerful way. For Amanda, her hands represented her body, the ground represented the abuse that she had gone through as well as, from her religious orientation, the sin that she could not get washed clean of and be forgiven for. Amanda was convinced that she was responsible for what happened to her and that it made her dirty.

This lack of innocence was represented by the repeated instruction to make her hands dirty. The fountain represented the body of Jesus Christ for her and the water was the atoning blood of Christ that flowed for the atonement of Amanda's sins. In this way, the therapist was able to respect the client's views and adapt the metaphor accordingly.

Metaphor and Story

The Case of Looking into the River

The previous case studies have all, in some way or another, included a form of storytelling. Using stories in therapy can aid the therapist in presenting more sensitive information to the client. The following case study aims to illustrate mainly two benefits of a story. Firstly, it will illustrate how a story can be utilised so that the client is able to gain insight into his or her dilemma. Secondly, it will illustrate the ability of a story to indicate the general direction that can be followed towards the therapeutic goal. The following case also comes from the author's repertoire.

Giselle (not her real name) came to therapy from a world that was filled with lies and fears. She was in her mid-twenties, a successful graphic artist busy climbing a very competitive ladder towards professional acknowledgement and success, but was desperately unhappy with her personal life and the colleagues she worked with. She experienced her colleagues as nosy and intrusive, always putting down her designs. Giselle found it extremely difficult to deal with emotional problems. She was performance oriented and had to cope with the extreme competition in her field. She performed for acceptance, praise and love and was ruled by fears of failure that drove her to take part in psychotherapy. During the first session she stated that she needed to know who she really was, but seemed to get confused and stuck in her own thoughts. Giselle's emotional immaturity led the therapist to tell her a story about an eagle's egg that landed amongst the chicken eggs.

The eagle's egg appeared ugly to the hen and hatched much later than the rest of the eggs, causing considerable inconvenience to the hen. The young eaglet grew up between the chickens, daily being told how ugly and abnormal he was. One day he looked up into the sky and saw a majestic bird. His siblings teased him saying that he was just the opposite of that bird, but for once, he decided to find out for himself. He followed the bird for a long while, finally journeying into a valley. The bird went to sit next to the river and he shyly moved closer. Lifting his royal head and looking him straight in the eye the bird waited for him to speak... The little eaglet got all his courage together and asked the bird: "What type of bird are you?" "You should know that I'm an eagle." he replied. The little eaglet didn't know what else to ask and slowly started to move away.

Suddenly the eagle spoke behind him. "Where are you going?" The little eaglet answered shyly: "Back to the chickens, where I live, for I don't know where I belong." The eagle stretched out his wings majestically and said: "Look into the river and see..." The little eaglet was at first scared to do this, but eventually slowly turned his head towards the river. As he looked into the water, the eagle came closer, glanced into the river with him and said: "You know, I looked just like you when I was young." Suddenly, the little eagle was able to recognise a resemblance. The eaglet could not believe his ears and eyes. "You mean that I belong with you?" The eagle nodded his head and together they started their journey to his new home with his real family, the eagles.

Discussion of the Case

The story was designed to mirror situations, people and feelings in Giselle's life and was presented on a level that allowed her to connect with it emotionally. Through the story, the therapist attempted to describe Giselle's situation to her, as well as to create in her a positive expectation concerning her discovery of who she is and what she is able to deal with.

The eaglet's journey was intended to serve as metaphor for the journey that Giselle had been on as well as the journey towards discovering her personal and

professional identity. The first step of the strategy proposed to her to utilise in the process of self-discovery was introduced by the story. The strategy firstly suggested that she had to decide to follow the eagle, thereby deciding to journey to find parts of her truth. Secondly, the strategy involved an activating of the decision that she has made into actual behaviour.

Utilising the story enabled Giselle to bypass the confusion that she felt when reasoning about her situation. This was done by presenting her situation in a metaphorical way that not only attempted to explain where she was, but also ordered the steps of how to travel further. The story was also able to lessen the anxiety she experienced when discussing the actual situations, making interaction about her life situation less threatening to her. During later sessions Giselle kept on referring back to the story and it became the central theme within which the issues she presented were made sense of.

Metaphoric Objects

The Case of the Tattered Tortoise Shell

Metaphors can also be presented in the form of metaphoric objects. Clients can, for instance, be asked to bring an object to therapy that is representative of how the client perceives himself or herself to be. The following case of the author concerns a woman in her late thirties, named Ilse (not her real name).

Ilse was creative and intelligent, offering classes in art and pottery to underprivileged teenagers. She came to therapy stating that she was unable to connect with her emotions, that she was unable to cry or mourn any of the losses that she had encountered during her life. She admitted that she was still missing her first husband whom she regarded to have been more emotionally sensitive than her second husband. He was killed in a car accident, leaving her behind with their infant son.

