

The *Other* Song

Discovering your parallel self



Rajan Sankaran MD (Hom)

The *Other* Song

Discovering Your Parallel Self

Rajan Sankaran MD (Hom)


















A Note to the Reader

*R*ecent discoveries in homoeopathic practice have led to a completely new way of understanding the human being, concepts that can be applied universally. This book intends to introduce these concepts to the lay reader and all those interested in knowing about the human psyche.

It is not the purpose of this book to teach homoeopathy or therapy. Such teaching needs to be imparted systematically and in recognized institutions. It would be highly risky to practice any therapy without a proper, systematic and rigorous training. At the same time this book should not be used to superficially classify oneself or others.

To perceive what lies at the depth of each one's being is a process. Such a process needs to be done by someone well qualified, skilled and trained. It demands of both, the therapist and the one undergoing the process, a completely open mind, free from all prejudice and knowledge including what is given in this book.

...

	Prelude	01
	Origins	11
	The Source Of Stress	31
	The Two Songs	47
	The Levels	59
	A Map To The Inner World	91
	Three Postulates	173
	Our Coping Reactions	185
	Technique Of Reaching The Depth	213
	Doorway Through Doodles	267
	Metaphors	283
	Awareness: The Way To Healing	295
	The Other Song And Homoeopathy.....	311
	Case Studies	315
	An Introduction To The Enquiry Process	
	Case Study I	
	Case Study II	
	Case Study III	
	Conclusion	385
	Some Questions	393
	Further Reading	401

Thank You

While I am grateful to many friends and colleagues for help in the preparation of this book, special thanks are due to **Dr. Kanan Khatau Chikhal**, who has worked with me on the book right from the first draft, and to **Dr. Mary Gillies, Susan Cortes, Prof. Usha Subramanian** and **Dr. Roger Morrison** whose editorial inputs have been most valuable. Some parts of this book are borrowed from my earlier books, 'The Sensation in Homoeopathy' and 'Sensation Refined' which were very competently edited by **Dr. Rashmi Jaising** and **Dr. Antonia Desouza** respectively. My thanks are also due to my many friends and colleagues who read the initial drafts and offered their valuable feedback. These include **Dr. Linda Johnston, Cheryl Feng, Rachna Toshniwal, C.Y. Gopinath, Hema Rajshekhar, Prof. Abdul Sattar** and **Rajiv Mehrotra**. Thanks to **Dr. Divya Chhabra** for her constructive criticism which is much valued. Thanks to my two in-house ego-busters, my children **Soham** and **Sahaj**. And special thanks to **Dr. Meghna Shah** whose intention, efficiency, effort and encouragement has made so much of what I do possible and a joy.

Many thanks to all my patients. Their trust in me was a very big motivation for all my work. Heartfelt thanks to those who have so kindly consented to have their detailed case studies reported here.

Many thanks to **Anjali Menrai** and **Cheryl Feng** for the artwork and cover and to the excellent cooperation from Thomson Press particularly **Ms. Neha Patwardhan** and **Mr. Surendra Babu**.



Prelude

*What is it that makes each one of us who we are?
What is it that makes us feel, perceive, experience
and act in a manner unique to each one? Wherein lies
this uniqueness and its source? What is it that
generates stress in each of us?*

*Questions like these are not merely interesting and intriguing
but are also vital to an individual's
understanding of his persona. And "Know thyself"
is but the way to "Heal thyself".*

The Other Song

I went to Country X for a seminar. The process of going was interesting. I applied for a visa and was told I would have to go to Delhi for a private interview. I wrote to my hosts in Country X to ask if they could talk to their ministry to arrange that I be allowed to talk on the phone for the visa interview. They left a message with the ambassador, and then told me to speak to him on the phone. When I phoned him, however, the embassy said that he was away on holiday for one-and-a-half months. The vice-consul didn't do phone interviews. So I wrote an e-mail. There was no response for ten days. What to do now? They said they would arrange for me to speak to the vice-consul. "We don't promise. However, send your papers." So I sent them the papers, but there was no response for two weeks. Three months after initiation of the procedure there was still no result.

Now I was supposed to leave in a week for a big world trip of seminars. All my papers were held up. I made 30-35 phone calls. They told me the visa was ready. I sent somebody to pick up the papers at 9 a.m. They made him wait until 4 p.m. and then told him to come the next day. The next day the same thing happened. They said my papers were not ready. The papers were for a different Sankaran, who wanted to go on the same day. Then they asked for a bank paper, which would take a week to process. In the meantime, the ambassador was back, so I phoned him. I said, "Give me my passport back, with or without the visa." He said, "You are an honored guest, you must go!" So again I sent a man at 10 a.m., and he got the visa at 7.30 p.m. Throughout the day they

would say they were putting the visa in his hand, while he would say he was still waiting outside.

Why am I telling you this story? This is a typical stressful situation, and it provides a good opportunity to inquire into the nature of stress. If we can perceive what stress is in this given situation, maybe we can get an idea of what stress is in general. Surely, I was very stressed in this situation—but what was happening within me which I labeled as “**stress**”? What did I feel and experience throughout this process? I could observe that simultaneously there were different things going on within me. It was like there were different levels of experience within me.

I had a need for visa so that I could go to that country. I needed my passport back so that I could go to the other countries on the lecture tour. I needed the passport back within a particular time so that I could take the scheduled flight. I had to calculate what to do in case I did not get the visa. What changes I had to make on the itinerary. A practical mind was working out these facts. This was one level of my experience at that time.

On another—namely, an emotional level—I was angry and anxious. The anxiety led to physical symptoms like palpitations. I was very upset.

At another level, I was imagining what was happening. Why was it not working out? What could be the reason? Several theories came to my mind. But one

The Other Song

prominent thought was whether this was deliberate on the part of the embassy.
Was it a conspiracy?

I can now see that this kind of suspicion and perception is not limited to this particular situation and it is something that is familiar to me in other situations of my life, past and present.

But if you were to ask me to go deeper into myself and ask *what I was actually experiencing in the moment?* - not what feelings I had, or what imagination I had about the situation, but *what was I experiencing?, what was I feeling in the very core of my being?*, for the most part I (like most of you) am not aware, not conscious of it. However I let myself go into that experience and observed it and came in touch with a deeper level of experience. It was a sensation I could feel intensely within my whole being.

I could only describe it as a kind of gagging. The word alone is insufficient to describe my experience. It was a choking, a constriction that went up my chest into my throat. To fully express it, I needed to make sounds and gestures. If I went deeper into this sensation, I would see it as a part of an experience of being caught, trapped and overpowered.

This sensation (and the overall experience) actually had nothing to do with the ambassador, ministry, visas or conspiracies. It transcends the barriers of time

and space. It is an experience I have had many times in my life and that I will have in any future stressful situations. This experience has no name, no fact and no emotion to it. It intrinsically has to do with my unique, inexplicable experience of reality.

This experience is a part of a deeply embedded pattern within me. The deeper I perceive this pattern of experience in my life, the more I realize my state and the root of my stress. This is not only true for me, but it is true for you. Awareness of this pattern is the path to liberation from it.

We all desire to minimize our stress and suffering; we desire peace. We try to find the solution to the problem we see as the cause of stress. We may try to avoid situations that are stressful. We attempt to change our job, our partner or our location. We try and change ourselves. We read self-help books. We meditate. We go to religious services. We talk with people about our problems. We seek professional help. I am sure you are familiar with whatever you do to deal with your stress.

When we have an argument with someone, when we feel hurt in a relationship, when we are having difficulties in our work or when we face a business loss, we tend to see the problem as being outside of us, something which we need to solve. We analyze the issue and find logical explanations or reasons why such a situation has occurred and what we should do about it. We could say,

The Other Song

“The problem between my wife and me is that she simply does not understand me; I think we need to go to a counselor.” We tend to justify our emotions; for example we may say, “It is natural for me to be anxious when business is so bad” or, “who would not get angry if your friend does like that?” We classify situations, give people labels; sometimes we even give a name to our own state. We could say, “That man is a dictator” or, “I have an inferiority complex.”

