Active Imagination as an

Alternative to Lucid Dreaming:

Theory and Experimental Results

Alexey Turchin

Science for Life Extension Foundation,

Digital Immortality Now

alexeiturchin@gmail.com

**Abstract**. Lucid dreaming (LD) is a fun and interesting activity, but most participants have difficulties in attaining lucidity, retaining it during the dream, concentrating on the needed task and remembering the results. This motivates to search for a new way to enhance lucid dreaming via different induction techniques, including chemicals and electric brain stimulation. However, results are still unstable. An alternative approach is to reach the lucid dreaming-like states via altered state of consciousness not related to dreaming. Several methods such as guided visualization, internal dialog, creative writing, hypnosis, hypnagogia, daydreaming, DMT trips, voice dialog, shamanic journey, rebirthing, and “forcing” tulpas can help in attaining such states. One of the most promising of them is Jungian “active imagination” (AIM) technique, which allows unconscious content to build up inside some mental frames. This article explores the hypothesis of replacing lucid dreaming research with active imagination, and the conditions and ways to accomplish it.

**Method**: An open label pilot experiment was performed in 2004-2005 in Moscow, Russia with 100 participants.

**Results**: The results show that there are two groups of people: ones with “visual imagination screen” and others have “mental imagination screen”. AIM works perfectly as a replacement for lucid dreams only for the first group of people. For the second group, it created interesting content, but not visual or emotional intensity equal to enter lucid dreaming like state. No known instruments helped to move the person from one group to another. The first group consisted of young females, while the second mostly contained males with rational and mathematical type of personality.

**Conclusion**: AIM partly works as a replacement for LD, as it works great only for half of people, and it requires a sitter. However, AIM outperforms LD in reliability and availability in any circumstance: it could be performed even by text chat or in a crowd. It is also better than LD in retaining concentration on topic and the easiness of memorizing the results (which could be recorded). Self-performed AIM is less effective. AIM can be improved by intelligent chat bots as sitters and weak brain stimulation that can increase the probability of attaining something like hypnogogic state.

**Supplemental material**: transcripts of AIM sessions made via chat, anonymized and validated for public release by participants.

[1.Introduction 3](#_Toc71217454)

[2. The method of the active imagination 5](#_Toc71217455)

[2.1 Preparation part 5](#_Toc71217456)

[2.1.1. Agreement with the person, scheduling time and some general considerations 5](#_Toc71217457)

[Vivid images and aphantasia 8](#_Toc71217458)

[Mental and visual screens 9](#_Toc71217459)

[2.1.2 Starting image or place 12](#_Toc71217460)

[2.1.3. Invitation of a “helper” 16](#_Toc71217461)

[2.1.5. Difficulties at the helper–inviting stage 17](#_Toc71217462)

[2.2 Practical part 18](#_Toc71217463)

[2.2.1. Formulating a question or a task 18](#_Toc71217464)

[2.2.2. Moving in another place 19](#_Toc71217465)

[2.3. The list of the possible interesting activities in AIM 19](#_Toc71217466)

[Visiting of the beautiful places 19](#_Toc71217467)

[OBE 19](#_Toc71217468)

[Tulpa and her island 19](#_Toc71217469)

[“Spirits” of the dead 19](#_Toc71217470)

[Travelling to other planets 20](#_Toc71217471)

[Travelling to the future 20](#_Toc71217472)

[Travelling inside one’s body 20](#_Toc71217473)

[A library, a place where world knowledge is preserved 20](#_Toc71217474)

[Becoming someone else in style of transformational psychology of Grof 20](#_Toc71217475)

[Parapsychological experiments 20](#_Toc71217476)

[Reconstruction of dreams 20](#_Toc71217477)

[AIM in creative tasks 21](#_Toc71217478)

[Energy and religious practices 21](#_Toc71217479)

[Television 21](#_Toc71217480)

[Psychoactive substances 21](#_Toc71217481)

[The development of motor skills 21](#_Toc71217482)

[Vision of energy 22](#_Toc71217483)

[The “internal controller” part of Self 22](#_Toc71217484)

[The body-control panel 23](#_Toc71217485)

[Enlightenment 23](#_Toc71217486)

[Something fundamentally new 23](#_Toc71217487)

[2.4. Ending 23](#_Toc71217488)

[3. Results of the experiments 24](#_Toc71217489)

[4. Diverse ways to improve AIM 25](#_Toc71217490)

[Other starting places besides the sea 25](#_Toc71217491)

[Following the energy 25](#_Toc71217492)

[Absolute active imagination 26](#_Toc71217493)

[Instant active imagination 26](#_Toc71217494)

[Spontaneous drawing as a method of AIM 26](#_Toc71217495)

[Self-administrated AIM 26](#_Toc71217496)

[Search of the partner 27](#_Toc71217497)

[Group work 27](#_Toc71217498)

[Role-playing game 28](#_Toc71217499)

[Work online through a text chat 28](#_Toc71217500)

[AIM and internal dialogue 28](#_Toc71217501)

[5. Other methods similar to AIM 29](#_Toc71217502)

[Voice dialogue 29](#_Toc71217503)

[Spontaneous dance 29](#_Toc71217504)

[Controlled hypnagogia 29](#_Toc71217505)

[Spontaneous “real life” 31](#_Toc71217506)

[Author a novel about your tulpa 31](#_Toc71217507)

[Repetition of affirmations 32](#_Toc71217508)

[6. Future of active imagination research 32](#_Toc71217509)

[7.Active imagination as an instrument for digital immortality 32](#_Toc71217510)

[8. Examples 32](#_Toc71217511)

[AB session on ICQ with Oleg MN 32](#_Toc71217512)

[Session with an interruption: 34](#_Toc71217513)

[Accessing the creative part of self 37](#_Toc71217514)

[Literature 40](#_Toc71217515)

# 1.Introduction

In the beginning of the 20th century, Freud’s apprentices who were interested in getting material for the psychoanalyses from dreams of the patients found that there are often not enough dreams for the analysis. This resulted in search of other mechanisms to access the content of unconsciousness. One idea was automatic writing, another, by Freud, was observation of jokes and slips, popularly known as Freudian slips. C.G. Jung suggested the method of “active imagination” in 1916 in his article “The Transcendental Function” (Jung, 1916). The idea of the method in the nutshell was simply to allow a patient to create an image in his imagination and allow this image to evolve according to its internal dynamics.

There is a constant growing interest in the world of the lucid dreaming, which started from the seminal works of Laberge (LaBerge & Rheingold, 1991). In the 21 century, LD became an industry with large number of participants, evolving techniques and LD-inducing supplements. However, there are 4 major complications in LD:

* *To attain lucidity* – It is known that even the best dreamers have LD only once in a few days, and cannot predict it in advance. There are many techniques, like WILD, MILD etc. to attain lucidity (Raduga et al., 2020); however, the best-known method is supplementation with acetylcholinesterase inhibitors like galantamine (LaBerge et al., 2018) and huperzine. Huperzine mega dosing above 400-600 mkg or galantamine starting from 16 mg are reliable sources to generate LD or Out of Body Experience, OBE (according to authors self-experimentation and reports on the internet), but there are side effects to such methods. Such large doses can result in short and long-term ill health effects like nausea or ACHe system downregulation (not proved but also not excluded). Hence, it is not recommended to follow such experiments over a long period of time.
* *To retain lucidity during the dream* – It is easy to forget that one is in a lucid dream, or have a partial lucidity leading to believing the elements of dream to be real. This can cause the content of the dream to dominate over conscious mind.
* *To concentrate on the needed task* - Even if the lucidity is achieved, one may forget what they wanted to attain with it.
* *To remember the result -* There is a natural mechanism of forgetting dreams, which is an useful adaptation. Dream journals or galantamine increases the recall, but the total amount of efforts spent on remembering and writing down one’s lucid dream is massive and may exceed the dream itself.

* *Dreams tend to present situations where something go wrong* - Dreams were probably an evolutional adaptation for brain training in non-testable real situations, as a predator attack (Revonsuo, 2000). This may result in nightmares, even in LD.

There are several goals for which people practice LD:

* *Entertainment*: Most participants are interested in flying, having sex in dreams, feel the power to transform the world and the general sense of new experience and adventure which LD brings.
* *Solving psychological problems.*
* *Training of the new skills.*
* *Parapsychological experiments like OBE (out-of-body-experience)* (Monroe, 1977).

The suggestions to find other means that can provide the solution for the above listed goals can help to substitute lucid dreams. Therefore, this article hypothesizes that Jungian active imagination (briefed as AIM for not mixing up it with artificial intelligence, AI) can be such a catalyst. The results of the experiments in which AIM was used for different things that might happen during LD are presented below.

# 2. The method of the active imagination

In this section, the method of the active imagination as it was used in the experiments is presented. It is not necessary that the same techniques are used as by Jung. The technique was adapted to provide experiences close to the lucid dreaming. The section could be used as teaching material for those who would like to repeat the experiments of the AIM for their own pleasure or self-exploration.

Algorithm of active imagination is presented below. However, it is not an algorithm in the sense that it should be followed exactly. It is more like a map of the territory for the practitioner. The main idea of active imagination is *“let’s take some mental object and allow it to evolve according to its own dynamics*”. Thus, there could be completely different practical realization of this principle, e.g., spontaneous dancing or jazz.

The main idea is that we do not induce trance by any external means but allow it to happen in some degree because the increasing spontaneous activity of the initial mental object will catch attention and put it towards internal mind states.

