AN EXPLORATION OF THE USE OF METAPHOR IN EFFECTIVE COUNSELLING

by

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Abstract
The purpose of this study is to explore the use of metaphor in effective counselling. A single case study approach was adopted for the research. The material of a family in therapy by Virginia Satir as therapist was transcribed verbatim from the audio tapes. The metaphors of both the therapist and the client were identified from the transcript. They were then classified according to their types and the processes involved. Next the patterns of metaphoric usage were examined. The movement in counselling was measured using a special scale. Points of significant movement in the client were identified. The correspondence of the uses of the metaphors and the client's progress was studied. Forty-five instances of the use of metaphors by the therapist were reported. But metaphors were used by the client only five times. The most significant metaphors used by the therapist all occurred at points where there were a lot of progress in the counselling. The overall analysis demonstrated the usefulness of the concepts of metaphors used for this research. It also illustrated the fact that metaphors can be the direct vehicle of insights that contribute towards effective counselling. Insights from the metaphors were not dependent on the ability of the client to reciprocate in metaphoric expression. Some implications for the practice of counselling using metaphors were suggested and some recommendations for future research were offered.
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CHAPTER ONE

INTRODUCTION

Background of the Problem

The study of metaphors has been done in many diverse fields such as philosophy and linguistics for a long time. However in the field of psychology, the study of metaphors is a relatively new field. One researcher (Barlow Jr., 1973) in a study on 'Metaphor and Insight in Psychotherapy' summarizes the scanty literature in the field under three different categories: (1) metaphor as a general psychological process; (2) metaphor as a special cognitive process - the theories evolving from a group of psychologists at Clark University; and (3) metaphor as a heuristic in problem solving. More recently, another researcher (Gore, 1977) in a study on 'Psychological Functions of Metaphor' concludes in his review of the literature that there is as yet no unifying theory of the functions of metaphor. One of the latest studies on metaphor and therapy has been done by Amira (1982) who extends the research to include figurative language and metaphor in both successful and unsuccessful psychotherapy.

A more detailed review of the literature (CHAPTER II) will readily show that there is room for more research in the whole area of relationship between metaphor and psychology, especially in the field of psychotherapy and counselling. Also most of the psychological research on the topic of metaphor are done using quantitative methodologies. However, because of the nature of metaphor, it seems that descriptive and qualitative approaches would prove to be valuable too. One such approach is the single
case study method, the research methodology chosen for our study. The goal is to explore the use of metaphor in effective counselling using material from one single case.

The Problem

In order to study metaphors from a systemic perspective, one can integrate some of the concepts of learning of Piaget (1952) and concepts of Synectics of W.J.J. Gordon (1961). This approach is taken by Jacques Jimenez in an article entitled 'Piaget and Synectics' (1976). Synectics deals with creative problem-solving through the use of verbal analogy and metaphor. Gordon states that the mind has two jobs to perform: 'Make the Strange Familiar' and 'Make the Familiar Strange'. The former is the incorporation of new facts, events, experiences, etc., into the frameworks already established by previously appropriated facts, events, experiences, etc. The latter is the freeing of something already known from one's stereotypes and the altering of one's angle of vision to meet new realities. The first (e.g. play) which Gordon calls 'learning', Piaget calls 'assimilation'. The second (e.g. imitation) which Gordon calls 'innovation', Piaget calls 'accommodation'. By putting Piaget and Synectics together, Jimenez arrives at a three-word definition of intelligence: the complementary processes of assimilation and accommodation, both accomplished by means of metaphor (Jimenez, 1976, p.108). Applying this to the human family system, a system is a metaphor for patterns of actions and relationships.

With this understanding in mind, it is now possible to state the problem in general term. The broader question that needs to
be asked in the area of psychotherapy with regard to the system as metaphor is - how is the quality of metaphoric interaction between the client and the therapist related to effective psychotherapy?

Some Definitions

David MacDermott (1974) points out that the word metaphor translates literally from the Greek as 'a carrying from one place to another.' Noting this, Bunny S. Duhl proposes the following as a working definition of metaphor: A metaphor is the transposing of an image or association from one state or arena of meaning to another, highlighting similarities, differences and/or ambiguities (Duhl, 1983, p.128). She further elaborates by stating that metaphor is the linkage of meaning - that which connects any two events, ideas, characteristics, modes. Through metaphors, an individual transforms experience from one mode to another, from 'outside' self to 'inside' self. By 'metaphoring', one is engaged in the process of making relationship, of connecting. As humans, we tend to make the Strange Familiar, make the Familiar Strange, and try to keep the Familiar Familiar.