Her second husband found it difficult to express his emotions and did not approve of her showing too much emotion. It was decided to work through her situation by utilising metaphoric representations of herself as a way through which she could reconnect with her emotions.

The next week Ilse brought along an old and tattered tortoise shell. She stated that she had picked it up in the mountains around their house, deciding that it was a good representation of what she felt like at the moment. It had to be a tortoise shell, she said, for she always believed tortoises were kind and gentle creatures and she felt that she could identify with these traits. Ilse explained that after the death of her first husband, she became an empty shell, because her substance of joy had gone. She felt that she had just been abandoned in the field and left there and that all her emotional colours faded in the weather.

Ilse stroked the texture of the shell, explaining that she had become as emotionally rough and blunt as the weathered and half-broken shell. Some of the pieces of the shell had broken off, for Ilse displaying the parts of herself that she had lost. She was asked to elaborate on the emptiness of the shell. This caused Ilse to look away and bite her lip fervently. She could not express in words the emotions that she associated with the emptiness inside the shell. After a while she looked back at the therapist and in a shaky voice half-whispered that it represented feelings of emotional desolation, which were the feelings that she was starting to connect with.

Discussion of the Case

In this case, allowing the client to bring a metaphoric object to therapy aided the therapist in gaining insight into the thoughts and emotions of the client. The tortoise shell also provided a vehicle through which the client could externalise her thoughts and emotions in order to better recognise and experience them. Once the client associated herself with the characteristics of the object, it enabled the therapist to direct questions towards attaining the stated therapeutic goal. In Ilse's case, the initial goal was to help her connect with and experience her emotions.

The recognition of the particular emotions she was feeling facilitated a second phase in therapy where a therapeutic conversation could develop around dealing with the emotions with which she has connected.

Artistic Metaphors

The Case of Touching the Darkness

The last form of metaphor that will be illustrated in this chapter is the artistic metaphor. The artistic metaphor entails any object, for instance, a drawing, painting, clay image, sculpting, song, that is created by the client or the therapist. The characteristic which differentiates the artistic metaphor from the metaphoric object is that the former is created, whereas the latter is chosen to represent something else.

Talita (not her real name) was also one of the clients who came to see the author. She was 22 years old, with dark, curly hair. She was bright and stubborn, but very creative. She came from a background that encompassed any and all kinds of possible abuse from a young age. She had developed the preference of thinking in cartoons to allow her to cope with difficult issues and handle the traumatic memories of her life.

Talita had several admissions to mental hospitals for attempts to commit suicide by overdosing, cutting her wrists or attempting to strangle or hang herself, self-mutilative behaviour, and severe depression. She had been nicknamed the problem child of the wards that she had been admitted to, for she did not submit to any of the rules of the wards. Talita found it difficult to deal with all the loss that she had encountered, but also had a definite manipulative streak. She stated that it was as if the loss enveloped her like a darkness that never went too far away. She would describe some of the reasons for the pain of rejection and would recall only a little bit of the traumatic memories at a time.

As the sessions progressed, the absence of significant relationships in her life surfaced and building up a significant and abuse-free relationship became the main thrust of therapy. One day she presented the therapist with a drawing that she had made, which meant a lot to her. She explained that the drawing she made represented someone who, according to her description, was full of *terrible, painful stuff* (See figure 1).

The person was surrounded by and moved around in utter darkness and all he had to give to others was the terrible and painful stuff that he carried inside himself. Just as he was entering into a new situation into which he would deposit that which was in him, a huge, comforting and loving hand touched him. The hand protected him from the terrible stuff that was inside, did not leave or reject him and slowly drew out the pain.

Talita shyly mumbled that she knew the therapist understood what she meant by this image. The therapist accepted her drawing, understanding that Talita was revealing more about herself to the therapist than before. After this happened Talita began to offer more painful memories than before, allowing the healing process to happen more rapidly and with much more depth than before.

Discussion of the Case

The drawing that Talita made was the spontaneous result of the significance and trust of the relationship that was developing between her and the therapist. The drawing represented the experiences that she initially went through during the sessions. Her presenting the drawing as well as her explanation of the emotions of the man also served as a metaphor for what Talita was currently experiencing. In offering the drawing, she was launching an attempt to connect with the therapist on a deeper emotional level. The therapist's understanding of the significance of her offering was able to both confirm the existence of a deeper, more insightful connection between them as well as serve as a bonding ritual. Through utilising this type of metaphor, Talita was able to express herself in a way with which she was most comfortable, namely art.

The artistic metaphor can also be created during a therapy session. For instance, a child can be asked to draw a picture of his or her family, or a client can be given some material with which to create an object that can serve as a metaphor. The possibilities and types of expression that exist through the creation of artistic metaphors are limited only by the creativity of the client himself or herself.