## 2.1 Preparation part

### 2.1.1. Agreement with the person, scheduling time and some general considerations

In most cases, you cannot create a séance of active imagination against the will of person. Firstly, by legal reasons, as in some jurisdiction it may be counted as a form of light hypnosis. But most importantly you need person’s conscious cooperation. To perform AIM, a person must allocate at least half an hour of time and turn off his cell phone. Typically, AIM requires two people: one who we will call a *sitter*, but who in fact is leading the séance, and another, who is experiencing the AIM and who we will call the *viewer*. (But it could be performed over oneself, or in a group with some tricks as discussed later.)

Note: active imagination is not hypnosis and it does not require any “calm” atmosphere or stopping most other activities. So, you can do AIM while walking on the street. This is due to the human ability of “parallel processing”, that is, to use one’s mind to work on two different tasks, such as walking on a street and engaging in an internal dialog on any complex topic.

The room does not need any specific meditative music or the sounds of nature because music may carry a certain content and can customize the session in a certain way. However, your voice is more than enough to manage the process setup. “Noise curtain” may be needed in a certain place where there is a source of extraneous sounds that can distract, such as noisy neighbors or busy streets etc. A neutral source of “white” noise, such as a recording of flowing water or fan noise is best suited. However, both of you should like it, and in many cases, it is not necessary. I managed AIM even in a bus.

A preliminary survey is needed, especially if you are involved with a person for the first time. This allows you and them to learn more about each other, establish a greater level of trust and make the process more efficient.

One of the possible objections that often arise is “What if I won’t be able to go back?” In this case, it is useful to remind that the viewer that he goes to bed every day and enters the world of dreams, usually without worrying that they may not wake up. In addition, it is important to emphasize that the sitter will follow the depth of her immersion, so that it does not become too deep, and one cannot dive deep at all. Finally, one should know and say— that they know how to lead a person out of a deep trance. (A person usually comes out of any trance himself, even if he falls asleep, but it may take several minutes to adapt to the environment. In such a situation it is useful to command "I will count from 1 to 10 and you will wake up". Finally, as a last resort, one can take the viewer’s hand and slowly begin to pull on. One can also ground a person with a certain irritant from everyday life like a phone call). However, if a viewer himself or the sitter fear that they might not get out of a trance or that they would be “eaten by devils” and the situation will get out of the control, it is necessary to abandon the process or to spend it with open eyes ensuring that people do not fall asleep. Anyway, AIM is not an instrument to create a deep trance, and, in my practice, such trance did not happen.

Another part of time allocation is that the “sitter” also must allocate part of his attention on the task, and thus turn off his internet and telephone.

However, the AIM séance could be interrupted and then continued if necessary, by incoming call or another emergency. The reason for it is our human ability to put mental process on “pause”, which we trained by pausing movies or books.

AIM also does not directly use any clues or hidden hypnotic techniques, like voice modulation, pendulums etc. Because of this, it can be done via any possible medium including text chat. However, a few ideas from hypnosis are needed.

One such idea is to build a rapport between the viewer and the sitter, which is achieved by general understanding of the person’s internal dynamic and by creating the same internal picture as seen by the “sitter”. In other words, the sitter reconstructs the picture of the viewer based on what the viewer describes.

Another idea is the use of open questions in style of Ericksonian hypnosis. One the main pillars of the active imagination which differs it from the guided visualization is that the sitter does not put any of their own content into the “viewer”, except initial setting of the starting place (e.g. “imagine that you are on a beach” and a few other moments as discussed below). This is because it a) suppresses activity of the viewer’s own imagination b) increases conscious “resistance” to the situation of being under “control” of another person. с) different things may have different meanings for different people.

Open questions are whose which do not have any content, but direct the attention of the viewer to some aspects of the observed images, like “what is on the left?”, “Do you hear any sounds?”, “If there will be X, how it may look like?”

Another difference of AIM from hypnosis is that it is impossible to use it to change the mind of the viewer against her own will. While for some AIM may look like a trance state, people are actively conscious and the person is always remembering who he is, controls their surroundings and understand what the sitter says to them. So, if the viewers recognize any attempt to influence them, they can resist it. It should be noted that my own experiments showed that there is no correlation between the ability to see bright internal imaginary and suggestibility i.e., a person with bright images will resist attempt to change his mind, and vice versa. A “suggestible” person’s mind could be changed without any internal images or trance and just by some authoritative claims.

As AIM is not hypnosis, the sitter should not establish himself as an authoritative figure but more as a partner or helper. The real figure is the *unconsciousness* itself.

The AIM as it is presented here is an instrument for self-exploration and pleasure seeking, like lucid dreams, but not a psychotherapy. While it can be used for psychotherapy and can augment any other psychotherapy methods or theories, the AIM should not be implemented with seriously unstable individuals, like the ones with psychosis, PTSD, or suicidal depression. Such people need professional help as soon as possible. However, the practitioner of AIM should be ready that he will have to work with unexpected unconscious material, like suppressed desires and traumatic memories. Some basic experience in the psychotherapy will be helpful.

While AIM is based on the original idea of Jung, it is not necessary to interpret anything which will appear in the séance as Jungian *archetypes*. AIM is neutral to interpretation and will “adapt” to any elucidation. For example, a person may think that he remembers “past life”. For the sitter, it is better to escape pressing interpretations or fight interpretations of the person. If a person wants to believe that he met the spirit or angel, it is better neither to support nor disavow this idea.

If a person agreed to start AIM, it is better to start it immediately, as some ideas why it should be postponed may be just the build-up of the resistance.

While all above consideration may be long, that starting process is short, like:

-Let’s try active imagination.

 - Yes

- Could you turn off your phone?

 - Ok. Should I close my eyes?

- No.

### Vivid images and aphantasia

The question about closing eyes will often appear. The AIM is a form of daydreaming, so there is no need to close the eyes, but some people may prefer to close them, especially those who have vivid mental imaginary. However, some people have powerful “mental screen,” which is something like a second computer monitor and the images on it are not overlapping over observed real world. Thus, they could be “bright” or intense even if a person did not close their eyes, and these images are not covering the visual field. The concept of the second screen could be difficult to understand for those who do not possess it. It is similar to when one is reading a book and have some elaborated mental imaginary about what is going on in the text. However, these images are mental, and do not overlap with the printed text.

In any case, the sitter should know that there are two types of people: one who have extraordinary visual imaginary, and if they are imaging a thing, they actually *see* it. This type is likely to be represented by young emotional females. The second type is those people who do not see visual images but have some bleak images on the mental second screen. They are more likely to be older and rational males.

However, the lack of visual images should not be confused with “aphantasia” (Zeman et al., 2015), as the person could have rather complex images on his mental screen. They may still find them “bleak” but the content and emotional impact of the evolving story may be still intense. The more difficult case is when the person is not creating new images but just remembering places where he was before.

The crucial point is that there is no need to press people to *visualize* in some correct way or hint them that they see the images in a wrong way. The main principle is that any way is correct, even if the person does not see anything, but just tell a story. The reason for it is that it is impossible to change the type of visualization of the person, but the person still can have emotionally interesting results with any type of visualization. Moreover, the visualization will become brighter in time. For example, M. Newton used guided visualization of one hour duration as a way of hypnotic induction in his past-life remembering experiments (Newton, 2010).

*Active listening* is another important part of what the sitter does.

### Mental and visual screens

The mental screen is an internal screen on which the visual images in the waking state with open eyes are presented. These images do not in any way obscure what one sees with their ordinary eyes. The mental screen is usually characterized by low resolution (about 100 per 100 "pixels"), small size and "pale" colors. However, when a person concentrates on the mental screen, the images on it can become robust, clear and cause a great emotional response. The mental screen is usually used when a person is reading books. , the reader creates images of the plot, but this does not prevent them from seeing the letters. At the same time, the mental screen when reading a book is voluminous and multidimensional. The activity of the mental screen is not associated with relaxation, but activation of the brain. Therefore, on the go, during the walk, the images on it can be subjectively brighter (that is, have a greater influence on attention and capture it) than if one lies down in bed and try to imagine something mentally. On the contrary, at the beginning of relaxation a person can get to the stage where he has already slowed down so much that the mental screen no longer works but is not yet so relaxed that something happens on the visual screen. Since in our tense society it is easier to achieve activation than relaxation, active imagination is primarily focused on the mental screen. In addition, the images on the mental screen are closer to the mind, and therefore easier to control.

*Visual screen*: These are the images that we see with our eyes closed. If these images were visible with our open eyes, they would be superimposed on the perception of outside world, as hallucinations. It is not surprising that with open eyes this ability is slowed down. A classic example of visual images is hypnogogic images and dreams. Some people, mostly young women, and children can create images on the visual screen as soon as they close their eyes. This is not available to other people, and they often try to achieve the same result using drugs, esoteric practices, etc. In fact, the whole purpose of their efforts is to transfer information from one screen to another but they are not fully aware of this. They probably expect that the images on the visual screen will be fundamentally different from the mental ones. However, instead of spending a lot of effort to move data to the visual screen, it is important to understand that the images on the mental screen can cause the same extent of emotions, just as diverse and new, and carry the same amount of reliable information. That is, the struggle for the visual screen is something of a sporting interest. On the other hand, many trainers, spiritual teachers, etc., with an excellent ability to visualize do not understand that their students are different and in response to the offer to see something, they do not see anything. This leads to the disappointment of those and others.

The next important concept for active imagination is the idea that each of these screens can become a gateway for deeper layers of the unconscious.

Actually, the mental screen usually causes contempt also because it is completely subordinate to the mind, that is, whatever a person decides to draw on it, it will be drawn on it. However, this is not always the case. On this screen, images can come not only from rational mind but also "from the inside" that is, from the unconscious mind. When the mind gives a command to draw a "house", the intermediate parts are filled not by the mind, but with the imagination that determines the size of the house, height, color, etc. It is enough to say “another house” and the building will be presented with completely different parameters. That is, the imagination fills the remaining free space within the specified framework. (It is similar to contemporary text-to-speech neural nets, like [DALL-E](https://openai.com/blog/dall-e/)).