Duhl goes on to explain the related concept of decentration:

In decentration, or achieving integrated multicentricity, in the process of trying to understand another's world, we need modes of translating or transforming another's words and behaviors from "outside self" to "inside self." We need modes of metaphoring, of trying on and experiencing another's micro and macro world views and carrying them from another to oneself, as a way of both differentiating and integrating them. We need ways of perceiving relationship between events as if through another's eyes (Duhl, 1983, p.130).

For Duhl, metaphors are inventions of the human mind for creating
order, integration, and coherence. 'Metaphoring is the process of inclusion and connection, implicitly, in preverbal or paraverbal awareness and connection making. Metaphors are the explicit expression of that connection of unity in some symbolic, humanly created form: spoken or written words, created objects, expressions or patterns.' says Duhl (Duhl, 1983, p.131).

Within any given culture, there are various types of metaphors. **Metaphors of identity** are the ways by which people know who they are, over time. These metaphors are usually related to sex, role, task and status, carrying meanings from the outside in. These meanings evolve according to the rules of order and succession of the said culture. **Metaphors of approximation** are the ways one can best imagine the internal world of another person or communicate one's own to another. The metaphors of identity can be used as metaphors of approximation. The concept of empathy is directly related to the ability to approximate. Both these two types of metaphors are part of and related to the **metaphors of organization**, expressing the structures and hierarchies of the culture, the ordering of relationships. The ordering is expressed through rules concerning roles in prescribed relationships. All the three types of metaphors are interwoven with the **metaphors of operation**, exemplifying the patterns of interpersonal relationship, which represent the standardized practices, the routines and ritual, the interactions among the standardized roles.

**The Purpose of the Study**

The purpose of this study is to examine the metaphoring
process of both the client and the therapist by identifying the types of metaphors used; and to look for patterns of metaphoric interaction that parallel the therapeutic progress of the client, as measured by Approach-Avoidance Scale to Self-exploration developed by Gore (1977) described in CHAPTER III. The metaphors of identity, approximation, organization and operation were identified using the categories listed in our definition section above. Then they were further classified as metaphors that 'Make the Familiar Strange' (assimilation) or metaphors that 'Make the Strange Familiar' (accommodation). The use of such metaphors by the client and the therapist was compared to note the quality of matches and mismatches at critical points of the therapeutic process. An attempt was made to describe qualitatively the patterns of metaphoric interaction between the client and the therapist which typify the points at which the therapist is most effective.

Delimitations of the Study

The approach adopted for this study was the single case study method. A case study is a study of a "bounded system" with a conception of unity or totality. The focus in our study was the use of metaphor by one therapist with one family in a particular case. The methodologies could be applied to more than one case. But because of the exploratory nature of this study, and also because of the specificity and particularity of the use of metaphor in therapy and counselling, a single case study approach was chosen. The intention was to uncover the systematic connections between the use of metaphor by one therapist, and the
observable behaviours of the family in therapy. Naturalistic generalization by the researcher concerning the use of metaphor in effective counselling, idiosyncratic to the case, was generated rather than scientific generalization.

The study was done using the transcript of a family therapy case study done by Virginia Satir in 1982. The therapy was done at the University of Chico, Chico, California. The first two of the three natural segments of the taped sessions were used for our research. The first segment was the family interview with the parents, Jane and Gary, and the son, Kent. The second segment was the family reconstruction of Kent's parents.

While it might be desirable to examine the concept of metaphor with more than one therapist, this undertaking would take us beyond the perimeter of our research. This limitation was compensated by the fact that we were working with material of superb quality. Since the study was done using material produced by an accomplished and well established family therapist, we were able to gain new insights to the process of psychotherapy using a systemic view of metaphors. It is further hoped that the study will stimulate more comprehensive study on the subject in the future.
CHAPTER TWO

A REVIEW OF THE LITERATURE

Overview

Mark Johnson (1981) in a book called 'Philosophical Perspectives on Metaphor' edited by him remarks that we are in the midst of a metaphoramania. There has been a tremendous increase in interest in the subject especially in the last twenty to thirty years. However, as we have noted in our introduction, the vast majority of the work has been done in the area of philosophy, linguistics and the arts. Relatively few studies are on the psychological aspect of this field. Nevertheless, in order to have a fuller picture of the subject and to set the stage for our present study, we need to note not only the literature that is directly relevant, but also some of the more recent and more significant discussions in areas just beyond the focus of our psychological quest. Warren Shibles (1971) has put together a comprehensive annotated bibliography and history of metaphor. This work includes sources from different fields in different languages and is useful from a historical perspective. Its major limitation is that it covers material up to the late 1960s, just before the current increase in interest on metaphor. So our review can be considered a little update on this work. We shall divide our review in two broad categories: first, literature in the fields of philosophy and linguistics; second, literature in the fields of psychology and psychotherapy. The review covers the more representative work in the different fields and is not exhaustive.
Metaphor in Philosophy and Linguistics