None of these attempts to solve the issue has lasting effect. The reason is simple: We have not got to the root of the issue. The problem is not outside, but it is in our experience of it. When we communicate with others, we reason or we argue but we do not see that we are not getting through. We are saying something, but it is not what we say that is important. What is important is where it is coming from. And that is from a deep level within us which we are not conscious of. And till that level is touched by us, within us, our communication and dealings with the outside world will remain problematic, superficial and ineffective in the deeper context of our inner peace.

Let us use an everyday example to illustrate this idea. You come home from work and see that your parking space has been taken by someone else, a neighbor perhaps? Your emotions are excited. This is not the first time he has done this. You have told him before politely, but he has done this too often. What happens? At one level you know what needs to be done and this level is matter of fact. There is no stress here, only a calculation. But at another level

there is anger, "How dare he? What does he think of himself?" This level is stressful, your nerves are excited, and your mind is working overtime. When you look into this experience, you will see that this stress does not come from the situation, but from your perception of it i.e. your innermost experience of that anger, your feelings of being victimized, trapped, caught, helpless against a stronger opponent in your struggle to survive. Or your experience of apprehension that the parking space will be lost to you. Or your experience of fear to face the rudeness of the neighbor when you confront him with what he is doing, your desire to avoid the rudeness since you are very sensitive.

Whatever be your experience, you realize that this experience is not limited to this situation but transcends this and applies to you as a whole and for most of your life. That this experience is who you are. That is the stress for you; it is the constant source of stress.

At some point we do realize that stress is not from the outside of us, but from the way we perceive and react to reality. And this is unique to each one of us. In fact, it is the way each one perceives and reacts to reality which makes him unique, gives him his individuality. Thus our stress is inseparable from our individuality.

Most of us realize that, ultimately, to minimize stress, it doesn't help to change our outside circumstances, but that we need to perceive where the

The Other Song

stress is coming from. Psychologists, therapists and others do a lot of work on this. We are familiar with the ideas that stress comes from incidents like your father beating you when you were twelve, from constantly arguing with your wife, from feeling like you don't have enough money and so on. But what I discovered is that while these may be the situations in which you feel stressed, your experience of stress arises from something much deeper and that experience is unique to you. What is more profound is that this unique experience is also expressed in areas of your life that are not considered stressful; it actually underlies your entire experience of life.

In my work as a physician and a homoeopath, I definitely need to know as much as I can about the inner processes of each individual who comes to me for treatment. This has certainly been a strong motivation for my work, but at least equally has been the desire to discover what lies at the core of my own self.

In my practice I repeatedly see people go deeper into the experience of their stress, their disease, their joys, their grief, and each time, a characteristic pattern, unique to each person, is revealed. Such a pattern exists in me, in you, in everyone. If you increase your awareness of this pattern, you will experience less stress and more peace.

You can experience the truth of these ideas through a simple process of enquiry. Not a process where you analyze or classify, but a process in which you go

deeper within and observe your experience in the moment. The depth and totality of this experience is the truth.

We go deeper by asking the *what* of something and not the *why* of something. When we ask ourselves, *why* something is this way or that, we come up with reasons that may seem like the truth, but these reasons can always be debated on whether they are true or not. On the other hand, when we ask, “what is?” deeper and deeper, we uncover the true inner experience where there is no room for interpreting, theorizing or analyzing. It is a process of pure observation of what is deeper.

We need to realize that part of the essence of the concepts in this work lies in the notion that our behavior and our feelings stem from something much deeper in our beings. They are rooted in a very basic, inexplicable experience unique to each one of us. This experience is not emotional or intellectual; it is a sensation felt in the body and mind simultaneously, one that is constant, one that colors our whole experience of life. This sensation is our constant companion, the other song that keeps singing within us. A song that resonates with something in nature, be it an animal, plant or a mineral.

The awareness referred to here is not an intellectual understanding or an observation of a behavior or thought pattern in ourselves; nor is it a flash of realization, or an interpretation by someone else.

The Other Song

It is a process. It is a process of going within the self without the mind, of going into the depth of one's experience over and over again. It is a process that can begin now and extend over several months or years. It is a gradual awakening to one's inner world. It is a silent, nonverbal, nonintellectual process, where one can hear what the other song is that is playing within and become aware of how it has shaped everything in his life.

The ideas in the book have had a considerable impact on the homoeopathic practice. They are not theories, they are observations from daily practice and life confirmed by colleagues all over the world. *All case examples written in the book are ones that have been successfully treated with Homoeopathy and helped by the interview process.* However the concepts are universal and, once understood, they can be applied in any field of human involvement.



Origins

*B*y way of a background to the book and to trace for you the path I have travelled, let me briefly explain Homoeopathy and the development of my ideas.

In 1790, a German physician Dr. Samuel Hahnemann made a very significant discovery. At that time cinchona bark (from which quinine is derived) was very well known and used for its curative effects on malaria. Eager to discover what gave the bark its curative power, Hahnemann tested this substance on himself whilst he was in a healthy state. He saw that it produced within him symptoms similar to those of malaria i.e. chill, fever and sweat. This led him to the clue

The Other Song

that drugs can produce certain symptoms and signs in the healthy individual and can cure someone with the same symptoms. This was the beginning of Homoeopathy which is based on the principle: "Like cures like".



After this, Hahnemann started testing several drugs on himself and some volunteers to ascertain what effects they could produce on healthy people so that he could use these drugs when he found similar symptoms in sick people. He started recording accurately the elicited signs and symptoms of each drug tested on healthy volunteers, in a book called the Homoeopathic Materia Medica.

What Hahnemann also discovered is, that disease is not localized but affects the whole being. Therefore when a person is sick, it is not merely a part but the whole of him that is sick. Likewise, a drug affects the whole being including the mind. The homoeopath thus treats a person keeping these factors in mind.

During the consultation a Homoeopath records all the symptoms as well as the patient's state of mind. This is then matched with the symptoms of the various remedies in the Materia Medica and then one single remedy which is the closest match is given to the patient.



The Source Of Stress

*A*ll of us seek peace in the form of harmony, contentment, happiness, joy, health, serenity, balance. Peace denotes the absence of conflict, of the turmoil and stress that conflict brings. It is a state where we cease to be at war with ourselves or with the world.

Most of us know this state because we do experience it now and then in our lives. Most of the time, however, we do not. Although we know that fulfillment lies in sustaining this state of harmony, conflict all too often and too readily recurs and peace is lost. The resultant stress, which is an inherent part of our life, affects our health, our relationships and our work space. In short it affects the way we feel and act.

The Other Song

In our attempt to reduce stress levels, we indulge in various strategies that come naturally to us. The most common one is to try and change the external situation out of the belief that the cause of our stress lies there. For example, if our stress is about money, we try to earn more and generate new avenues of income.

When stress arises in relationships, we try to manipulate the other person or end the relationship itself. We hope to find in someone else a stress-free relationship. When stress takes its toll on our health, we adopt different techniques and therapeutic modalities to deal with it.

Another path we tend to adopt is to avoid the cause of stress altogether. If that does not help, we divert our mind from the cause of stress. Sometimes we try to escape from the scene and in the worst-case scenario escape life itself.

All these measures relieve us by releasing the stress. However, these measures work temporarily and only partially, if at all. The main reason why they are ineffective is because they aim at external reality which we attempt to avoid, escape or rearrange. This rearranging of external circumstances is like attempting to straighten your shadow while you yourself remain bent!

Stress does not arise from external circumstances, but from the individual perception of these circumstances. The truth is that the external reality is not the 'cause' of most of the stresses and conflicts that occur in our lives.



The Two Songs

What it is to be a Human?

“Man is the only animal that blushes. Or needs to.”