In some sense, the whole AIM could be summarized as Consciousness creates a frame and unconsciousness fills it with content. If we create a wide enough frame, it becomes a gate into realm of unconsciousness. (The similar process was described in the book by [Stone's “Heavenly 911](https://www.amazon.com/Celestial-911-Right-Brain-Answers/dp/1567186971/ref%3Dcm_cr_srp_d_product_top?ie=UTF8)” and it is literally about a gate. It was proposed to imagine a huge beautiful gate to the spiritual world as a starting position, then open it and look at the world behind it).

In other words, quite arbitrarily images can appear on the mental screen, and a properly prepared mental screen can be a sensitive surface for external influences. Repressed subpersonalities, long-standing memories, and hypothetical superhuman archetypes can be projected onto it if they exist, of course.

It is important to note that the mental screen does not only refer to visual images but it can also imagine sounds and touches without feeling them.

An important criterion of the validity in AIM is the stability of the images to ones will. If one creates the image himself, they can somehow repaint and transform it. If something is behind the image, one will feel that it is difficult or uncomfortable for one to change it and even find it impolite if it is a living being.

When the viewer tells his story, the sitter also imagines the world she is describing, so the sitter will have his own séance of visualization and own interesting experiences.

Also, an interesting fact is that in the periods of hyper-stimulation (maybe in the middle of the day after a large dose of coffee), the mental screen imagery becomes very “bright” that is, it consists of easily discernable details and hence, can easily react to even more complex commands, like “I see a city full of palaces”. This often is accompanied by the feeling of omnipotence. But it is presented on the mental screen and there are no “visuals”.

On the mental screen, conscious mind is dominated, and on the visual screen, the unconsciousness one. In the AIM process, the sitter creates an isolated place in the mental imagery which could be under control of the unconscious mind.

There are some ways to analyze and train mental imagery ability:

[Statistics of Mental Imagery](http://psychclassics.yorku.ca/Galton/imagery.htm) paper. [Imagery ability: the individual difference gradient and novel training methods](https://onlinelibrary.wiley.com/doi/full/10.1111/ejn.13928) (Commentary on Kraeutner *et al*. (2018))

In this paper, the authors suggest that layered training + kinesthetic imagination is the best for visual training. LTSR description: <https://bulletproofmusician.com/get-good-mental-imagery-even-youve-never-able-visualize-worth-darn/>

Many people with mental screen would like to have visual images. There are some anecdotic claims that some people have trained themselves to see the images, starting from color blobs. While it seems theoretically possible to train such a skill, it would require enormous amount of efforts for an adult person and I did not see anyone who have succeeded yet. Also, experiments in US military showed that spatial visualization is not a trainable skill.

A post on LessWrong about developing visual imagery:

<https://www.lesswrong.com/posts/8ciFqEjkekqzaTqT6/visual-mental-imagery-training>

[Individual differences in mental imagery experience: Developmental changes and specialization](https://onlinelibrary.wiley.com/doi/abs/10.1111/j.2044-8295.1994.tb02536.x)

Aphantasia research center: <http://sites.exeter.ac.uk/eyesmind/>

Visualization training:

<https://unchainmybrain.com/learn-to-visualize/>

### 2.1.2 Starting image or place

Often, I used the following starting phrase for AIM séance “Imagine that you are on the beach, what do you see there?” Note, that I do not instruct a person to visualize anything here, and I give a minimum level of instructions about what this beach could be.

Depending on what the viewer answers, it could be seen how deep he immediately goes. E.g., if the person (real example) says “I am on the beach of the ocean, and I see two Suns, one red and one black, and I am afraid of the black one”, it means that they have already dived really deep. Some people dive deep immediately. You may check this by asking: “How realistic are the images by 10 ball scale?” One girl immediately said that it is 11. You will probably learn what type of person the viewer is after just a few questions, but it is better not to tell it to the viewer as it may disappoint them.

If the person did not dive deep immediately (and deep dive is happening probably in 1 in 10 cases), you may use the questions to increase her level of the awareness of the virtual reality. The principle is simple. It is to help the person to create a 3D model of the world where they are by using all three modalities (visual, audio, and kinesthetic).

To start the visual modality first few questions are needed to describe the space around. These questions are:

* What is on the sea? What is the weather? What is the time of day? Are there waves in the sea?
* What type of the shore you are on now (It is better not to suggest clues like “is it sand?”)

Then we turn the attention to the surrounding landscape.

* What is on the left on the shore? What is the color of the sky?

When asking such questions, it is important to support some level of *surprise* to keep the interest of the person alive because if the person is bored, the “activity” of his-her imagination will diminish. There are no instructions on how to support the needed level of the surprise, but after some experiments, one will probably be able to feel it via rapport.

It is also important to turn the person’s attention to her body, as it will “appear” in the imaginary world and as the person *sees* it (later you will ask how she *feels* it). You may ask:

* What are you dressed in? What is your posture?

**Sounds**: It is unlikely that a person is capable to hear sounds in active imagination, and not hearing them may press them to lose belief in the fullness of the experience or her own capabilities. However, everybody can *imagine* *what the sound could be*. So, the correct question is

* “If there will be sounds, what they would be like”?

The viewer may report that there could sound of waves or birds, but also can tell that he actually hears them.

**Body and emotion:**. The last thing to increase the presence, is to put the viewer’s attention on her body and emotions. You may ask

* What are you feeling now?
* What is your mood *there*?

The viewer may reply that it is cold or report her emotions are like “calm”. “There” means that the mood in the imaginary world may be different from the one in the real world, and one creates this distinction between the imaginary and real world by asking the question in this manner.

If one feels that it is necessary, one could make all 3D circle of questions again a few times to increase the feeling of presence into the virtual world. To do so, one may ask the viewer to walk along the beach or to touch the water (may be not swimming as it may increase probability of meeting of some suppressed unconsciousness content in form of sharks, ships etc.). The sea is a symbol of unconsciousness.

Ask the viewer what they want to do and offer to do it. It is important, however, to ask the partner not to remain silent for a long time, but to comment on all their actions. So, one will be calmer and clearer about what is happening there and the viewer will not drift away in their thoughts.

Moreover, while we do not use the archetypes directly, we should understand that internal landscape is symbolic, even if it looks like neutral physical reality. The initial idea of the starting point at the beach along the sea was that this sea represents the unconsciousness, and the beach is the place where conscious mind and unconscious meet. This basic framework gives clues about what could different events on such beach mean. For example, a storm in the sea could mean some conflict or tension inside the unconsciousness mind. However, for every person such symbol could be different and each symbol is not a sign, so it does not have just one “meaning”.

The problems that may arise at this stage are

1) The viewers will tell you that they see nothing. It is important to explain to the viewer that they may not see anything at the beginning, and they just need to imagine the sea and the surroundings, just as when they read a book or remember something. After all, no one throws the book with a cry "I see nothing." In this case, it will be easier for them to imagine with open eyes. The visual screen is activated in a state closer to sleep, in a more relaxed and tired state. On the contrary, the screen of mental images is better activated in the state of active wakefulness. Therefore, it is necessary either to increase the level of relaxation or to raise awareness by opening eyes, sitting down, etc., whichever is easier. Increased relaxation may result into falling asleep and the loss of clarity of consciousness. That is, there will be lively but uncontrolled flows of images. If a person continues to insist that they do not see anything, it is important to ask them about their goals and expectations as they might be expecting bright hallucinations and so on. The sitter can offer them to play this game; the viewer can tell the sitter about what they could see simply by inventing verbal descriptions. It is feasible that this person perceives the entire world as a text. In that case, what they tell the sitter will be very entertaining and after this the pictures will catch up.

Another situation is that maybe they are bored with the place that you offered them to be present at in the beginning. One can invite them to imagine the most interesting place in the world. It can be a battlefield or the pursuit of a sexy beauty as is easier for men to visualize such objects on the mental screen.

It may turn out that the image is extremely unstable. Pictures jump and change all the time. Suggest to the viewer to choose just one picture and stick to it. Or maybe they should walk into the landscape a little longer until their picture stabilizes. It is possible that the flow of mental images is interspersed with flashes of visual images, which in principle are on the same topic, but not similar. It is necessary to offer the partner to keep attention on mental images, considering the visual only as “comments” to them. After some time, it can be fixed.

A person may appear immediately in a very hostile environment. For example, some devils may attack them, they may sink, etc. This happens rarely. One should ask whether they are ready despite this to continue the session and meet with these disturbing parts of their personality. They like it. If not, the session must be completed and then the sitter can talk with the person about what it can be. If this happened, then one must firmly state that there are some parts of the person’s personality that require attention and find out from them what they want. Perhaps, invite an assistant who will become your mediator in the negotiations. In general, in any encounter with hostile creatures in AIM, it is necessary to belittle their reality, emphasizing in every viable way that these are only projections of the viewers unconscious state of mind. This is the best security tool. On the contrary, when interacting with positive forces, the sitter can describe them as *collective archetypes*, that is, certain super-personal objects.

### 2.1.3. Invitation of a “helper”

After the viewer reached their initial level of visualization, which is typically reached in a few minutes and which will not significantly change during the séance, it is time to use their position on the beach as a starting point for the exploration of the world of AIM.

One of the best ways to do it is to invite a *helper* because they will help to smoothly run the entire process. This is structurally like inviting the “animal of force” during the shamanic trance (or its adaptation to the western tradition in style of Harner) but the helper is not necessary an animal or a human. To escape projecting any ideology or religion, I suggest using the invitation of the “internal helper”

* Imagine that your internal helper is approaching you form the left. How he looks like?