The Emergence of a Modern Theory

It was two lectures of Richards (1936) on metaphor that were the seeds that later bore fruit in the work of Max Black (1954-55), the pioneer of the modern enquiries into the theoretical and practical aspects of metaphors. Richards saw our world structured in part by fundamental metaphoric processes of experience. To him, a metaphor involves 'two thoughts of different things active together and supported by a single word, or phrase, whose meaning is a resultant of their interaction' (Richards, 1936, p.93). As the interaction of the things may be based on dissimilarities as well as similarities, therefore the meaning of a metaphor cannot be reduced to a literal statement of similarity.

Max Black (1954-55) further developed these notions in his 'interactional' view of metaphor. He rejected both the traditional 'substitution' and 'comparison' views. The first view holds that metaphor merely replaces equivalent literal expressions. The second holds that metaphor presents an analogy or similarity between the things compared. These views only make metaphors nothing more than stylistic variants. Black sees metaphorical meaning as the result of a complex interaction (filtering and screening) between systems of implications associated with the metaphor. This process can actually induce similarities. Black developed this concept further in relation to models (1962). His work has been expounded by scholars like Henle (1958) and has since formed the basis for much of the modern discussion on metaphor.
Support for Black's Theory

When one adopts an interactional view of metaphor, one has to contend with the tension created by the two referents in any metaphorical statement. Metaphors therefore create new reality for us. Berggren (1962) points to this use of metaphor and at the same time the abuse of metaphor. When a metaphor is taken literally, it is no longer regarded as a tension between the two referents but rather a myth. Herein lies the abuse of metaphor.

Wheelwright (1962) refers to metaphor as a kind of tensive language involving two kinds of activity. One kind of activity he calls 'epiphor' and this involves the application of a term with a standard meaning to another object on the basis of their similarities. The other kind of activity he calls 'diaphor' and this involves the juxtaposition of things to produce new insight, regardless of the underlying similarity.

Similarly, Beardsley (1962) argues that inherent tensions within the metaphor result in a term having a central meaning by its ordinary designation and a marginal meaning by its connotation. Metaphor induces insight by calling up or actualizing connotations that were potentially available but not yet surfaced. He calls this 'the metaphorical twist', the yielding of metaphorical insight as a result of the inherent tensions or verbal-oppositions within the metaphor. More recently, Beardsley (1978) further develops this idea in what he calls 'Metaphorical Senses'. He notes that words possess certain intentional meanings and also a constellation of 'credence-properties'. A 'credence-property' is an attribute believed by
the community of speakers to be associated with the word. Through use, the 'credence-properties' as applied to the extensions of words become accepted as part of the intentional meaning of the words. There is therefore both a 'literal' sense and a 'metaphorical' sense. He therefore allows for the emergence of a 'literal' sense of metaphor. In so doing he still questions the adequacy of 'constancy' theories of metaphor (such as comparison theories) which insist that expressions carry at least one of their standard meanings even when used metaphorically; and adheres to 'conversion' theories which hold that a new sense is acquired by the metaphorical use of an expression.

Edie (1962-63) who sees language as phenomenological expression, recognizes that metaphor plays an important role in the process by which we are able to organize and understand our experience as well as to communicate it. Words and meaning are distinct because while words may point to meanings, they cannot encapsulate the complete meaning which constantly changes. Metaphors can be used to interpret our experience more adequately because there is no assumption that words and meanings are locked into each other. In using metaphors, words that describe certain aspect of our experience are applied afresh to cover new dimension of meaning.