Mark Twain, *Following the Equator* (1897)

The human is a social being. His existence is dependent on his being a part of a social group. This is common to many animals. What is distinctively human is that, though belonging to a group, each human is an individual, makes individual choices, harbours individual ideas, can think independently

The Other Song

and has his own ego. This ego is a part of man's survival instinct; in fact it has been responsible for his development and progress. If we all thought in the same way we could not progress. It is this ego that also contributes to our ability to convert disaster into opportunity and suffering into a catalyst for change. As long as the right balance between the group identity and the individual identity is maintained, as long as the ego is an instrument of creativity and progress, even of spiritual growth, then the human is healthy. This is the human song. In health this is the only song that should be playing; the human is wholly human.

It is interesting to see how all of us as humans have similar qualities and features, similar fears and aspirations, similar thoughts and feelings, and yet there are so many individual variations. A very important component of this human variation is that each one of us possesses an aspect which renders us unique. It is this aspect, however minor, that is not human-specific which characterizes each one of us.

One can also express this by saying that different qualities exist in different proportions in different individuals. For example, one person may have more aggressiveness; another may prefer the colour black, another may have a very strong sweet tooth, etc. These individual variations are not isolated, random phenomena. When we collate all these 'out-of-proportion' features in the perception and reactions of a given individual, we see a clear pattern. That pattern is a reflection of another phenomenon, of an entity which seems to



The Levels

Once I was at the breakfast table with my 4-year-old son and my wife. All three of us were relishing watermelon, and I said, “Wonderful! It is very tasty, juicy, and nice to eat.” My wife nodded and said, “It is good for health; it has lots of essential vitamins and minerals.” My son, on the other hand, pointing to some parts of the fruit, said, “Look daddy. This is my castle; this is a frog, and this one a tortoise.”

It struck me that each one of us was experiencing the watermelon at a different level. I was experiencing it emotionally, with feelings of like and dislike. My wife was experiencing it intellectually, in terms of the facts of it, its advantages

The Other Song

and disadvantages and calculations. And my son was experiencing it through his imaginations. One can see that there are many levels of experience. With some research I could identify seven levels of experience. We often deal with different situations in our life through different levels. For example, when we go to the bank and make a transaction we are at an intellectual level. When we are watching a sentimental film we are usually at an emotional level of experience. When we watch a science fiction or a historical movie we are often at an imagination level of experience. However we find that for the most part we are usually stuck in one given level of experience during a certain period of our life.

The Levels	
Level 1	Name
Level 2	Fact
Level 3	Feeling
Level 4	Delusion
Level 5	Sensation
Level 6	Energy
Level 7	The Seventh

Before going further into these levels of experience, an understanding of the general concept may be helpful.

Concept of the Levels

Recall the time we first learned to draw as children. We began by drawing lines, and then slowly came triangles, squares, circles. Gradually we were taught to



The Technique Of Reaching The Depth

*The non-human song within each of us is
the cause of our stress, our turmoil.*

To find out what it is, to see it, is the first and most important step to coming out of it. This is not easy, for often (especially in adults) it is deeply hidden, covered up by our normal civilized behaviour which pushes this inner story deep within.

The Other Song

If one wants to discover what the nonhuman song within us is, the song whose voice is speaking through us, singing its own melody; if we want to see that hidden force, that energy that colours our perception—the way we think, we act and react—one must go through a process of inquiry .

It is better that this inquiry be guided by another, one who is qualified and skilled. *Though I shall describe the technique here, I do so with the caution that this is not to be done lightly or casually. Done in a flippant way by someone without the training, it can have an adverse effect. However, done in a professional manner, it can open inner doors of perception and be a significant step forward in the healing process.*

The guide must be one who is empty of prejudice and effort. He must let the seeker lead from the start of the process. Both need to be open to the moment, empty of desire and free to flow with whatever comes up.

I have been using this technique to go along with my patients to their innermost experience, (the Sensation, the Source, the Other Song). I then used this to find the appropriate homoeopathic remedy. However many patients remarked at the end of the interview that the process itself had been revealing and had a healing effect. I therefore feel that it can be used even outside of homoeopathic clinics.



Doorway Through Doodles

*D*oodle: “A drawing or abstract, irrational, illogical and unconnected to the external reality, produced aimlessly or absentmindedly while doing something.”

Being spontaneous, without a plan, without the mind or intention, it must come from a very deep level—namely, the sensation.

Many of us at some point in our life have got bored during a lecture and found ourselves scribbling in the corner of the page we were supposed to take running

The Other Song

notes on or, during a telephone conversation, drawn some form or repetitive shapes on a sheet next to us.

I noticed that when I got tired or sleepy during a conversation I too would automatically (i.e. involuntarily) start drawing repetitive shapes and patterns. After years of doing this one realizes that inevitably there are these 2-3 patterns that keep repeating themselves spontaneously. Very naturally one tends to wonder where these come from and what they mean. I was certain that these were “individual”, varying from person to person, and not logical since they were obviously unconnected with external reality. Yet if “I” did them repeatedly they came from “me,” from deep within my own self.

This thought led me to my research on this form of expression of our inner reality. I began my quest by reading already existent research on it.

A doodle, as described by the charity National Doodle Day, is “a graphical expression of an unconscious association.”¹

Psychologists across the globe have conducted a lot of research into the interpretation of doodles that is comparable to the interpretation of dreams during the course of treatment. Interpreters of doodles not only look at the

¹. What Are Doodles? ed. The Neurofibromatosis Association, 2 September 2007 <http://www.epilepsy.org.uk>.

drawing itself but also consider the line pressure with which they are drawn. For example, light lines indicate sensitivity, or a tentative nature—the artist worries about making errors. Medium-weight lines suggest a balanced, confident personality. Heavy marks can indicate resolve, strength, and energy. Aggression produces overly heavy lines, and the paper may be impressed or torn within them.

Interpretation of Doodles

Just as specific dreams are interpreted in specific ways, doodles too have been the subject of interpretation. For example:

1. Circles indicate a self-protectiveness, as well as a pliant nature.
2. Ovals show the exacting nature of a person who demands high performance from himself and others.
3. Irregular, shaded dots indicate that the person is a deep-thinking type who can become restless easily.
4. A separate square or a series of squares represent a concrete, hard working, and practical person.
5. Squares with crisscrossing lines inside signify an ability to cope with the complexities of life and handle them effectively.
6. Three-dimensional forms are symbolic of a probing, intellectual, logical mind.

The Other Song

7. Ladders and steps display a desire to move up in the world. The ladder, especially, shows tremendous ambition.
8. Check marks indicate that the person concentrates on the business at hand and may distrust others. May also correct others and/or self.
9. Triangles signal a strong and well-developed mind. An inverted triangle represents introversion and a need to probe for information.
10. Jagged lines often spell out a mood of resentment or hostility and a critical nature.
11. Curlicues with loops at the top indicate an imaginative, good-natured disposition. Curlicues with loops at the bottom indicate a protective, worrying disposition.
12. Spider webs indicate that the person is constantly seeking to widen his horizons and improve himself—usually with much more complication than is necessary.

A New Look at Doodles

After having read the available information, many questions persisted in my mind as to how a speculation or interpretation could be made about an individual's subconscious mind! Because of the paucity of answers, I decided to explore for myself—experience and experiment with *shapes*.

As I understood it, a doodle is spontaneous, unconscious, unplanned, without mind or method. It is also without an intention, a theme or a message. Since it is irrational and unconnected with external reality, it is non-human in its expression. Moreover doodles, individualized as they are, stemmed from a deeper reality. And yet here I had read so many interpretations of something that only an individual who drew it could himself describe.

For me there are two approaches possible –one is the understanding of someone through the “mind”, where we are looking at someone else’s subjective pattern through the prism of our intellectual belief system i.e. our own subjective pattern. This makes our interpretations nothing but guess-work, which would mean that my interpretations and analysis of another’s reality could be completely different from somebody else’s analysis of that same reality.