Adding the second question immediately is important, as, otherwise, the viewer may start asking – “What is the internal helper and why I should invite him”. By concentrating the attention of the viewer on the helper, you assist the helper to get more flesh and mental energy, so continue to ask the questions about him:

* What is he dressed in? What do you feel about him? What is his mood or what does he feels about you? What do you feel to him?

These questions will help to start dialog between the viewer and the helper in the next stage. Now you may ask:

* “Now the helper is close to you. Is there anything what the helper wants to say immediately to you?”

This question is needed to uncover any urgent message which personal unconscious mind may have to the person. Then

* Thank the helper for coming and ask for his name.

However, many people have difficulty here, as they do not “hear” anything. One way to overcome this obstacle is to as:

* Imagine, what you would hear, if he said it

Or

* What non-verbal mood or message is he sending to you?

Many people may tend to interpret such dialog in terms of “energy”, like “the angel is sending me rays of lights and positive energy”. This is totally normal way of description; however, the sitter should not immediately believe (or fight) anything the viewer sees. If the viewer sees an angel, it does not mean that they contacted a real angel.

### 2.1.5. Difficulties at the helper–inviting stage

1) *The helper (or guide) does not appear:* In this case, one can offer the viewer to go searching or call the guide. The guide does not appear because he does not want to. Then the viewer can make a further tour on their own (that is, sitter suggests to the viewer to imagine how she is walking on the beach). It is important not to bang your head against the wall i.e., if something does not work, then do not insist on it. You might meet someone during the walk.

2) *The guide is not suitable for this role:* For example, it does not actively like viewer or behave aggressively and rudely or it is arrogantly silent. Then one can say, "Perhaps it was not a guide." Let us turn in the other direction and call again. If after several attempts nothing good has appeared, the viewer can again continue to walk alone. It may be necessary to change the call. Instead of a guide, invite an inner teacher or even a bio-robot, a fox or Mickey Mouse.

3) *Communication with the guide is not possible:* The guide does not answer or cannot be heard, but he has a positive attitude. In this case, the sitter can try to change the communication system or simply offer to start imagining what the guide is talking about. The guide may silently escort the viewer to the desired place. It may be worth taking another walk, and when the trance state becomes deeper, then everything will become simpler.

4) *It becomes obvious to you that the viewer is putting into the mouth of the guide what he would like to hear:* It turns out a vicious circle as the guide confirms the thoughts of the viewer, and vice versa. It is important to emphasize that there is absolutely no need to use an internal guide as a source of theories about the correct lifestyle. The guide should lead you to the novel places and experiences, change the manifestations of your inner parts, regulate emotions. That is what determines its effectiveness, not clever thoughts, which one can find in books.

5) *The viewer absolutely uncritically perceives the guide as a real spiritual being:* This creature promises incredible happiness and prosperity in future or threatens with disasters. If the sitter allows the viewer to believe in the unconditional reality of the inner guide, then the sitter is generating a new “contactee” or a “channeller”. However, if you speak out against the reality of the guide, you will undermine the internal authenticity of the process and its effectiveness and impose your opinion. Therefore, I recommend evaluating the guide on the ability to present factual information about the outside world, especially if it insists on its absolute reality and presents strong opinions (“What is in my pocket?”). The guide will either refuse or will not be able to guess what is in your pocket. And if it can, and many times in a row, it will be a real discovery. In any case, this will contribute to a more critical perception of the guide by the viewer.

6) *The fear of meeting demons:* Some people may be afraid that under the disguise of the guide a demon will come to them who will wish them harm. Here you can rely on a statement that the eyes do not lie and betray the demon and offer to look into his eyes. In addition, it is reasonable to assume that once you called the guide, the real guide still hears this call and therefore controls the situation. At the end, one can invite a "real" demon so that a person will meet his fear. It should be noted that when there is no fear of "demons", then usually the topic does not arise. In AIM, everything we think about tends to appear in the imaginary field.

## 2.2 Practical part

### 2.2.1. Formulating a question or a task

The description above was just a preparation, which is similar for any séance of AIM. Now you are ready to start the journey, and there are two main ways to start it. One is to formulate some tasks and ask internal guide to help in its realization. However, the list of ideas what could be done in AIM are always limited. R. Monroe wrote about approximately the same situation in his OBE experiments. After a few years of experiments he just did not know what to do next. But then he found a solution. He said that he gave control of the journey into the hands of “higher forces”, and after it more interesting events started to happen.

But if you are doing the AIM for the first few times, you may have a list of ideas which you would like to try.

### 2.2.2. Moving in another place

For example, you want to explore the idea of the past lives. It does not matter whether you believe in them or not, it is a fun experiment which helps to learn more about the nature of human memory and storytelling. To solve the task, you may ask the guide:

- Please move me to the time-machine, where I can explore my past lives.

It is important to move from the beach to another place, as it increase the deepness of the visualization (the same way as a pickup artist recommends taking a girl from the place of initial opening to another café). The helper will walk the viewer of take him to a flight to a different place. Now it is not easy to predict what will happen in AIM, so the sitter needs to improvise, trying to keep his ego small and not rule the situation.

## 2.3. The list of the possible interesting activities in AIM

### Visiting of the beautiful places

-Visiting sources of diverse types of energy.

-Experimenting with seeing “past-lives” or childhood and suppressed memories.

-Implementing all other methods of the psychotherapy, like meeting subpersonalities, Hellinger’s constellations.

### OBE

One can use AIM to simulate something like out of body experiences. Two things can be meant here; either flying without a body over a real space or flying into the “world of souls” in the afterlife, as was described by M. Newton.

### Tulpa and her island

Tulpa is an artificial mentally constructed being. Currently, there is a [subculture](https://www.reddit.com/r/Tulpas/) of creating tulpas as female companions. AIM could be used to accelerate the creation of tulpa by allowing the unconsciousness to shape her image and character. The same way the world (or island) where she lives could be allowed to form.

###  “Spirits” of the dead

While there is no reason to believe that actual spirits of the dead exist or could be invited, this type of experience could be simulated in AIM.

### Travelling to other planets

Ask the guide to bring you to a spaceport.

### Travelling to the future

Here one can ask the guide to show them the world of the possible futures. We experimented with such application of AIM during Technoashram-2018 in Potok art festival, where we send a participant in the 22nd century. People mostly see the things which are reflections of their cultural background, but there were several interesting insights. Short-term attempt to predict own future are also possible.

### Travelling inside one’s body

### A library, a place where world knowledge is preserved

We tried to use it to help a very visually active person to prepare for an exam, and she felt as if enormous amount of information is pouring into her.

### Becoming someone else in style of transformational psychology of Grof

AIM could be used not only for imagining the outside world, but also for personal transformations. “Imagine that you a dinosaur. What type of dino you are?”

### Parapsychological experiments

Some may be still interested in performing parapsychological experiments, like *remote viewing*, and the AIM may be a good starting place. You may try to imagine visiting actually existing locations and later check for similarities or try to guess the numbers which other person knows.

### Reconstruction of dreams

AIM can be used for the reconstruction of dreams. To do this, one first needs to ask the internal guide to take them into the space of dreams. This itself can be an interesting place.

There, one needs to somehow find the place where the dream they want is located and enter it and start viewing it from the beginning. In this case, one can make changes or look from other point of views.

There is a temptation to apply AIM to induce *lucid dreams* at night. So far this has failed for me.

### AIM in creative tasks

AIM could be programmed to produce a feature film on a certain topic or a short story.

One can ask your imagination to show them a movie on some important topic. For example, historical battle. You will be surprised by the interesting results. Funny results arise when asked to show a documentary. This trick can be done without direct adjustment to the sea and the guide. That is, the trick is to sit down and without preparation ask the unconsciousness to show a film on a certain topic.

### Energy and religious practices

All energy practices go easy and pleasantly in active imagination. You can ask your guide to take you to the Rei Ki energy source. There you can ask for a healing session or for new settings. It is also possible to invite large figures, such as Mikao Usui to bless you and give you the setting.

You can also invite other gods. Such experiences can be frighteningly majestic, for example, if images of Tara, the goddess of death appears. The gods can also be addressed with requests and desires. One can also request them for blessing.

### Television

An interesting experience is if you imagine some TV-set in the active imagination and then click on the channels. You can "enter" to your favorite channels. The same trick works in lucid dreams. In general, everything that was invented by people to practice in lucid dreams also works in the active imagination.

### Psychoactive substances

Inside AIM you can try to use imaginary substances that alter consciousness. If there is such experience, and the session is deep enough, then the effect will be close to authentic but will quickly turn off as soon as you stop supporting it.

### The development of motor skills

One can invite martial arts teachers and ask to show a couple of techniques.

### Vision of energy

Various esoteric teachings claim that one can see an aura consisting of colors, or some lines of energy. Regardless of what is the relation of these visions to reality, one can see the aura in AIM. Even on the mental screen in AIM, although this often causes rejection since the vision of the aura are expected to happen on the visual screen.

The brightness of the images is not necessarily correlated with their validity. E.g., television and movies are bright but not true; observations through a telescope are pale but true.

So, one can ask their guide to transfer them to the real-world space where there are people; most likely to the same room where they are with their partner. There, one can ask the guide to switch the mode of their partner's view, so that “energy can be seen”. Most likely, there will be one or other images and sensations.