In trying to define metaphor and its properties, Isenberg (1963) points out three factors that we should consider. First, all metaphors are aesthetic objects directed toward the imagination. Second, all metaphors are full works of or strokes of art. Third, metaphors will produce the judgment in the recipient as to the relevance and truth of the metaphor.
From a linguistic point of view, Bickerton (1969) contends that we need a new theory of metaphor that recognizes that meaning exists not in a vacuum but in the relationship between speaker, language, and hearer. Metaphor involves an interaction between marked signs. For example 'hardness' is an attribute of the marked sign 'iron'. Signs become marked by convention, and this sets up a network of oppositions containing distinct categories. In metaphor the boundary is crossed by the use of a marked sign in such a way that the sign gets a new meaning without eliminating the tension created by the category crossing. This view is significant because it proposes a complete model of communication in the understanding of metaphor. However, Matthews (1971) casts doubt on the usefulness of this 'performance' model because of its inability to be used in separating metaphors from non-metaphors. He proposes instead a 'competency' model where a metaphor acquires its force from the creatively deviant way it bends the rules of grammar. Matthews' view is further challenged by Price (1974) who maintains that performance has to be considered in distinguishing metaphors from nonsense. He feels that metaphors may be more adequately explained by the attention they draw to the restrictions of grammar and to the rule-changing activities.

Turbayne (1970) recognizes that metaphor has been one of the chief devices for communicating and explaining facts, inducing attitudes, and influencing behaviour. Metaphor involves the pretense, i.e. the representing of the facts of one sort as if they belonged to another sort, which is useful for inducing
insight. However he cautions against the error of its usage without the awareness of its non-literal nature.

Using Urban's theory of metaphor (Language and Reality, 1939) as a basis, Shibles (1971) reiterates the view that metaphor should not be taken literally. As with Urban, Shibles recognizes the intuitive and emotive character of metaphor. He also believes that the metaphor itself interacts with and helps to constitute the thought that we express. Thus metaphor may serve to give us insights or ideas. However he feels that Urban's notion of the 'unconscious' metaphorical transfer of words is too vague. In its place, he suggests that metaphor may be consciously constructed granting that conscious and unconscious may overlap. Shibles (1974) further developed his view in a paper, 'The Metaphorical Method' in which he notes different forms of metaphors including such forms as therapeutic (cathartic) metaphors. He also supports the notion that metaphors are active and indispensable agents in the tasks of observing, classifying, and reporting human experience.

Debate over Black's Theory

In spite of all these studies, the debate over the nature of metaphor is all but over. Yoos (1971) points out that the debate continues because of a failure to recognise that metaphors operate at the level of thought rather than at the level of words. At stake is Black's basic notion that a literal paraphrase cannot be given for a metaphor without a loss of cognitive content. On one hand there are those (e.g. Stewart, 1971, 1973) that feels that it is useless to try and paraphrase metaphors,
and that metaphors should be regarded as the beginnings of a new language that provides transient and subjective conception of reality. On the other hand, scholars like Warner (1973) feels that Black's mistake lies in claiming that insights derived from the use of metaphor cannot be expressed literally. He suggests that we should not regard metaphors as irreducible assertions but as illocutionary acts that help us see things in new ways. Manns (1975) feels that Warner has misread Black and argues that the entire discussion of the extent metaphors can be reduced to literal paraphrases is misdirected. Paraphrases point us to the metaphors and are not necessary clearer expressions. Nevertheless, the scholars are in agreement with regard to the fact that the use of metaphor does produce new insight.

Charlton (1975) feels that Black's theory of metaphor is erroneous because contrary to Black's claim, it can be shown that there is no shift in meaning in the use of metaphors. A 'living' metaphor acquires its force from its alien context. It then gradually becomes accepted as semantically justified and thus becomes a 'dead' metaphor in common usage. He maintains that meanings remain fairly constant, although subject to extension through metaphorical use. He further maintains that Black is wrong in claiming that a new meaning arises from the interaction of the terms of a metaphor, when in fact it is an aesthetic power that emerges. Loewenberg (1973, 1975, 1978) disagrees with this view and further argues that the interaction of a metaphor is a creative process. 'What the maker of a novel metaphor creates is a new view of a subject, existing in the world after, but not before, his metaphorical utterance' (Loewenberg, 1978, p.347).
Metaphors help to express the continuous and dynamic nature of our experiences. Ortony (1975) explain that metaphors are indispensable for three reasons. First, metaphors are compact and allow lots of information to be compressed in them. Second, metaphors express the dynamic elements of reality much better than literal language. Third, metaphors are more vivid than literal language. Despite this emphasis on metaphors, Haynes (1975) criticizes Ortony for still assuming that metaphor is comparative in nature.

Recent Developments: Symposia and Anthologies

The interest in metaphors peaked at the end of the last decade with two major symposia. One was held in September 1977 at the University of Illinois at Urbana-Champaign. It was a multidisciplinary conference on metaphors attended by leading philosophers, psychologists, linguists, and educators. Papers read at the conference were put together in a book called 'Metaphor and Thought' edited by Andrew Ortony (1979).