The other approach is to know directly through experience, by-passing the minds of both seeker and guide. If a “seeker” is keen enough to know “his reality”, he is the only one who can help himself with the assistance of a “guide”. Such an attempt would eliminate the scope for interpretations and brilliant speculations. He would be in the freedom of the moment to express “the experience of his reality” which is the only truth for him. Knowing through the mind is vastly different than knowing through experience. The experience is the truth; the mental knowing is at best a clever guess work or a projection on the current situation of what was seen elsewhere.

The Other Song

It is therefore for the maker of the pattern to experience it and express this experience in words, gestures, images, sensations etc. This is the truth for him and this is what we need to discover by going with the seeker into the experience.

With this observation providing a foundation for further analysis, I was keen to experiment with these shapes.

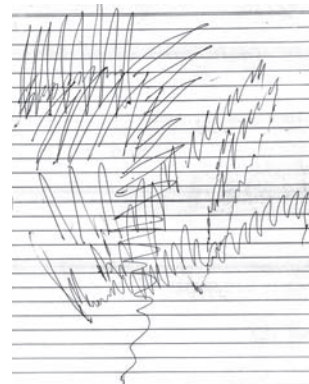
I began this process with a group of volunteers where each was asked to make a shape, what ever resonated within. I asked the volunteers to each draw a shape—preferably what they scribbled when they were idle—that was not a drawing that they had learnt or were taught (like a flower, scenery, or a portrait), i.e., nothing with a universal, unambiguous meaning. It was important that they draw it without a thought or a plan. It needed to be abstract. If he/she is used to doodling something repeatedly in his everyday life, he should make that shape. If he/she is not used to doodling then he should just draw any shape that comes spontaneously without using his conscious mind. He/she can draw more than one shape if the desire to draw them comes naturally. If he has drawn more than one shape then he has to choose that shape which has the maximum impact on him, which draws his attention the most.

Then one needed to focus on the doodle, just look at it and experience the effect it produced, and describe it. It was important to explain to them that they needed to describe their experience of drawing and focusing on their doodle. They did not have to describe the doodle or talk about it, interpret it or explain its meaning.

They had to observe and narrate the experience while focusing on the doodle. This experience could be both a physical sensation and a mind experience. They had to talk about what was happening within them and not about the doodle. They needed to let the flow come from within spontaneously and describe the whole phenomenon of this experience, of looking at their “inner art”.

The 1st doodle

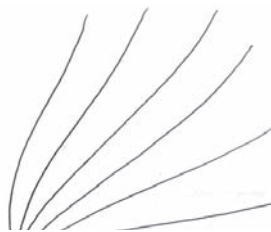
The first volunteer described his experience as a feeling of uncertainty and confusion felt in the region of the heart; especially a spot in the 4th or 5th rib space close to the sternum. Simultaneously there is a loose and lame feeling in both the upper limbs extending all the way to the hands. Inner trembling felt in the forearms. Heaviness on the right side of the abdomen. Rest of the body seems relaxed. The central wavy line in the pattern seems to connect all the chaos and take it back to its source.



The 2nd doodle



1



2



3

The Other Song

The second volunteer described her experience:

1st image: “While drawing I drew from the biggest triangle downwards, but on looking I experience it from the dots upwards. It is like a beginning and you go higher and higher each time, with a feeling of expansion, which is a good feeling. It’s like a kite flying, as it goes higher and higher up in the sky. With a sensation of ‘lightness’ and ‘freedom.’ Though this is the first time I drew such a picture, yet it had the strongest impact on me.”

2nd image: “There is a beginning which starts at one point and then spreads/ travels in different directions, still staying connected to its beginning.”

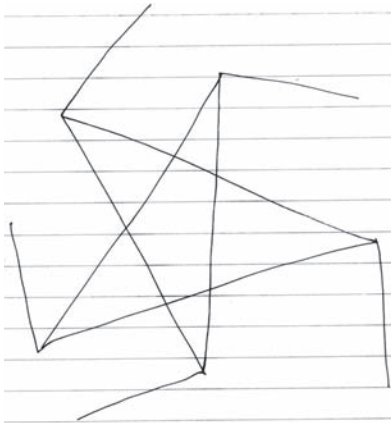
3rd image: “This picture I draw often which means a group of birds flying together. Many times it is also a part of a larger picture with a sea, mountains, shore, small hut on the shore, and some palm trees.

The leaves are usually 3-4 together which means growing from a common point and each one still remaining connected to the origin.”

The 3rd doodle

The third volunteer described her experience:

“First thing I experienced was I started breathing heavily. The form was giving me some kind of discomfort. Each line moving on and trying to find its way out. From all the points it tries to come out. Something is churning inside



which is very very deep and giving me too much pain. I am trying every means to come out of it but none of the outlets is enough to get me out of that pain completely. The space within is not enough to get me out of the pain which I am experiencing inside and I keep moving in this zigzag pattern. A life unable to free myself from this pain.”

Each individual made his own peculiar shape and on looking at it experienced sensations, emotions, and imaginations that were intense, deep, and very familiar to the realm of that person. Interestingly, this experience may be totally unconnected with the drawing.

What we also tried as a variant was to ask the rest of the volunteers to view somebody else’s doodles and see what experience emerged. In this case, it sometimes had no effect and sometimes excited the sensation of the observer i.e. it triggered the innate sensitivity. Nevertheless, it was found conclusively that the individual’s own doodle produced in him the maximum effect.

There was another interesting observation that I made – those volunteers unused to doodling in their everyday lives experienced even more intensely the effects of focusing on their doodles than did those accustomed to it.

The 4th doodle

The fourth volunteer described her experience:

“When I drew the 1st picture I was blank but not satisfied with it. I wanted to draw something else—this not proper; then I drew the second, but was not fully satisfied; the third, fourth, and finally I drew the last picture, and I felt “Yes, I wanted to draw it like this.”



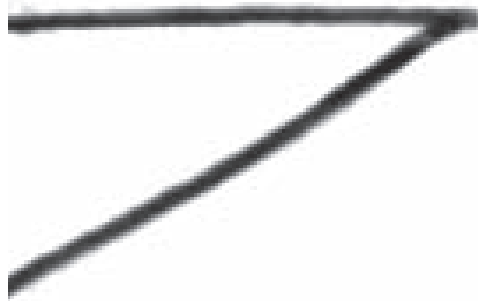
“When I looked at the last picture I felt some pain in my chest on both sides of the upper lobe. I diverted my mind to confirm this. But then I saw the picture,



and the same thing came up. I tried this two or three times to confirm what was going on within. I feel myself in the centre of this circle of circles, with lots of circles and curves around me which are continuous. It's not breaking at any point. I am enclosed in these circles and they are holding me.”

The 5th doodle

This doodle is an example from a patient whose other song required giving him the remedy made from the lava of a volcano.



“It gives the impression of motion, and ‘moving ahead.’ Reminds me of a ‘sharp,’ ‘sleek’ shape.

The body actually feels ‘light’ while seeing the image. A sort of ‘in-the-clouds’ feeling.

I am reminded of the ‘free-fall’ dreams that I used to have. Also I feel that I am riding in some open vehicle at a good speed. The fresh air is stinging my face and eyes, but it is a very nice feeling.

The image also reminds me of a very familiar feeling ‘I could have done better’, and in that sense feels incomplete. I am reminded of the Concorde and a very funny feeling of being in the clouds/seeing this image on a background of clouds. The overall feeling is quite ‘nice’, ‘light’ and just as if I am putting down the burden.”

Just as we confirmed in his case the voice of the other song that very clearly emerged through the doodling process, we repeated it with other patients.

The Other Song

The results were amazingly accurate as to how quickly and yet directly each of them went to their inner turmoil. Irrespective of the situations in life that would affect each of us, this process of doodling highlights that one experience encompassing our sensations, imaginations, and emotions and that pervades our ever changing life and its circumstances.