### The “internal controller” part of Self

The most important discovery of the “dialogue of votes” technique (Stone & Stone, 2011) is the concept of a *subpersonality* called the *controller-protector*. This part is a set of rules governing a person and it exists to protect him. It also controls the order of launching and suppressing other subpersonalities. Many esoteric practices are aimed at breaking the controller and slipping through it into some highly altered states that are dangerous and useless from the controller's point of view. The protector-controller is the basis of a person’s mental health if this part is in good condition. It can experience any strange states and intense emotions without harming the person and others. However, if this part is broken, the person is deranged. The controller is extremely strong. It is stronger than all the other parts.

The behavior of a person with a disabled controller can be observed in people under the influence of alcohol. Coffee, on the contrary, strengthens the controller. Attempts to break through the controller can lead to two results; either it does not like it, and the next time it will make it impossible, or it will break, and the person will be caught up in a chaotic whirlwind of experiences. The dialogue of voices suggests not to break through the controller, but to negotiate with it. Gradually, the controller agrees to allow the person to go deeper and deeper into memories and experiences.

In fact, in the dialogue of voices, the controller-protector plays the role of a guide in active imagination. AIM is not intended to force the way through the controller-defender. It is assumed that the inner teacher acts in concert with the controller. However, sometimes this is not the case, and this may be one of the reasons that prevent conducting interesting sessions. Then one can invite the controller’s subpersonality itself inside the space of active imagination and at least see what it looks like. Sometimes this will already lead to a transformation of their appearance and to a greater acceptance of it, and therefore, to the possibility of an agreement with it.

### The body-control panel

One can ask the guide to bring them to a huge console (or computer screen), where they can set the modes of their body from physiological to psychological. However, it is better not to touch the physiological settings. If one decides to do it anyway, then it is better to work with high-level indicators, such as health, satisfaction, etc. One could feel these changes until some degree after which the connection between the lever and the state of mind will be lost.

### Enlightenment

Enlightenment is not an object for imagination, but one can ask the inner teacher to give you this state. Most often the teacher gives something that is beyond the descriptions, but it seems strange and unexpected. There was an experiment where we invited Sri Ramana Maharshi, an Indian enlightened saint to give a blessing for the growth of awareness.

One can also ask for an increase in their awareness, that is, a volume of clear, sustained attention.

### Something fundamentally new

Since the list of human wishes is much smaller than the world of possibilities, it is sometimes useful to ask for something extraordinary to expand the horizon of experiences.

Finally, one can ask to meet with God.

## 2.4. Ending

At some point, both the sitter and the viewer have a sense of completeness. One doe does not need to try to solve 10 problems at a time. This will result in tiredness of the brain and it will discard all changes and will not want to try the second time. A sign of completeness can be both slowdown and the increase in the number of errors your partner makes.

Then the sitter must ask if the viewer is ready to complete. If so, then the viewer needs to quickly go or fly back through the entire path and thanks to all the creatures they met. When a person is again at the beach, the sitter can offer them to remember everything that has happened and slowly open their eyes. Then it is worth a few minutes.

Lastly, it is useful to discuss the session by paying attention to technical details, like brightness and type of screen. You can also ask a person to estimate the depth of his immersion numerically, on a scale from 1 to 10. This will allow them to remember better. The viewer may have an altered state even after the session is complete for about half an hour. Hence, they should not immediately run to the street. Writing down the report or recording an audio may help integrating the session. A sweet tea or a drink can restore energy.

It is important for the session to be completed before the viewer gets tired, that is, it must end as soon as the first signs of fatigue appear. Due to this, the viewer, and the sitter skill in experiencing the AIM will not be overworked and burnout will be less probable. For the first few sessions, a valuable time is for 20-40 minutes.

# 3. Results of the experiments

The experiments with AIM were performed in 2004-2005 with volunteers I found on the internet, between friends, during an art festival, and even on the bus in India. In total, around hundred people participated. The experiments were performed individually and later in groups, and via text chat.

The results are as follows

* Around a half of people had only mental images or no images at all.
* There is no way to change the type of images the person sees, so if someone sees mental images, they will not become visual during the session, or after long training.
* For people, who have visual images, the AIM could be a replacement of lucid dreaming, both in content and intensity.
* For people with mental images, the AIM could still produce interesting and unexpected results, and profound emotional reactions. But if they are interested in bright visual images, they will not be satisfied. However, the complexity and stability of the mental images grew in time.
* AIM outperforms LD in reliability, availability in any circumstance, even by chat or in a crowd, in retaining attention’s concentration and easiness of memorizing the result (which could be recorded). Self-performed AIM is less effective.
* There are several techniques adjacent to the active imagination, but not having such a strict structure as a normal session of active imagination.
* Text chat is as effective as personal communication.

# 4. Diverse ways to improve AIM

There are several techniques adjacent to the active imagination, but they do not have such a strict structure as a normal session of active imagination.

## Other starting places besides the sea

Some people, when they are offered to imagine the sea already perceive this as a directive command and experience resistance. Therefore, one can start not from imagining the seashore, but from the “most favorable place”. The viewer himself will invent and create the place that will correspond to his mood and aesthetic preferences.

Correspondingly, good places to start are Garden and Castle. The Castle can also be used to organize “controlled visualization” with elements of active imagination. You can take a person to the castle, where in each room are some valuable qualities. The Garden is a good place to walk, to admire objects and to meet someone. The Forrest may be another symbolic representation of the unconsciousness.

## Following the energy

Sometimes, a person may have trained his imagination to depict certain topics or some suppressed topics may result in very vivid images. For example, images of sex or violence could be more energetic and thus easily visualizable. One of NLP author said, “the same person who complain that he can’t imagine things, could also complain that he is haunted by painful visual memories of some unpleasant events”. These powerful complexes in unconsciousness could be sources of the visual energy, but they are also painful and-or shameful, so obvious care is needed to access them.

## Absolute active imagination

Here the sitter offers their partner to close their eyes for a few minutes and allow their imagination to show him anything. One will be surprised at the number of options that different people will see. Someone will not see anything, someone will have a chaos of images, the third will have a fixed image, the fourth will have a whole film. The point of this exercise is to show how uncontrollable active imagination is in its purest form. With this task, one can start working in groups. One can also perform it yourself.

## Instant active imagination

Another way that one can easily practice themselves is that the whole action of active imagination fits in with a split second, but with considerable intensity. The point is to allow oneself to blink and at the same time see everything (anything, but on a given topic, like “dance of butterflies”) Probably everyone is familiar with such instantaneous rush of pictures, like bright flashes of memories or hypnogogical images. Often, they appear because of overload of the visual analyzer in the brain, for example, after looking at something for a long time (crystal balls gazing works this way).

## Spontaneous drawing as a method of AIM

One way to practice AIM alone is to start with spontaneous drawing, which basically begins with scribbling some random lines and waiting what kind of image will appear from this. In some sense, it is similar to <https://en.wikipedia.org/wiki/Tasseography> but is “interactive”, as then one will have an idea what could be in the image, so that one may adjust the lines and go in details.

## Self-administrated AIM

Self-administrating of AIM produces 10 times weaker results, as the mind has to play both roles of the viewer and the sitter, and thus cannot completely dive deep into more relaxed and sensitive state of the viewing. Another reason is weaker concentration on the task. The mind will jump to a new and better ideas or distractions. Stone’s “Celestial 911” and other similar practices reach the needed level of the concentration by utilizing the desire to solve really important problems or the effect of novelty during the first tries.

However, there are ways to enhance this process. For example, one can imagine a familiar host and let him ask you questions.

Then a good option is to work on paper. That is, ask yourself questions in writing and in writing describe the resulting answer. This will keep your attention on the topic.

## Search of the partner

The ease of conducting AIM with a partner is offset by the difficulty of finding a suitable partner. In search of a partner, you need to decide who you want to find. The person to whom you will conduct the AIM, or the person who will be held by the AIM, or both.

It is important to track your hidden secondary goals, for example, your partner for AIM is not obliged to be a beautiful girl. It is also possible that your hidden goal will be the pleasure of controlling the consciousness of another person. This may be manifested in the fact that you would like to conduct sessions rather than receive them. It is important to track these side feelings and work them out so that they do not interfere with your processes. Your partners will be overly sensitive in the state of AIM and will be able to catch your insincerity.

To give you an AIM, in general, any positive and reasonable person is suitable, who will approach you positively, to whom you can let the text read and explain what questions to ask. You can also search among people interested in psychology, NLPers, etc. The Internet offers tremendous opportunities for such a search.

If you are looking for someone to conduct AIM on; you can offer all your friends an interesting psychological experiment, and many will agree. It may even be unfamiliar people, such as neighbors in the compartment on the train.

## Group work

Active imagination can be conducted in a group. However, this is not a group broadcast as in the guided visualization. The essence of work in the group is that the AIM is divided into a few stages (sea, guide, first task) and after each stage is ended, everyone closes their eyes for three minutes (average optimal time) and imagine their own story. Then, after each stage, in a circle, everyone tells what they saw.

In the group, it is important to pay special attention to group safety, namely that people do not mistreat each other, respect each other, and keep secrets.

## Role-playing game

In a sense, any role-playing game is a collective session of active imagination in which people share one common space. This happens through the exchange of information. You can also organize it on purpose inside a classic AIM session for several people, where you can offer them to meet in one locality.

An interesting idea is the one of Charles Tart, where one person in a state of trance holds a hypnosis session for another person, and then their roles change, which results in much deeper trance. One can also try to do this for AIM.

## Work online through a text chat

One may expect that it is difficult to visualize and simultaneously print on a computer. However, experiments show that most people get the same results on chat as in the face-to-face sessions. At the same time, the text chat also requires less moral energy from the sitter. Such work usually takes place at night. Perhaps this is because we are accustomed to fall into a kind of trance in front of a computer, and the impersonal questions that come through chat help to concentrate. In the end, many people engage sexting or use a computer for role-playing games and forum battles and do not complain about the lack of experiences. Moreover, experiences through a computer are more real and engaging than reality itself, as we can see from the example of Internet addiction.