Summary

Within this chapter, various ways of utilising metaphor in therapy have been presented. The cases have not only illustrated metaphor's use in hypnotherapy, family therapy and narrative therapy, but also illustrated how metaphoric actions, stories, metaphoric objects and artistic metaphors can be utilised. Through these cases it can be seen that metaphor indeed represents a versatile and powerful tool for the therapist.

CHAPTER 7

CONCLUSION AND RECOMMENDATIONS

In this document some aspects of the notion of metaphor were presented and discussed. At this point, however, it should be emphasised that what has been dealt with represents only the beginning of the road to discovering the fullness of the multi-faceted jewel of metaphor. There are many unexplored and unique facets involved with the utilisation of metaphor in therapy that still need to be discovered and polished, not forgetting that some discoverers will need to return to the analysis of the laboratory to re-analyse the facets they have already discovered.

Those who have previously taken part in the journey of towards establishing an adequate definition and theory for metaphor need to retrace their steps and re-adjust the whole foundation upon which they originally based their reasoning. Lee (1989) recommended that such theorists start the journey all over again, eliminating all possible deceptive turns during their expedition.

Whilst the journey is still in progress, one of the most adequate, least limiting psychotherapeutic definitions has been formulated and presented by Gordon (1978). The definition that Gordon offered simply proposed that metaphor be viewed as representing any unique representation of an experience or as a new way of talking about an experience. This definition offers the fewest limitations within which the creative nature of metaphor can be experienced and exercised. Seeing that therapy can also be perceived as an activity that focuses on the creation of new and better ways of perceiving problematic experiences, this conceptualisation that Gordon (1978) offered of metaphor surely fits therapy like a designer jacket.

From a broader perspective than explorations within linguistics or psychotherapy, metaphor has also exhibited itself as a phenomenon that represents the unifying principle between living creatures and the mind (Bateson, 1972; 1979). This connection not only links all living creatures in nature with that which is in the mind, but also highlights the role that metaphor plays during the processes of cognition and language.

Through such a connection the important role of metaphor in learning was ascertained. The results were able to shine a new light on one of metaphor's more colourful facets, namely the facet of human learning. Having identified the existence of a connection between the metaphor-like cognitive structures and learning, the therapist could concentrate on making better use of metaphor in order to achieve more effective therapeutic learning.

Although the above results are fruitful, only gross indications concerning the particular neurological locations that are involved in the cognitive processes of metaphor could be ascertained. If these neurological locations could be identified more specifically, activities that can stimulate the more effective use of the metaphor-like processes can be designed. This can greatly impact on any learning situation. Educational, occupational and psychotherapeutic situations represent only some of the learning situations that could benefit by the optimised use of metaphor in processes of learning.

The potential of metaphor to reach therapeutic objectives within, for instance, psychotherapy, is much broader than that which has been included in this document. The case studies, therefore, represent only a drop in the ocean with regards to the versatility of metaphor. From each case study, the chameleon-like ability of metaphor to change its own presentation in order to fit with the needs of the client could be seen. In essence, the message that the case studies attempted to communicate is that therapists need not get stuck when they choose to utilise the benefits that metaphor offers them.

Recommendations

Firstly, it is recommended that more practically oriented investigations within the domain of psychotherapy be launched. This needs to be done so as to further optimise metaphor's efficiency in attaining therapeutic change. Although metaphor has already indicated itself to be a powerful tool of change, investigations into this phenomenon have only started, still leaving a lot of the dimensions of metaphor to be discovered.

Secondly, further research is needed in order to establish the important role that metaphor plays in the comprehension and execution of therapeutic interventions in the psychotherapeutic field. Research around the development of more effective strategies concerning the use of metaphor in therapy is also needed so as to ensure that metaphor is able to facilitate optimum change for the client.

Lastly, further research and investigations are needed concerning the neuropsychological nature of metaphor. As yet, theorists have only been able to identify general neurological co-ordinates that can be connected to metaphor. These broad findings limit the extent to which more effective learning and training strategies can be developed, because the latter is developed through using the information that has been discovered by the former. In summary, being able to pin-point the neurological co-ordinates of metaphor more specifically, will enable theorists and therapists to develop strategies that will enhance the stimulation and utilisation of metaphor, not only within therapy, but also within any other type of learning or training situation.

Conclusion

Within this document has offered a more inclusive discussion of metaphor has been offered, although the journey itself has not yet been completed. It now serves as a diary that depicts the step-by-step road of metaphor that the author has travelled.

The diary has presented only a few of the pieces of the “Grand Discovery”-puzzle that have been searched for, assimilated, picked up and fitted to form part of an impression of the overall picture of the multi-faceted jewel of metaphor.

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