We clearly saw how the doodle differed in each person and how this piece of individual artwork so beautifully and spontaneously reflected the deep turmoil within the human consciousness. This turmoil was clearly the replica of the notes of the other song. In order to verify our observations and conclusions, we took our experiment to the next level where we asked patients who had improved both physically and emotionally with homoeopathic medication to doodle for us.

A doodle happens best when the mind shuts off, and it is precisely at this point that “sensations” come to the surface (just like what happens in our case taking at deeper levels). I did not attempt to understand, interpret, or analyze the doodle.

In fact, I did not even need to look at the doodle. All I did was to listen to and observe the patient’s experience. When I hear sensation words or see hand gestures I pick that up and then take it further. Very often this confirms the findings of the case-taking process.

The next inevitable question was “What happens when two people draw the same doodle?” As we kept verifying our experiment with newer volunteers and more patients who had shown considerable improvement, we came across two patients who drew a three dimensional cuboid:



Experience of the first patient who drew a three-dimensional cuboid:	Experience of the second patient who drew a similar three-dimensional cuboid:
<p>“It’s like I am challenging myself to go along with this concreteness, and definite structure, this set pattern and systematic method. On the opposite side of the spectrum it feels like a loose path, one that is not definite.”</p>	<p>“I feel boxed in, closed in, stuck and trapped. It’s almost as if I have been shut in this dark place with the lids shut on all four sides. This experience makes me feel completely crushed as if something is pressing on you.”</p>
<p>The first patient’s other song belonged to the mineral kingdom, because she speaks of concreteness and lacking a definitive structure.</p>	<p>The second patient’s other song belongs to the animal kingdom, because she feels victimized by being trapped in and completely crushed.</p>

The Other Song

Thus we concluded that just by looking at the doodle, it is very difficult to guess the sensation and experience or state of progress of the one who made it. What is reliable is the experience of the doodler as reflected in his description of it—his truth.

Our experiments with these pieces of “true artwork of inner reality” are still on. They help us invariably to get to the core sensation straight away as well as being a confirmation of the experience that we have gathered during the case taking.

Thus a doodle is one of the most spontaneous, natural and everyday expressions of the “Sensation”. It can be a very powerful tool in our process of discovery of the Sensation, making it yet another way of helping people towards awareness.

You can use the following exercise to get in touch with your sensation.

Please draw something on a paper:

1. It should not be an object, person, scenery, etc.
2. It should be abstract.
3. It should be a shape.
4. If you are used to doodling something repeatedly in your everyday life, make that shape.

5. If you are not used to doodling then just draw any shape that comes spontaneously.
6. You can also draw more than one shape if it comes naturally.

Now go on... Do it...

If you have drawn more than one shape, please choose one that has the maximum impact on you.

1. Focus on the shape, just look at it.
2. Do not interpret it, or think about it or try to understand it or try to explain it.
3. On simply looking at it you are likely to experience something within you.
4. Observe the experience while focusing on the doodle.
5. This experience can be either a physical sensation or a mind experience.
6. Write about what's happening within you and not about the doodle.
7. Is this something familiar to you.



Awareness: The Way To Healing

*“Why shouldn’t truth be stranger than fiction? Fiction,
after all, has to make sense.”*

Mark Twain

I remember a book that I was reading to my son, where there was a description of what was called a “gump”¹. From what I understood, it is a raised portion on a hillock that has a secret door as an opening and when you open that door you enter into a world completely different from the one you see outside.

¹ Eva Ibbotson, *The Secret of Platform 13* (New York: Dutton Children’s Books, 1998) 3-4.

The Other Song

This is the story of every individual; the internal story is so different from the external one. Although external reality continues, it is as if the person is impervious to its changes and dwells more in his own inner world where co-exist his human song in its natural place and the other song which belongs elsewhere and creates discord within him.

In childhood, this language can be heard directly; its energy is clearly visible. There is neither any need nor any attempt to disguise it. As we grow older, however, it is not possible to survive in the human world if we are to live and talk the language of a non-human source. Hence we begin the process of concealing or suppressing this voice in order to sound more human.

This energy then gets hidden. And the more the energy of this source is suppressed, the more it will express itself at more superficial levels. It will first be expressed through dreams (delusion: Level 4), then through emotional disturbance (Level 3). Later it will find expression as physical symptoms (Level 2) and finally as pathology (Level 1). At each and every ascending level this "other energy" will speak the same language (that of the source), but at ever more socially acceptable levels.

The lower and more superficial the manifestation of a person's illness, the more social acceptance and understanding he will receive for it. Take the example of a person whose other song is characterized by "bursting" sensation. If that



The Other Song And Homoeopathy

*T*hough the concept is simple, it does require great skill in going with the other person into his experience and being able to identify the other song. Like all skills, it needs a firm foundation, guidance and a lot of practice. It requires a lot of honing before one can become adept at it.

So, how does it help one to just know that there is any other song and that one must try to identify it? The idea of writing this book is to introduce the general public to these concepts. And once they are understood, there will be many applications of it.

The Other Song

One area where it is being used is in homoeopathic practice. The identification of the other song in the patient has helped Homoeopathic practice immensely. As I have mentioned in the chapter "Origins", homoeopathic remedies are derived from the 3 kingdoms: animal, plant and mineral. So far, homoeopaths would find the remedy for the patient by matching his symptoms to the symptoms of various remedies. Now, with the discovery of the concept of the other song, a far more direct match is possible. By going deeper than the symptoms and the mind state, one can hear directly the song of the other entity within.

This has led to far greater accuracy and predictability in selecting the remedy than before. The ideas and techniques are now being taught and used by an increasing number of homoeopaths around the world.

The advantage of giving a homoeopathic remedy (which is made from the source in nature where the other song originates) has many distinct advantages. One is that it acts subtly. Secondly, it can be repeated when needed and in the right strength or potency (according to the level of experience of the patient). Thirdly, it is not mandatory for the patient to reach a level of awareness in the interview; the remedy produces this awareness unconsciously. Also homoeopathy has already a huge data base of symptoms recorded for each remedy which can confirm or help the choice of the remedy. This makes it possible to use homoeopathy in small children, in mental illnesses, and any situation where the patient is not capable of going through the awareness process with the practitioner.

Thus homoeopathy is a very potent tool, and can help people with physical symptoms and pathological conditions along with helping them generally and in their state of mind. It treats the person as a whole and sees all these as expressions of the underlying other song.

The case histories that follow are from homoeopathic practice and were all benefited by the suitable homoeopathic remedy (along with the awareness they got in the case taking process).

I must warn the reader that it would be very risky to try and prescribe homoeopathic remedies to oneself or to anybody by merely reading this or other books of this genre without a full and complete education in the fundamentals of homoeopathy and a proper guided training in practice. Such an education takes several years of dedicated and systematic learning which is offered in accredited colleges of homoeopathy, followed by clinical training by experienced practitioners. Knowledge of the concept of the other song enhances and complements such a formal study, but is not a replacement for it.

We ask her to define “punch” because we want to know what the word means to her. In itself it does not hold. The punch is not like a hit, an injury. But it leads to many other things, and it always has something to do with ‘me versus them’. That is the quality of the animal song. The sensation in itself does not hold. That punch is part of several different things that make up the animal. The other features that come up in the sensation are: suddenness and violence, comes at any time, it is violent, it punches, ‘blasting’, all expressions of violence.

P : ‘Like a punch’ means I am quietly sleeping at three in the morning and it suddenly comes and starts itching violently. I don’t wake anyone up. I have to cool myself down. I used wrong lipstick and my whole face exploded. It is so strong. I am under so many dietary restrictions.

Restriction is important. It is the opposite of the word ‘get out’, which she used with a lot of energy. This, we will find out later, represents the depth and degree of her desperation. This is the type of situation she perceives. One in which she is restricted and she must get out.