In addition, it is easier to find a partner on the internet. The remaining logs allow you to do the work on the bugs or publish an interesting text.

As an insurance against a sudden interruption of communication, it is worth taking the phone number of the person with whom you made contact and giving him your own.

## AIM and internal dialogue

Paradoxically, the very internal dialogue that is the scourge of all practices usually consists of unconscious short bursts of active imagination on a certain emotionally significant topic. For example, I suddenly remember quarrel and begin to think how it could be unleashed otherwise. At the same time, the intensity of images generated by "negative" emotions is large enough to completely absorb my attention for a few seconds.

So, instead of suppressing the internal dialog, one may try to consciously participate in it, by observing topics, characters, duration, and types of accompanying visualization. It can also be accomplished by participating in the same bursts of the internal dialog but more consciously replying.

# 5. Other methods similar to AIM

## Voice dialogue

Voice dialog by Stones (Stone & Stone, 2011) is a type of psychodrama method, where a person on hot chair moves inside a room and speak from the name of different subpersonalities. In some sense, it is a type of an AIM, as the subpersonality’s name is a type of starting point for the AIM process. But the main difference is not in visualization, but impersonation triggers the imagination, and a different structure, where an “internal controller” is needed to let different subpersonalities to exist.

Voice dialog may also be used to induce visual AIM, as the viewer may move the hot chair into a position where the visualization is more probable. See also above discussion about controller subpersonality.

## Spontaneous dance

The idea of the spontaneous dance is to give the control over the body to one’s unconsciousness and then just observe what will happen next. It could be done with some “imbedded” topic, like dance like a duck.

## Controlled hypnagogia

Pure hypnogogic images come from deeper layers of unconsciousness than “active images” inside AIM on the mental screen. However, it is not easy to induce such images. The main rule of thumb is that trying hypnagogia before midnight is useless. There are several clues to hypnagogia:

1. **Method of Alexander the Great** **and Dali:** Half-dreaming while sitting with a heavy ball in hands which will fall on a floor when the dream is too deep and interrupt the dream, thus preventing complete loss of awareness. However, practically it is not easy to do so as it needs the ability to become sleepy easily. It is also not easy to do this while sleeping in the bed. One may just put a forearm staying in the bed and wait until it will fail in the moment of deep sleep. In a sense, it is a form of primitive biofeedback.
2. **Visual receptor overloading**: Crystal gazing is obviously work this way (combined with observation of random patterns).
3. **Hyper-tiredness**: If one spends all day travelling and will lay on the bed a few hours later than usual, he could easily start to observe hypnogogic images.
4. **Stopping the internal dialogue**: If one will practice the suppression of the internal dialogue before bed, he could easily fail in the short bursts of audio hypnagogia. A turn-on light may work as an equivalent of Alexander’s ball, preventing immediate fall in the deeper sleep.
5. **Visualization trains:** Some objects are easily visualized, typically, moving animals, like running horses or cats.
6. **Phosphene observation:** Paying relaxed attention to the colored blurbs before closed eyes may help to transform them into images. Just look at what this blurb is like. <https://www.wikihow.com/Reach-the-Hypnagogic-State-of-Sleep>
7. **Direct self**-**hypnosis**: One may try to say repeatedly “hypnagogia!” This will result in tiredness and some images may appear. Self-hypnosis may also include direct command to see an object, especially “visualization train”, like “I see a cat!”
8. **Mind**-**machine visual stimulation:** The best one is *Casina* which creates strong visual illusions, typically geometrical, but with occasional images of objects.
9. **Seeding**: This is the implanting of mental images into the visual field and waiting for a response in the form of a visual image. Sound implanting is also possible, e.g., a short music to achieve short-term “musical hallucinations”.
10. **Eye scanning:** Here the viewer imitates the REM eye movement hoping to induce the REM-like state by slowly moving eyes from right to left and back and observing the visual field.
11. **Deconcentration of attention:** This is similar to [SSILD](https://www.thelucidguide.com/Techniques/Senses-Initiated-Lucid-Dream-%28SSILD%29) (sense initiated lucid dream) lucid dream inducing techniques. The more we put attention to visual field, the less likely is hypnagogia, but more likely is eyes tiredness. Here, we try to do the opposite trick to make the field of attention as wild as possible. <https://howtolucid.com/senses-initiated-lucid-dream-ssild-technique/> , <https://en.wikipedia.org/wiki/Deconcentration_of_attention>
12. **Not-doing:** Full stop of attempts to do anything inside mind, including active attempts to stop internal dialog, visualize or observe something. Just not engage in internal dialogue. This result in greater relaxation and appearing of hypnagogia.

Coffee and other stimulants suppress hypnagogia, and relaxants (but not alcohol) increase the chances of hypnagogia. But the use of chemicals should not be encouraged as it may have long-term negative effects.

The best drug for hypnagogia that is safe and legal is not yet found. Surely, some hallucinogens may help in hypnagogia.

The anecdotal report tells us that oxiracetam could help to induce hypnagogia

<https://www.lesswrong.com/posts/8ciFqEjkekqzaTqT6/visual-mental-imagery-training#3RzQQPq9KzAiQqWQ3>

Melatonin mega dosing is doses of around 10-20 mg of melatonin that may induce some form of stimulation, but also REM dreaming-like activity. The risk is deregulation of sleep. Smaller doses like 0.2 mg are good for “normal sleepiness”.

Theanine mega-dosing also seems to produce hypnogogia: <https://www.longecity.org/forum/topic/68980-l-theanine-megadose-40g/>

An interesting book exists: Mavromatis, Andreas (1987). “Hypnagogia: The Unique State of Consciousness Between Wakefulness and Sleep.” There is also my post on the topic:

<https://www.reddit.com/r/Hypnagogia/comments/a9o1zq/guide_how_to_achieve_hypnagogia/>

## Spontaneous “real life”

Just walk out of the house and let your unconsciousness to control where you will go. You will probably encounter something interesting.

## Author a novel about your tulpa

Here the idea is to artificially induce graphomanic state, called *hypergraphia* and author a long story (similar to automatic writing but more controlled). My experience with drafting a novel “Walk in the Forest” is that initial rational settings evolve during writing in some unexpected ways, similar to the process of AIM, but more prolong in time. The idea of such writing is to get the pleasure of the process and some experiences during writing, but not to create a perfect publishable text, which may require other set of skills, like rewriting, shortening, and polishing, as well as concentration on the readers demands.

Writing may induce much more intense psychological effects then reading. Flaubert experienced symptoms of poisoning when wrote a scene of Madam Bovary’s suicide by arsenic. Many writers also noted that their characters evolved in the unexpected ways.

## Repetition of affirmations

If you start to give yourself a command by repeating some word or a short phrase, your imagination may “reply” by constructing some image. For example, one may start the affirmation “I have a perfect memory”, and see the images of some internal transformations, like appearing of internal libraries, memory crystals etc. At the beginning, such images will be brighter and will evolve quicker, then will reach some “perfect” form and then the reply will fade.

# 6. Future of active imagination research

Advanced AI chat-bot may replace the sitter. Furthermore, future methods of the brain stimulation or implants may help finally solve the problem of bright visuals.

The problem of resistance and burn out can be tackled in future. AIM could easily result in a burnout (even for the sitter), so it should not be practiced too often, maybe once a week is good timing.

# 7.Active imagination as an instrument for digital immortality

AIM may be used as an instrument to record important data about the person’s unconsciousness, which could be used for the digital immortality (Turchin, 2018), that is, the practice of collecting of personal data, which could be later used for the resurrection of the person after death with the help of an advanced AI.

The reason for it is that most AIM séances are unique and provide a glimpse in the internal processes of the mind. Such séance should be audio and video recorded, and maybe even EEG can be recorded. AIM with drawing is also good for the digital immortality proposes.

# 8. Examples

## AB session on ICQ with Oleg MN

**22:06:38: Imagine that you are now at the seashore, and write what color it is.**

**22:06:40: By the way, during visualization, in some exercises it is also advised to use creativity**

22:07:00: blue

**22:07:36: what color is the sky over it?**

22:07:56: light blue

**22:08:08: are there any clouds?**

22:08:21: yes, in some places, thick

**22:08:31: what time of the day?**

10:08:39: day

**10:08:53: How far are you from the water's edge?**

22:09:06: a meter somewhere

**10:09:20: Is the water still or does it have waves?**

22:09:33: weak (waves)

**22:09:46: What can be seen if you look to the right?**

10:10:41: almost flat coast with a bend from me, a pier in meters 300-500 from me

**22:11:17: left?**

22:13:01: a small rock, 30 meters high, in meters 30-50 from me, which reaches almost to the coast

**22:13:18: what are the sounds in this space?**

22:14:19: a faint sound of a wave, sometimes you can hear a seagull

**10:14:56: What pose are you in?**

22:15:29: sitting with one leg straight, one bent

10:15:52 right straight

10:16:06 I sit, stoop

**22:16:09: and what is your mood there?**

22:17:54: calm, a bit tedious from the heat - I want to be in the water. Sometimes goosebumps appear from the presence of water

**22:19:01: Ok. do there what you want - you can swim - and so on. and write what was.**

22:21:31: I put my feet in the water, the water is cold for me. went on his knee ... then returned, because changed my mind. Not so hot

**22:22:02 Do you want to meet your spiritual teacher?**

22:22:13: yes

**22:22:34: Imagine that a person comes to you from afar. what does he look like?**

22:24:53: grandfather with a staff in white pants and some kind of outerwear. They him a little out of size

22:24:58: on the head – bald

22:25:08: skinny face

**22:25:11: What mood is he in?**

22:25:57: hard to say. Fully calm

**22:26:24: What feelings do you have for him?**

22:26:59: cautious curiosity

**22:27:24: When he comes close enough, greet him and ask him what is his name?**

22:27:55: Maxim

10:28:06: Max

**22:28:25: Ask him if he has anything important that he could tell you right now?**

22:28:26: perhaps he lied or answered purely conditionally

22:28:53: not yet

**22:29:17: Thank him, is he a part of your personality, or an independent spiritual being?**

10:30:01 I already feel in my mind that this is a different spirit ...

