

Stage 2

Polarities and Rhythms:

The story "Aladdin and His Wonderful Lamp" describes the attitude of Stage 2.

"For two days Aladdin remained in the dark, crying and lamenting. At last he clasped his hands in prayer, and in so doing rubbed the ring which the magician had forgotten to take from him. Immediately, an enormous and frightful genie rose out of the earth saying: "What wouldst thou do with me? I am the Slave of the Ring and will obey thee in all things."

As we move from the powerlessness of Stage 1 into Stage 2, we do have power available to us. It is, however, through an external agent. That part of us which is alienated, isolated, abused, traumatized, shamed, redirected, or denied, finally can express its need for acknowledgment through an outside projection. We experience in others those portions of ourselves, which have been fragmented, from our wholeness. We identify with these external projections. This is necessary. This empowers the separated rhythms within us to be more acknowledged.

Eventually, we learn that the product the magical genie brings us does not work in our life. Generally speaking, when we are given those things we want at the beginning of Stage 2, our relationships suffer. Since healing is a function of relationships, as one moves through Stage 2 the "magical" or "perfect genie" of our life begins to fail our needs.

The following terms describe characteristics of the Stage 2 persona:

- **Identifies with personalities**
- **Empower procedures, people, and events**
- **Looks for cure for "wronged" or "bad"**
- **Solution is good, or magical**
- **Lives in world of superlatives... best, smartest, ugliest, worst...**
- **Strives for control, order, "keeps peace"**
- **Places blame**
- **Holds a "charge" on situations, people**

- Has "issues" with others
- Needs to have others "fix" the situations
- Cure consciousness
- Reactive

Stage 2 Type Remarks:

"Doctor, your treatment saved my life! I'll refer all my friends to you."

"I finally found my spiritual master. He brought me enlightenment at last!"

"My new girlfriend is the woman of my dreams."

"The new baby has saved our marriage."

"This diet plan is amazing! I'll never be fat again."

The Three Parts of Stage 2

- a) Recognition: Recognition of different rhythms
- b) Communication: Rhythms Communicating with each other
- c) Completion: Peaceful Coexistence with equal voice.

A) Recognition Part of Stage 2:

Recognition of different rhythms

The Recognition portion of Stage 2 involves separate rhythms needing external agents to draw attention to them. Those parts, which we cannot acknowledge within ourselves, are seen in the external world, and in our bodies as bad, wrong, evil. This involves each rhythm needing to be experienced for its own expression.

In the Recognition part of Stage 2, the tendency to judge events and situations as "good" or "bad" intensifies. In this stage, our conversation often reflects these judgments, and we often speak in terms of my "bad" back, a "bum" elbow, a "lousy" husband, or a "horrible" situation.

We are also likely to refer to limbs and organs of our body as if they aren't even part of us, or that the health problem we are suffering from is a condition that dropped on us from outer space: "I caught the flu", "My angina's acting up again", or "My arthritis is killing me" are characteristic of this mindset.

At this point, we often tell the whole world about how this doctor, this procedure, this medication, this guru, or this new relationship saved us from the virus, the uncertainty, the ex-spouse (or the ex-spouse's attorney!), or whoever or whatever it was that brought suffering to our life. We also report about the evils of a particular political view, social group, treatment, virus etc.

Not only are the rhythms separate, ignored, denied to each other, but also when the rhythms are called upon to be in relationship with each other, one rhythm tends to dominate another. In order for there to be a respect of one rhythm for another, there first must be a recognition of the existence and uniqueness of each rhythm, independent of one another. This is often activated by our polarized life experiences. Once this occurs, the rhythms can communicate with each other. This leads us to the second portion of Stage 2.

B) Communication Portion of Stage 2 :

Rhythms Communicating with each other

As we can experience the separate rhythms for their uniqueness, they begin to become aware of each other, and communicate with each other. At this point, we discover that the person who rescued us wasn't so perfect, or his methods were not foolproof. Perhaps we discover instead, that the cause of our problem was not actually totally responsible for our situation.