Victim/aggressor is the deepest sensation, underlying and giving rise to all the other expressions of violence : punching, blasting, exploding, etc. She perceives and reacts to her father-in-law as an aggressor. That is her experience of reality. To what degree, with what intensity does she experience the sensation of victim/aggressor? To the degree of feeling very restricted and wanting to get out urgently. She is the claustrophobic type in her coping mechanism.

The Other Song

R : When you blast your husband, what do you do?

P : I blast him loudly, otherwise what is the use? I am vehement. Have been put here in a restricted atmosphere; it is slavish: I hate myself. When the maid or doctor is not around, I am there filling each and every role. I am not giving myself the choice. I am serving.

Subservient to the boss; like the workers toiling for the Queen bee.

As a child she was considered very, very active, running around, very dominating. Loves colorful flowers with aroma. "I don't like flowers without smell. I love the smell of roses, jasmine."

She is writing the script of a movie. She overheard her husband once, after watching a movie, discussing with his friends how men should go to Goa to ogle at women on the beach. She felt that these men should have done this in their twenties when single, not now when they have wives and children. So her script would have wives giving tit for tat to men. In her movie the wives would go to Goa and have one night stands with anyone, anywhere, to take revenge on their husbands.

The themes that come up here: sexuality, infidelity and lack of morals, jealousy and revenge. "What you do to me, I will do double to you." Even here there is a kind of competition. "Anything you can do, I can do better."

She says: "I can talk of revenge but not do it," but adds that if her husband ever had an affair, she would shoot the girl first and then him.

within her, whose song she lives and whose melody colors every aspect of her life. And expresses finally in her body as urticaria.

Post script

She was given a homoeopathic ultra dilution (potency) of the bee (*Apis mellifica*). With this she had a significant reduction of her urticaria. Her attitude towards her life changed. She felt more at peace and grateful for everything. Her attitude towards her father-in-law became much more accepting and even caring.

The Other Song

With a childish look on her face, she describes that “lonely” for her is like having nothing in this world. “What will I do without him? How will I feed myself? How will I feed my son? Financially, how will I support myself? I will be without support. Who will help me? Who will stand with me? I want someone to lean on.”

She is speaking the language of a very small child who cannot even feed itself. This is a very small child who cannot be by herself, is afraid to be alone, who still needs someone to care for and look after her, who needs love. It is the stage where the child still depends on the parents for love and food. At this stage, the parents decide what to feed the child, what to give her, where to send her. She cannot decide for herself, but her own individual identity is developing and she wants to exert it.

R : You said in the beginning, “I have changed as a person.” What did you mean?

P : Earlier I was working and confident; I was doing something. I was independent. Now it has changed. I have to ask for everything. To go to my aunt’s place, I have to ask. In childhood, I had plenty of conflicts with my parents. My father used to abuse and beat my mother. She used to be right, but he wouldn’t listen to her. My mother, she never did anything for herself. Everything was for us. She was nothing.

We see the same words and feelings being applied to her mother as were true for her. The mother is no one but her. Once you reach the core of the case in every situation, every example will tell the same story.

The Other Song

P : (Clasps hands very tightly that it is as if she is squeezing something between them.) I just think of death. That is it, this is the last. There is a block, there is no space, and I am going to die. Or it is going to lead to something like a heart attack? Total . . . absolutely blocked . . .darkness.

R : What comes to your mind? What is the picture like? When you say, “no space, darkness and suffocation”, what picture comes to your mind? This way you can describe to us how and what it feels like. I cannot experience what you are saying. So I need an example from you as to how it feels.

We are now asking her to give an image or a delusion.

P : It is as if you were in a room (with the tips of both forefingers she draws a circle in the air) and there is no place to breathe and there is not even a little bit of air coming in. Suffocation because of that. As if you are locked in a room and there is no air coming from anywhere.

R : Describe this room and describe the block.

P : It is always associated with darkness. It is a small dark room (as if compressing something between her hands) with no sunlight, not even little bit of space to breathe; as if completely sealed. It is a slow death; you are not going to be able to breathe. (Crouches with her hands clasped in front of her.)

The Other Song

of both palms.) As if tied with something. (Winding something with her hands.)

The sensation is that of being tied up tightly, tied up so as to tauten, and the opposite is loosen, to unwind.

P : There is suffocation and scars. When you hold the wrist and it is very tight (encircles one wrist tightly with the other hand), and then you loosen the grip; that is what I feel all over my body. I realize that every part of my body is very, very, very taut.

R : This taut, tight feeling: in which situation do you experience it otherwise?

I do not ask this question anymore. It is a leading question, and when you lead the person it becomes possible to find and seemingly confirm even an incorrect sensation in his or her life and so be misled. For example, right in the beginning she used the word 'blocked'. If instead of maintaining a wide, open focus at that early stage, we had focused on 'blocked' and asked her: "Tell me. In which situation do you feel blocked?" it is very likely that she would have been able to give us an example of such a situation. And then we might have followed that whole story without ever reaching the true sensation (tied up). I prefer now to simply stay with the sensation until the person spontaneously leads me to another area in his life, to another situation. Or then to ask about the dreams or a stress situation and see if the same sensation is repeated there.

R : What dreams do you get?

P : If I have had a very hectic day, the same thing plays in my mind; it goes on and on and on. (Makes repeated circles with her forefingers.) I have a performance and so many things have happened that night, and the dream is like a replay of what has happened. (Again makes circles.) And if there is smoke in the room in my dreams, I feel the smoke is there everywhere. (As if something is encircling her.) Sometimes I am running, but my feet fail and I just can't run after a while. Sometimes it is related to aircraft; as if I am witnessing a disaster, or an air crash, or a mid-air crash. As a kid, I was scared on seeing aircraft; I would feel, "My God! This huge thing! What if it crashes? People will die, and I shouldn't be one." The first time I sat in a plane, I was scared and tense for a while, but after some time I relaxed a little. Then, later, sometimes scared of flying and sometimes not. This would be the worst death.

Note that in the dreams, too, she uses the same gestures. Also, from the dream of running she takes us to her childhood fear of air crashes. She describes the fear as an imagination of the airplane crashing. In this image we see the same sensation of being tied up in a sudden way. Of being in midair and dying; that's it! You have no warning, and you just die.

R : What is the feeling about no warning and dying?

P : You just fall down and die and there are pieces of you falling everywhere. (Brings her hands close together and then takes her arms far apart forcefully,

The Other Song

R : Describe this choking.

P : In the same way as I described before, but not so bad. It is for a split second.
Choking. (As if cowering with fists clenched in front of her.) Taut, the same kind of feeling.

R : What's the feeling like?

P : Helplessness. (Takes hands apart.)

R : What are you showing with your hands?

P : Pieces that my body is going to be ripped into and thrown in different directions. (Takes hands very far apart.) Helplessness that I can't do anything about it; I can't run away, can't save myself.

R : Why can't you run away?

P : There is no time. In other circumstances, I can save myself, but not here. Because it's an explosion and I am dying in midair. (Takes hands far apart forcefully.) No time.

R : What is the feeling of no time?

P : It is just happening. There is going to be absolutely no time for me to get up, to save myself. Split second.

With the air crash, too, it is something that is sudden, something that happens in a split second, where she is scared and helpless and feels choked and taut. The

R : What things make you tensed, upset?

P : Irritation with small things. Telling my daughter to get ready in time for school.
Rush, rush, rush.

She has used the word 'rush' before, with regard to the asthma and the dream.

R : What is the feeling?

P : Irritation. Time-bound.

Here you see the sensation of bound or tied coming up once again.

R : What do you mean by time-bound?

P : As if I am bound by time (again the gesture as if winding something with a rope), and I am taxing myself by looking at the watch. I still keep doing it.