**10:30:26 Cool. Do you want to ask him something?**

22:30:27: There are a lot of different thoughts, information ...

**22:30:44: Accept this information.**

22:32:12: I asked who he is. He replied that my friend.

22:32:30: I cannot perceive thoughts clearly, now they are hardly felt at all

**22:33:03: Ask him if he can take you to some important place for you.**

22:34:11: He also said that he was here. to help me, I became behind me and I begin to feel sleepy ...

**22:35:31: Maybe he sends you some energy. Try not to fall asleep, otherwise we need to continue to correspond. What else is he doing?**

22:36:20: I relaxed so much that I fell on my back and then turned over on my stomach.

**22:36:59: well, you**

**22:37:06: do you like it?**

10:37:35: In such a situation, I would definitely fall asleep, but now I'm starting to see something not with my eyes. At first everything is blue-violet, then silhouettes began to appear.

**22:37:57: something new is always interesting**

**22:38:34: great. What are the silhouettes?**

22:40:15: I see myself, this old man. The upper part of the staff, the silhouette of the old man and some small weak clot of something in his chest are especially delineated.

**10:40:43 pm: what is this night?**

22:41:09: this energy keeps the connection of my spirit with the body, not allowing the body to fall asleep completely and forget everything

**22:42:15: Yes, it is important. Do you have specific questions about your life that you would like to ask him?**

22:42:43: no

**22:43:04: What would you like to get from this communication?**

22:43:25: already got what I wanted

**10:43:42 : Do you want to continue it or finish it now?**

22:43:47: I see with my spirit and I can remember it in some form

22:44:22: I'm not bad in this position, but it is obvious that I should not be able to

22:44:31 am: Clot gradually weakens.

22:44:46: if I wish, he can stop now

**22:44:47: Can you ask him to take you to the source of the energy of love?**

22:46:13: To be honest, I'm a little tired already there and here. :) Then for me somehow it is not very visible - "the source of love energy"

22:46:25: because they may be God or spirit

**22:47:14: If you are tired, then it is better to finish. Thank your teacher and remember everything that happened, and then come back here vigorous, happy, contented.**

22:48:37: already

**22:48:49: Ok. thanks, what mood now?**

22:49:03: Thanks. The usual.

## Session with an interruption:

0:31:47: Good night!

0:31:57: Hi!

0:32:29: Is our agreement still valid?

0:32:51: What about active imagination? -

0:32:59: Exactly.

0:33:15: Ready?

0:34:38: Yes.

0: 0:34:57: It takes about an hour of time, and my network sometimes breaks - we can, in order to restore it, you need 5 minutes, you can spend them just looking at the surroundings, and if that’s my phones, 8 916 6918960

0:35:55: I have my surroundings in the dark, except for the monitor%)

but I think I can handle it.

0:36:06: Imagine that you are on the seashore and tell us what color it is.

0:38:43: Strange but two pictures appear in parallel ...

in the first one I see the sea and the saturated pink color of the "water" is not transparent.

in the second it is the sea as a storm in the pictures of Ayvozovsky ... but at the same time, the water shines from the inside like a bud.

0:39:25: Are these pictures parallel or one on the right, the other on the left?

0:39:35: parallel.

0:39:58: Choose one of them and continue with it.

0:40:25: the second.

with luminous water.

0:40:53: what sky is there?

0:42:01: pre-storm, but the sun peeks through.

It may seem that the water glows just because of the sun.

In fact, it is not. It glows itself, or rather something in it glows.

0:42:25: Yeah. how far are you from the water's edge? In what position?

0:43:49: Close but the surf is missing me.

I'm sitting right on the shells cross-legged.

0:44:08: What is along the bank to the right?

0:46:18: Endless shore lost in the darkness.

the feeling that the left and right is much darker than where I am.

And in the water I see some dark, rather dark, black rocks.

They are only in the water but not far from the shore.

0:46:42: What are the sounds in this space?

0:48:50: I hear the quiet lapping of the waves and still hear the monotonous music and crickets.

The music is like an electronic organ. The sounds are slowly overflowing and almost unheard of.

but if you try to listen to her, then everything around Zack freezes and tries to listen with you.

0:49:29: Cool. What mood are you in there and what would you like to do?

0:51:48: I feel calm. Peering into the sea. I am trying to scream for the rays that make their way out of the water.

0:52:32: Are you ready to meet your spiritual teacher now? Are there any questions you would like to discuss with him or requests?

0:54:30: Yes, rather than not.

But there are no questions, there are none, not because they are absent, but because I cannot formulate them.

0:54:56: Although I just wanted to look into his eyes.

0:55:06: Well, can you have any problems in your life or mood, or sores to heal?

0:55:30: Or is there some kind of esoteric state that you would like to achieve?

0:57:18: There are problems, there are sores, there is a state of which I would like to achieve.

probably the state would have liked more.

0:58:10 AM: Can you name it more precisely, or will we just call it a condition?

0:58:41:

1:20:40: ALLO Hi! I HAVE BREAKDOWED6 the card ended, how are you doing?

1:21:00: I'm still here.

was waiting for you.

1:22:05: Good. go back to the picture where we left off. Has anything changed there?

1:23:00: no.

I'm in the same position. condition, sounds and picture have not changed.

1:23:20: Good. And what kind of esoteric state did you want to achieve?

1:25:49: again I have a problem with the expression of the desired.

what I wrote to you earlier now seems clumsy and not conveying what I want%)

(skiped)

1:34:45: Ok. Let's invite a spiritual teacher. imagine that he comes to you from afar in this landscape. what does he look like?

1:36:33: I've seen it before ...

he comes from the sea.

on a boat, although it looks more like a man.

1:36:50: I’ve seen it once in a dream.

1:37:03: How is he dressed? How old is he?

1:40:23: It has high boots, like fishermen. Leather shirt shirt. His head seemed to have a hat, but now he took it off.

I see his gray ... no, rather white hair and a small neat beard of the same color.

he is about fifty, but more difficult to say.

1:40:53: What mood is he in?

1:41:18: squinting%) apparently satisfied.

1:41:42 pm: I remember in a dream he offered to come to fish with him. %)

1:42:13: what feelings does he make you?

1:43:32: such as they appear when meeting with your dear person after a long separation%)

I got to my feet and wait for the boat to approach the shore.

I want to hug him.

1:43:57: And when it swims, what happens?

1:46:43: stanny things are happening although I understand that this is the%)

When he came out I noticed that his clothes had changed. A long cloak appeared on it.

He went out and gave me a fatherly hug.

And now we are sitting on the beach in front of a small fire.

1:47:09: Great. What are his eyes?

1:48:50: I know that he has only one eye.

There is no second. In any case, at our last meeting he was not there.

And now it seems that the second eye is in place. Although .. if you look closely you can see that it is not real.

1:49:22: what is the mood in his eyes?

1:49:23: And so his kind eyes are all the time with his squint. For good.

1:49:31: Ok

1:49:56: Ask him if there’s anything important that he would like to say?

1:51:44: He says: "Come to me more often"

1:52:22: This is a good idea. Ask him your question about ... ..

1:57:06: He says something to me, but I don't understand the words.

I sometimes see images, but I also cannot understand.

when he finished speaking he looked at me and iho laughed, and then added: "You see, and you thought everything was so simple"

1:57:37: Ask to take you to a place where everything will be more clear.

1:57:56: His answer is "Not now"

1:58:49: Is there anything else you want to ask him?

1:59:07: no.

1:59:21: Do you want to end the session?

1:59:40: what could be next?

2:00:24: You can ask to take you to one of the sources - money, love, health, or to solve any special tasks

2:01:52: No. I have no more to him.

2:02:29: Then you can say goodbye to the teacher, thank him, remember everything that happened and come back here.

2:03:41: Yes, I said goodbye to him and he left, but not on the boat but along the shore. Gone to my right.

2:04:01: Now in his hands also the staff appeared ...

2:04:11: Then go back to the real, remembering all and maintaining positive changes.

2:04:50: I still easy and calm%)

2:05:14: By the way, I'm sure I can go back there any second.

2:05:16: Well, here is such an active imagination :)

2:05:30: this is like a dream.

2:05:54 AM: Yes, this is a replacement for lucid dreams.

2:06:00: I wonder what often happens one or more parallel events.

2:06:17: That is, different options for development?

2:06:23: yes.

2:06:51: Can I post our log anonymously later on in my LiveJournal - maybe this is useful for someone?

2:07:10: For example, when I had not yet formulated my desire, there was another phenomenon.

2:07:22:?

2:07:46: can be

2:08:01: approx.

## Accessing the creative part of self

AB - the desire to reach the creative part.

0:25:28: So how about seans active imagination?

0:25:45: I'm for. Only run to the kitchen for 5 minutes ...

0:27:43: Ok. If the connection fails, wait for 5 minutes or call, 8 916 691 8960 - and then it is buggy.

0:30:48: approx. I'm here

0:31:15: One question: with all eyes closed, everything is better done or is everything open with normal?

0:31:19: Ok. I drink tea too.

0:31:27: I went for a melon :)

0:31:52: Everything is fine with the open goes. Well, you can cover them to more clearly present, and then open and write what presented.