The hard, fast rules of "good/bad", "right/wrong" become muddled and we have a difficult time empowering both the cause and the solution we once held fast to. It is common for us to feel anger. We may be truly angry with ourselves, but we are not whole enough to recognize this. Therefore, we often blame, or project onto the therapist, physician, guru, product or the procedure for having failed to meet our expectations.

Upon reaching this juncture, we can choose one of two different paths. One path involves looking for another doctor, another relationship, another place to live or another job. We may decide to leave our newly found religion and seek out a different one, which will really work. Perhaps we are seeing an acupuncturist who worked wonders for a period of time, but when the unresolved disconnection within us still persists, we say good-bye to the acupuncturist and find a psychotherapist, chiropractor or a 12 Stage facilitator.

The other path is to recognize that there is a pattern involved, and that somehow we are involved in the process. This cannot happen though until the individual rhythms have been acknowledged and have begun to experience each other, which is the middle portion of Stage 2.

C) Completion of Stage 2:

Peaceful Coexistence with equal voice

Although in Stage 1, each of the three regions has a full connection between breath and movement, when both hands are placed on the body simultaneously, one rhythm speaks its message at the expense of the other(s).

This is associated with separate rhythms existing but having difficulty in relating to one another. In this case we are further

distracted from the reality within the repressed rhythm by a false crisis or false hero. The rhythm which is dominant in relationship with the others, distracts us from the truth in the least accessible region.

The lesson at Completion of Stage 2 is that there is a dynamic cause and effect process occurring in a number of areas of our life, and we understand that we have a role in the process. We do not figure out what the pattern means, or what to do about it. In a timeless flash we realize that "something else" has been going on in our life. This doorway in consciousness is achieved when our rhythms respectfully connect as separate members of one family reuniting.

Therefore, Stage 2 comes to Completion when all of the separate rhythms can peacefully co-exist and express their own identities equally, not only reciprocally, but simultaneously. This involves our awareness of our involvement in a process or pattern, and prepares us for movement into Stage 3.

Breath (Stage2):

- **In nose**
- **Out mouth**

Hand Positions:

- **Place both hands on different regions at the same time.**
- **Place one hand on the upper chest, and the second hand on the lower abdomen.**
- **Connect the breath with the rhythm at the level of the top hand. Then to the bottom hand. Focus your attention on top of the hand that you wish to acknowledge. Alternate hands, feeling for the rhythm of the specific area to express its uniqueness to the hand overlying it. It is as though the rhythm is the ocean wave hitting against their hand (the shoreline).**

- Often an area that was able to be fully expressive of its rhythm with both hands placed on it, is no longer able to express itself when in relationship with another rhythm.
- Repeat this procedure until each of the first three regions mentioned in stage 1 movement have been engaged. (If you have moved past Stage 4 and are revising Stage 2, then also combine positions 4, 5 and 6 with position 1, 2, 3.)
- If you have already passed through Stage 10, and are revisiting stage 2, then you may combine positions 4, 5, and 6 with each other.
- Eventually you would like to experience a connection between the top of the chest (position # 1) and the navel area (position #3). This connection feels like each area is moving and breathing, fully expressing its local wave to the overlying hand, with this converting into a somatopsychic type wave (even if minimal) connecting the two rhythms.
- For the person who is revisiting Stage 2 after Stage 10, you may attempt a similar connection between the throat region (Position #4) and the lower abdomen, or above the upper bladder region (Position #6).
- Visualizing a pebble being dropped into a still pond under each hand may be helpful.
- The ripples spread out in concentric circles. Eventually the interfering waves meet, making a "wake", which you can "ride".
- It is important the breath be full into the nose and out the mouth during this exercise, and is directed into the regions of the body that you are touching.
- If there is difficulty in feeling the rhythm or pulse between any two areas, move your hands to those two areas where you can get a sense of the rhythm, and breathe, slowly increasing the distance between the two hands. If you feel that it is difficult to place your hand on one region and breathe into that area, consider utilizing the Stage 1 procedure.
- It is common to alternate between Stage 1 and Stage 2.