CASE ANALYSIS AND EXPLANATION

Levels:

Level 1: NAME

- Asthma: that is the diagnosis

Level 4 (Delusion) is just above Level 5 (Sensation). Therefore, I ask what the person feels and experiences within his delusion, what is their unique inner sensation. It is as if they give you the external story, set the scene, and tell you which play they are acting a part in. This is only partial information. What you need to know from the person is how he feels inside when playing that part in the play, what is actually his inner experience of that outer story.

You have the story of the dog ripping her sandals apart; the outer event, what happened; but what you need to then find out is the inner event: what she actually experienced within herself when she saw the dog ripping her sandals apart. Only then do you come to the deep level of Sensation (Level 5).

Level 5: SENSATION

- No passage to breathe
- Completely blocked
- No space left
- Choking

These are the initial views; they are not the deepest.

Description of hand gesture:

- Blocked, no passage

The Other Song

Body gestures will give the general sensation :

- Crouched, stiffened, tight, held, tied, by rope, string, need to unwind, loosen.

These are very specific.

Level 6: ENERGY

- Speed
- Sudden
- Coming towards
- Clasp

What is level 6?

This shows the energy level, what she is experiencing, her energy pattern, her gesture. The speed and the direction are shown at level 6. This energy is expressed in her sensation, in her delusions, and in the way her asthma comes on. The energy expresses, informs, and gives rise to all the other levels, throughout her whole case. The Sensation is based on this Energy, just as the Delusion is in turn based on the Sensation.

What she described as "tight" and "taut" is the energy expressed at the level of sensation (Level 5).



Conclusion

*T*his book is intended to share with you, dear reader, some observations based on just watching and listening to people and asking them to say a bit more about what they experience in the deeper levels of their being. What emerged was that our emotions, thoughts, likes and dislikes, dreams, fantasies nightmares—as well as our bodily illnesses—all have within them at a deeper level a particular language, a particular individual melody, if you may call it that.

The Other Song

This melody is a pattern, an energy field, which closely matches the energy field of a certain plant, animal, or mineral. This pattern colors the way we live, work, relate, and suffer. It almost rules our very existence. If we are able to perceive that our troubles come from that deep level where this non-human part of us resides, then the non-human melody is diluted and dispersed. But this is very difficult to do. Tackling emotions or dreams at a not-so-deep level could have only short-lasting effect, if any.

To see the shape and nature of that non-human thing that resides in us, we need the ability to distance ourselves from our problem which is easier said than done. But it is as if you have become your problem, and you cannot seem to stand back and observe. The other song is so loud that there is hardly any space for awareness.

An adjunct to becoming aware of the other song or another method of getting aware is to take homoeopathic treatment where the medication is the essence of the spirit of the other song that sings in us. The voice of the other song is heard all through the testing of the various substances from the animal, mineral and plant kingdoms. During the process of case taking as the individual (patient) unravels this inner story, unfolds his inner melody note by note, we match it with already available data of the various substances. And we try to locate a remedy that has the same melody, an ultra dilution (potency) of the substance from nature that has the same melody as the one playing within the patient.

Conclusion

We pinpoint the song in nature that matches the patient's other song as closely as possible by using descriptions from the subfamily level of plants, from the class level of animals, and from the row and column intersection point on the periodic table for minerals . The remedy produces significant change in the mind and the body, and consequently, the disease pathology gets better. Given sufficient time, one sees changes in the patient's perception of and reaction to life, resulting from a dilution of his other song. The changes are manifested in the way he perceives his relationships, his life, himself—in short, everything.

Homoeopathy acts at such a vital level yet without much effort on the part of the patient except during the process of initial case taking where he is led into the depth of his experience. Healing that happens in this way is at a very deep level. A treatment that touches lives in this fashion brings about that quantum jump that is required in the life of the patient; it effects change at the deepest level of his illness—beyond his physical symptoms and pathology.

The ideas in this book are broad and are not restricted to the realm of homoeopathy alone. People can use these to become more aware in their interaction with the world around them. We see these ideas being utilized in movies, art, architecture, politics, crime, news, art—truly, in each aspect of human life.

The Other Song

When we see a political leader saying, “We are being threatened by our neighboring country and we have to finish them so that we can survive in peace,” we can hear the melody of the animal song playing in him. Advertisers use the sensitivity of our inner melodies to optimize the appeal of their products by striking the right chord within us. Advertisements cater to different types of people by using the main themes of the three kingdoms, animal, plant, and mineral. For example, an advertisement showing that one battery lasts 35% longer than another appeals to the buyer whose other song is from the mineral kingdom—with its themes of function and loss—since that person tends to base his purchases on quantifiable variables like usage and savings. Then there are those advertisements that highlight the fact that by the purchase of the detergent your clothes will be better, look whiter and last longer than those of your neighbors who will envy you. Here, their target buyers are the people with the animal song where their chords of competition and jealousy are struck. And consider those advertisements that mean to touch you deeply through a display of love, affection, and compassion, such as the one showing a mother whose annoyance turns to tender joy when the son whom she was about to scold for dirtying his clothes brings out flowers for her that he had been holding behind his back. This clearly softens the buyers with the sensitivity of the plant song.

The bulls and bears of the stock markets, the hawks and doves of international politics, speak of the animal songs in human society. The symbols that people

use, the words they speak, and the choices they make all reflect a deeper melody from the non-human realm.

Nonetheless, what we are discussing here is the very essence of our life. It is that which is ingrained in our very existence and so should not be taken superficially or casually, like a coffee-table conversation. The ideas in this book are not a classification, for that would be a very left brain, analytical thinking. This book is about a journey that takes us on a path inwards. It is a process of discovery, not mathematical, logical analysis. It would be inappropriate to see it as deducing or drawing conclusions. If you follow the processes described here, then the inner world opens up. A totally new dimension gets revealed which runs parallel to but lies far deeper than the person's outer expression that the world sees.

I recall a time when I made a trip from Mumbai (India) to a holiday resort some seven hours away. I took a bus in which I assumed animals were not allowed, but I had to take my cat, since there was no one that I could leave her with. So I put her in a cane basket with holes. I chose to sit at the back of the bus. From time to time she would get restless in the basket and curiously stick her head out of it and meow. People would turn behind to look, wondering where the sound came from. As for me, I would push her head back in and pretend I had nothing to do with it.

The Other Song

The 'Other Song' is the cat in the basket that we carry around. It sticks its head out from time to time through words, gestures, expressions, and experiences that are not 'Human Specific'.

As the light of our awareness falls on the darkness of this other song, the other song's influence becomes lesser and lesser—making us healthier and, thus, more human—so that we can come closer to (as homoeopathy's founder, Samuel Hahnemann, put it) a healthy state wherein *"the reasoning spirit who inhabits the organism can thus freely use this healthy living instrument to reach the lofty goal of human existence."*¹

This understanding for me personally has changed the way I see and listen on a daily basis to both myself and to those around me. I start seeing myself from where I am coming rather than just by the words I use or by what I do.

You listen to people's inner language and address it. You see the state each one of us is stuck in, and so you stop blaming. You start taking responsibility for yourself and your life and the situation you are in. There is less anger, fighting, and acrimony, there is more watching and being. It is calming in a major way.

¹ Hahnemann, Samuel. *Organon of Medicine: The First Integral English Translation of the Definitive Sixth Edition of the Original Work on Homoeopathic Medicine*. Trans. Jost Kunzli, M.D.; Alain Naude and Peter Pendleton. Los Angeles: J. P. Tarcher, Inc., 1982.

Knowledge of the other song makes one quieter on many levels .The realization is that when we interact with someone else, we are often only interacting with ourselves. That there is really no dialogue of two people talking to each other but it is more a conversation with oneself. We come from such completely different worlds that we cannot even begin to comprehend what another is experiencing unless we see that person's other song emerge as his or her case is taken.