0:31:59: ok

0:32:14: What would you like to achieve from this session?

0:32:35: I don’t even know. In principle, if you can search for something, then I would not be prevented by the source of creativity

0:32:54: Yes, this is a good goal.

0:33:13 AM: Ok, go, imagine that you are on the seashore and tell how it looks.

0:33:47: A vast expanse with a bright bottom. I have never been to this one, but I would like to go

0:34:03: And what is the sky?

0:34:11: The sky is clear, blue and blue.

0:34:24: How far are you from water?

0:34:33: meter 2-4

0:34:35: standing

0:34:50: What are you wearing?

0:35:09: shorts and T-shirt

0:35:29: Xnj dblyj cghfdf b cktdf?

0:35:40: What can be seen on the right and left?

0:36:08: some ascents, but they rather go along the coast, a little behind

0:36:25: Like a beach in front of the mountains

0:36:48: but from behind?

0:37:26: behind - you can see the valley, and right behind you, it seems, the door

0:37:41: both!

0:37:56: what sounds are in this space?

0:38:00: maybe these are the remnants of the book I was reading - there was an exit to the sea through the door

0:38:24: Only the sound of the waves, but they are small, though quite frequent. I would say that almost calm

0:38:45: warm or cold? How are there any sensations?

0:39:26: warm It looks like it comes from the water, but I'm not sure

0:39:46: What is your mood there?

0:40:23: I can't really say. Rather good. I want to watch

0:40:40: And what do you want to do?

0:40:56: I went to the water and look at the waves under my feet

0:41:13 AM: And what are they?

0:41:28: transparent, small and warm

0:41:55: but they can be managed — do more or less

0:42:03: Oh good. Are you ready to meet with the force that I call a spiritual teacher?

0:42:09: I think so

0:43:24: Ok, imagine that he comes to you from afar. what does he look like. What is he wearing?

0:44:22: Light gray hooded poncho type clothes, face can't see

0:44:56: Man? Age?

0:48:02: Man, years, I think, not more than 35. It seems that there is a black beard

0:48:24: What mood is he in?

0:48:43: sort of calm. It seems that he knows that I would like to ask him something.

0:49:01: And what feelings do you have?

0:49:15: trust and interest

0:49:57: When he gets close enough, thank him for coming and ask if he wants to tell you something important right now.

0:51:24: It shows some razhzhy figures, but I do not understand that this

0:51:46: It looks like iridescent balls. First 1, then one in each hand.

0:52:07: Spread what it is.

0:54:06: I did not really understand it, but now I will describe what happened

0:54:18: ok

0:55:45: the ball became whole again, then it somehow became deformed, some force went from the center. I do not even know how to describe. Rings or something. My eyes began to move to the right, by itself. then from where the horse came from (right), for some reason already raid. He mounted his horse and rode off. The horse was also gray with a black tail.

0:56:03: ball stayed in the sand

0:56:32: maybe this is a source of strength, because something like that I asked him

0:56:42 PM: What are your feelings about the ball? what energy comes from it?

0:56:55: Maybe.

0:57:09: it's just monotonous. I just don’t know how to use it

0:57:11: If you want, interact with him.

0:57:21: Take in your hands, anprmer.

0:58:41: I took it in the palm of my hand, it became transparent, and a strange object appeared inside. Something attached to the inner walls of the card something like stretch marks

0:58:51: 6 or 8 of them

0:59:08: Could this be related to the creative part?

0:59:26: I think so. Maybe you can see something in it.

0:59:27: Call the teacher to come back and ask what it is.

1:00:46: this ball can move me wherever I want. If they start driving back and forth in front of their eyes, he leaves a train.

1:01:09: And where can you move on it for example?

1:01:10: And if you "enter" into it, it moves

1:01:18: I moved to some hut

1:01:33: Is it empty? Or is there someone =

1:01:36: It looks like it is standing near a lake in the forest.

1:01:46: empty

1:01:56: what is the mood there?

1:02:36: it looks like it's just a place to rest. There are benches on the walls, and in the center - a table (large). Everything is made of wood. There are windows. The door goes to the water (on the platform)

1:03:02 AM: Can you and want to rest there?

1:03:05: inside it is light, as if candles are burning, but for some reason there are no candles

1:03:54: Perhaps, if this is related to your creative part, then you can come up with some task for her to see how it works.

1:04:04 AM: I sat down on a bench at the table and began to look at the ball. Inside he saw the same ball, in which he again opened

1:04:33: But can this ball show what is in the real world, for example, my computer?

1:04:49: I don't know, I'll take a look

1:05:11: what's the mood?

1:05:50: can not see anything. It seems that it works only "inside of me". I asked if I could use it in a dream, I was answered "yes please"

1:06:03: And in the balloon only bright flashes on a dark background.

1:06:21: Could they come up with some creative task? write a verse?

1:06:45: you can try

1:09:00: there are some strange rows of pictures and the left brush is lifted (or rather, just the urge to raise it)

1:09:22: The truth began to appear a lot of typos when I thought about it while writing the text

1:09:42 AM: You can take a pencil with your left hand and let her write something.

1:10:13: I'll try now ...

1:13:19: how are you?

1:13:42 pm: the urges have stopped, but there was something else, now I will tell

1:14:57: At first, the temple was very clearly visible. It seems that this is the Cathedral of Christ the Savior or similar to it, then everything was completely cleansed, and trembling began in the ages. So it happens to me when I lie and contemplate darkness for a long, long time, then an image appears again, but as if everything revolves around this ball, the pendulum is left-right

1:16:58: It would be nice to formalize this process as a certain goal, otherwise it may continue for a long time.

1:17:54: Now, nothing really happens at all. I'll try to do something

1:19:42 pm: I asked for the text. Something like this came out: “I’m saying that this session is partially complete” and something else

1:20:02: The text originated in the head?

1:20:16: yes, the words themselves went

1:20:35: Do you want to continue?

1:21:13: Yes, I would like to hear the phrase to the end. It seems that to hear the next part, you need to record the previous

1:21:46: write it down - maybe the recording will go by itself, forward thoughts.

1:22:11: hmm .. if I understood everything correctly, then "I made for the good of civilization and calm the soul"

1:22:59: interesting ...

1:23:04: yes

1:23:16: Would you like to achieve anything else from this session?

1:23:27: I think that's enough for now.

1:24:19: I asked the ball to come to me in a dream. He said "wait, I'll come." Then there was something like lightning up

1:24:35: Well, then go back to the place in the sea, where you started, thanked everything, remember everything,

1:24:59: Keep positive changes and revive vigorous, happy and contented.

1:25: 5: ok

1:25:38: how's the mood?

1:26:00: great. The external environment is strangely gone. It literally turned off

1:26:13: that is, it turned out in the end just a black room

1:26:55: Is it dark in your room?

1:27:15: in the one that is in reality? there is only from the monitor and the light from the lamp

1:27:44: where did the black team end up?

1:28:08: where before this was the sea and everything else. Inside of me, eh

1:28:21: And how do you like it?

1:28:32: great. I'll have to try some more

1:28:45: I'll try to call the ball for the night and go into sleep through it

1:29:09: Ok. Can I anonymously post this log in LiveJournal, maybe it will be useful to someone?

1:29:12: I once managed to follow the images, but they took turns so quickly that all the same attention was not enough in the end

1:29:21: you can

1:29:32: Thanks

1:30:03: another interesting effect was at the very beginning - it was possible to change the time of day. That is, to do or daytime sky, or night

1:30:28: yeah

1:31:04: and what if the images begin to change too abruptly?

1:31:38: Express the intention to stabilize and tune them, like a dream by Сastaneda.

1:31:56: I see. Thank you, we will have to try today.

1:31:59: With the process, they themselves must stabilize.

1:32:21: What you saw was different from what you expected?

1:32:37: Basically, no. I didn’t really know exactly what to expect :)

# Literature

Jung, C. G. (1916). *The transcendent function* (Vol. 8).

LaBerge, S., LaMarca, K., & Baird, B. (2018). Pre-sleep treatment with galantamine stimulates lucid dreaming: A double-blind, placebo-controlled, crossover study. *PLoS One*, *13*(8), e0201246.

LaBerge, S., & Rheingold, H. (1991). *Exploring the world of lucid dreaming*. Ballantine Books New York.

Monroe, R. A. (1977). *Journeys out of the body* (Vol. 79). Harmony.

Newton, M. (2010). *Journey of souls: Case studies of life between lives*. Llewellyn Worldwide.

Raduga, M., Shashkov, A., & Zhunusova, Z. (2020). Increasing perception vividness during lucid dreaming by spinning: A pilot study. *Dreaming*, *30*(4), 338.

Revonsuo, A. (2000). The reinterpretation of dreams: An evolutionary hypothesis of the function of dreaming. *Behavioral and Brain Sciences*, *23*(6), 877–901.

Stone, H., & Stone, S. (2011). *Embracing Our Selves: The Voice Dialogue Manuel*. New World Library.

Turchin, A. (2018). *Digital Immortality: Theory and Protocol for Indirect Mind Uploading*. https://philpapers.org/rec/TURDIT

Zeman, A. Z., Dewar, M., & Della Sala, S. (2015). *Lives without imagery-Congenital aphantasia*.

<https://webcache.googleusercontent.com/search?q=cache:e3wlN0N9hlQJ:https://apps.dtic.mil/dtic/tr/fulltext/u2/a083497.pdf+&cd=1&hl=en&ct=clnk&gl=ru>

“Trainability of abilities: spatial visualization” – training is useless

Fantasizers and dissociaters: Two types of high hypnotizables, two different imagery styles

D Barrett

Hypnosis and imagination, 123-135