Stage 2 Declaration:

"I feel my rhythms, and I have different rhythms"

"I feel my lost rhythms"

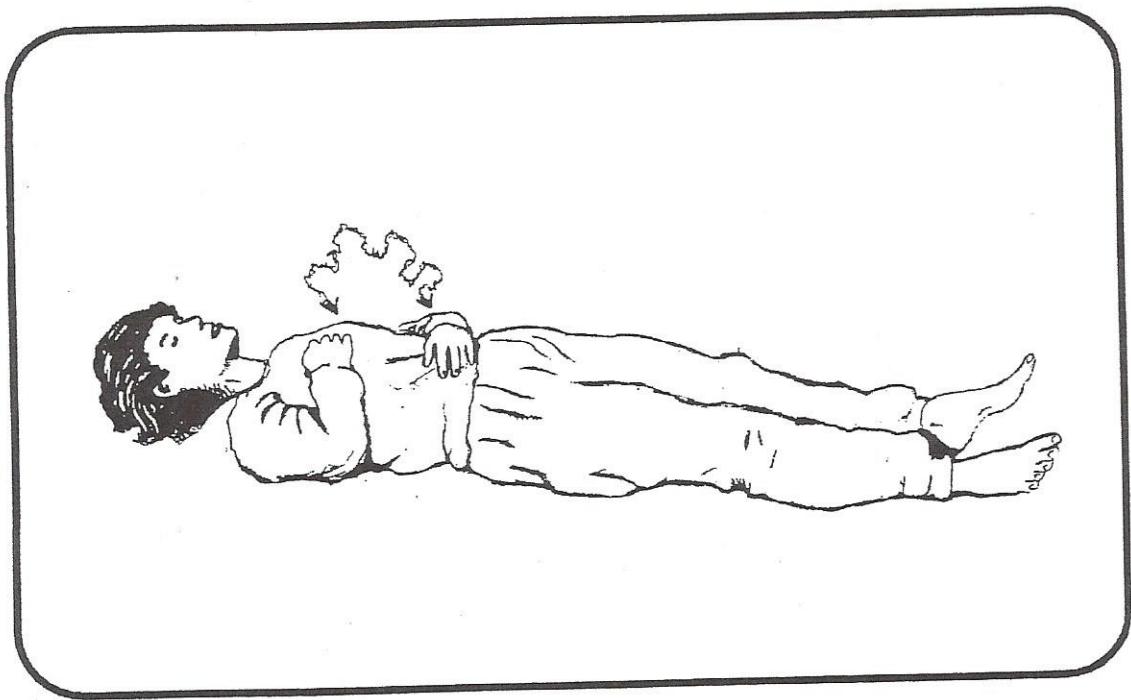
"My rhythms may speak with each other."

"This part speaks, and this part listens."

"Now this part listens, and this part speaks."

"Members of my family now can speak with one another."

"My parts speak with each other and respect each other's message"



Stage 2

Stage 2: Personal Awareness Exercise

When I place my hand on the following positions at the same time, I feel:

- Please make a note where one rhythm can no longer be felt
with the letter R.
- Please make a note where breath can no longer be fully expressed
with the letter B.
- Please make a note of where one rhythm dominates another, **with the letter D.**

Be aware of what you feel and think with each Stage 2 exercise.

First Levels:

Separate rhythms with breath in	#1 (upper chest)	#3(navel)
Separate rhythms with breath in	#1 (upper chest)	#2(gastric)
Separate rhythms with breath in	#2 (gastric)	#3(navel)

Comments:

More advanced Levels

Separate rhythms with breath in	#1(upper chest)	#5 (heart)
Separate rhythms with breath in	#1(upper chest)	#6 (lower abdomen)
Separate rhythms with breath in	#1(upper chest)	#4 (throat)
Separate rhythms with breath in	#2 (gastric)	#5 (heart)
Separate rhythms with breath in	#2 (gastric)	#6 (lower abdomen)
Separate rhythms with breath in	#2(gastric)	#4 (throat)
Separate rhythms with breath in	#3(navel)	#5 (heart)
Separate rhythms with breath in	#3(navel)	#6 (lower abdomen)
Separate rhythms with breath in	#3(navel)	#4 (throat)
Separate rhythms with breath in	#2 (gastric)	#5 (heart)
Separate rhythms with breath in	#1(upper chest)	#6 (lower abdomen)
Separate rhythms with breath in	#1(upper chest)	#4 (throat)