I believe that permanent and peaceful connections between people are possible only at the Seventh level. This is true friendship or oneness. At this level we are beyond our disease states, our sensations and delusions; hence we do not interact as one state with another, but as one observer with another, and we come to the common point of all humans—the silent witness state— where there is acceptance of self and the other as they are. Being in the now becomes natural.

Some Questions

1. Is it possible for a person to have in him an animal song, a mineral song and a plant song at the same time? In the examples that follow, the subject seems to have an element from each of the three kingdoms. Is this possible, or is the case just not being assessed correctly?

Example 1: an architect feels ashamed (sensitive-plant) after he loses a competition (animal) to design the most efficiently structured house (mineral).

Example 2: a person feels vulnerable (plant) in the cells of his body (mineral) to hostile microorganisms (animal).

Example 3: "I am easily offended (plant) by rude classmates (animal) because of my internal weakness (mineral)."

The idea of kingdoms is this, when we go to the depth of a person's state, we find that it has a pattern that matches a substance from either one of these three kingdoms. A person has only one other song at a time, so this singular song presupposes only one kingdom; therefore, it is not possible for a person to have an animal, a mineral, and a plant song at the same time.

The Other Song

Here we have been given an example of an architect who has lost a competition for the most efficiently structured house. When we ask him what is his experience in that particular situation, he may say, for example, that he feels ashamed or embarrassed. We have to take him one step deeper. "Describe the experience of being ashamed or embarrassed." That question will take him into a deeper level, where he will present, not the emotion, but the actual experience of it, which will be a sensation.

Imagine the architect opening the letter that tells the winners of the competition and reading the names—his not among them. The mineral-kingdom response would be something like, "I must be losing my ability to work in the energy-efficiency field!" (a feeling of lacking something, being incapable of something, or having lost something). The animal-kingdom architect would think something like, "How could *he* have won? He's an *idiot!* I'm much better than he is!" (a feeling of competition). The plant-kingdom architect would say, "I reacted with a sense of shock and disappointment, with a feeling as if everything were sinking or that I were going downwards" (pure sensation and reaction).

So when you probe the case, delve into the same situation at a deeper level, you will find, at the core, the experience of the person; not his emotion, not his delusion, but his sensory experience. This will either be a sense of lacking something or losing something, which is mineral; a sense of competing, which is animal; or a sensation and a reaction to something, which is plant. At a

superficial level, all of us have qualities of all the kingdoms. But we are not talking superficially here: we are talking about the Sensation level, and here it will be one and only one core sensation, one constant discomfort.

Drawing from the examples above, assume that a person feels vulnerable in the cells of his body, especially to hostile microorganisms, and also feels, “I am easily offended by rude classmates because of my internal weakness.” The first feeling suggests the mineral kingdom; the second, the animal. This is a hypothetical scenario, but even if it were true, when you take this just a little further and ask, “How do you *experience* the situation of being offended by rude classmates?” What he will tell you will not come from all three kingdoms. He will come to one core sensation—from one kingdom only. This has been my experience in several hundred cases, and this is something for which you need to go deeper into your case and observe. Then you will see the truth of it.

- 2. In your case-taking methodology, the doctor gently shepherds the patient to express deeper levels of his experience of his chief complaint, moving from its name and local sensations to the emotions, delusion, vital sensation, and energy. You use the words *deep*, *deeper*, *deepest*, and *depth*, so clearly the concept is important, but why is a feeling of being crushed (for example) deeper or more useful than a well-described pain? Why have you added this concept of *deeper*, and how it has made a difference?**

Particularly, how does one tell when one has gotten deep enough to have reached the vital sensation?

I think, again, the answer to this question will only come from practically seeing the method in action, either through a practitioner who follows this method or by trying it out in your own practice. Let me give you an example.

I had a case of a man with a tumor in his eyeball, and he described it by saying that this tumor caused a certain “imbalance” in his eyes. Then he described this imbalance as a sense of lack of coordination, and further, how coordination was the most important thing in his life, how everything needed to be coordinated. Pursuing this line of thought, he offered several examples of coordination: the kind a pilot needs when piloting his plane, a rocket scientist when making a rocket, an actor when performing live on stage and so on.

At some point, he described a situation where his mother-in-law had done something behind his back, and when I asked him what he had felt about it, he replied that he had felt very disappointed and betrayed. Now, these emotions of disappointment and betrayal are present in his case, and one might be tempted to come to conclusions from these. But if you state further, “Describe the disappointment,” then you bring out the true individuality of the person’s reaction to the circumstance.

When somebody does something behind your back, which is not expected, the feeling of disappointment is common, not individual. Hahnemann always emphasized the individualizing phenomena, the characteristic symptoms. Here, when we look at disappointment, it's not individual enough, not characteristic enough. Go further. When I asked him, "Describe the disappointment," he said, "It's as if somebody had punched me in my stomach." This now gets more characteristic. Take it one step further. I said, "Describe the experience of being punched" and he answered, "I feel completely suffocated." "Describe suffocation." And it opens out and you find that there is the suffocating sensation in many areas in his life, as when swimming, or in claustrophobic situations, etc. That suffocation sensation, along with a need for the type of precision coordination and control used by a stage artist or an airplane pilot, was the core sensation. (The homoeopathic remedy used in his case was *Argentum nitricum*.)

So 'ailments from disappointment' or 'delusion that somebody had punched his stomach', is a more superficial expression. The deeper expression is the tremendous sense of suffocation that he felt, not only in the situation with his mother-in-law, but in every area of his life. A sensation that is so individual, so completely unconnected with the external reality, that it becomes the most individualizing symptom (both physical and mental) of the person. It is at the Sensation level.

The Other Song

When you see that it is both physical and mental—that it encompasses his whole life, his whole story—and you see the *same thing* at the depth of *all* his expressions, be it his interests and hobbies, his occupation, his relationships, his physical symptoms, etc., you know that you have come to the depth, to the vital sensation. Everything comes together at this level.

- 3. Some teach that the patient's way of responding to stress is very important. In your system, the doctor tries to go from the obvious levels of experience of the chief complaint to the deeper levels. During this process, is it accurate to say that he goes from a description of the complaint to understanding the patient's individual response to the complaint? Is this similar to the way that others teach us to explore the patient's individual response to stress?**

Yes, we explore the description of the complaint as well as the individual response to the complaint. At some point of exploring the description of the complaint and bringing out its nuances, you find that it is the same as the response to the complaint. Body and mind come together at the level of Sensation.

When we explore to its deepest level the person's physical experience of his symptom, then we come to how he reacts to that particular problem, and when that in turn is examined to its deepest level, it will come to the very same point, which is the Sensation.

4. Are the non-human-specific characteristics within each person always a problem?

The non-human-specific characteristics within a person, when they are persistent, when they form a pattern, and when that pattern fixes a person's life and he's stuck in it, then it becomes a problem, and that is the disease. If a person's sensations change along with the circumstance, if he is able to be in the moment, enjoying the wind and experiencing lightness and floating when on a mountain, when at work, experiencing his capability to work, when in a competition feeling competitive, then this is absolutely perfect. Anything becomes a problem only when it gets fixed and long-standing, and colors and limits the person's whole life.

5. Is differentiation or individuality possible among humans without non-human-specific characteristics?

Individuality will always be there. People are tall or short or intelligent or strong, etc. But these differences will not limit the individual; they will not be pathological. Hence, they will not be stuck. Each one will experience his individuality as well as his freedom. That would be health.

6. For a student who can only grasp very simple concepts, would it be helpful to say that 'mineral' patients believe their problem is within themselves, 'plant' patients believe their problem is from

The Other Song

some process or substance comes at them from outside themselves and 'animal' patients believe that their problem is caused by some external entity?

More or less, yes. You are right about the mineral and animal persons. The mineral person feels the problem as lacking something, losing something, or being incapable of something. The plant person does not see the problem as coming from anything outside. His problem lies in his own sensitivity and reactivity to something outside of himself.