The other symposium was held in February, 1978, under the auspices of the University of Chicago Extension. Papers from that symposium are compiled in a book called 'On Metaphor,' edited by Sheldon Sacks (1978).

Other anthologies on metaphor give added evidence to the current interest. One such work is edited by Mark Johnson (1981) called 'Philosophical Perspectives on Metaphor'. Another is one edited by David S. Miall (1982) called 'Metaphor: Problems and Perspectives.'
Black's Further Development of His Theory

First and foremost we should note the development of Black's own theory. Black (1977) followed up his earlier article in a new paper, 'More about Metaphor' in which he shifts his concern from the conceptual analysis of metaphor to a functional analysis. He holds on to the 'interactional theory' and reiterates the claim that metaphors produce a shift of meaning, but clarifies that it is only a shift in the speaker's and the hearer's meaning. He maintains that the use of metaphors reveal insights not otherwise available. In his opinion, the truth and falsity of metaphorical statements are irrelevant to the functions of metaphors.

The new discussion of metaphor has been picked up by scholars like John Searle (1979) and Paul Ricoeur (1977, 1978) and has focused more on the functional aspects. Searle seeks to show that 'metaphorical meaning is always speaker's utterance meaning' (p.77) and lays out three principles with which the hearer seeks out the metaphorical interpretation. Alternately, in an article, 'The Metaphorical Process as Cognition, Imagination, and Feeling,' Ricoeur (1978) postulates that there are three facets of the cognitive activity of the metaphorical process: the schematizing of the synthetic operation in which disparate things are seen as similar; the forming of an image to give content to the meaning; and the suspending of ordinary reference to allow the new description of reality to emerge. There are three parallel analogous moments of feeling to these three moments of imagination, Ricoeur claims. This shift has brought the discussion closer to the affective domain.

Cohen (1978) draws attention beyond the cognitive and
aesthetic dimensions to the relational aspect by focusing on the role metaphors play in the cultivation of intimacy. He compares metaphors to jokes where both depend on shared knowledge, attitudes and intentions of the speaker and the hearer. The appreciation of the metaphor causes the hearer to draw closer to the speaker.

**Continuing Debate over Black's Theory**

However the debate over whether metaphorical insights can or cannot be reduced to literal language continues. On the one hand there are those that still feel that the only meaning a metaphor has is its literal meaning (Davidson, 1978). Others like Johnson (1980) who accepts both the comparative level and the interactive level of understanding metaphors maintains that the metaphors at the second level is not rule-governed and is therefore not reducible to literal concepts or language. To try and break the deadlock, Johnson and Erickson (1980) proposes that that metaphor can be considered in the context of a theory of 'being' rather than a theory of 'knowledge'. This theory of being denies that all being is objective. Metaphor is seen as a process by which beings are made objective. The new formulation 'involves asking how metaphors make beings meaningful in a manner that allows concepts to reflect this meaning' (p. 296).

Lakoff and Johnson (1980a) argue that all our human experience are structured by metaphors. In a full length book, 'Metaphor We Live By' published in the same year, they elaborate on this thesis. Our ordinary speech is metaphorical in nature. It is generated by more fundamental metaphorical structures in our
thought and experience. Therefore, according to Lakoff and Johnson, some of our most basic realities in our lives are not objectively given, but are defined by the metaphors of our culture. Truth is not absolute but is always based on human understanding which is metaphorically structured. This view gives us a new way of construing and perceiving our realities in terms of 'experiential gestalt,' i.e. structured meaningful wholes within experience. Developing what Hester (1966) called 'metaphor and aspect seeing,' Lakoff and Johnson postulate that in metaphor we understand one kind of thing or experience in terms of another of a different kind. The metaphorical meaning is based on the projection of one common gestalt structure onto another. That which emerges is a new gestalt that restructures aspects of our experience, thought, and language.

It is evident that 'metaphor' occupies a central position in philosophical discussions today. Lakoff and Johnson go as far as to say, 'no account of meaning and truth can be adequate unless it recognizes and deals with the way in which conventional metaphors structure our conceptual system' (Lakoff and Johnson, 1980a, p.486).

Metaphor in Psychology and Psychotherapy

A Transition

In our study of metaphor, the transition from philosophy to the psychological fields is a logical one. As we have noted in our above discussions, metaphor and insight are closely related. It has been noted that metaphor allows one to look at his behaviour in various lights and that its explanatory power lies
in its paradoxical juxtaposition of different cases (Wisdom, 1957). Another writer points out that the use of metaphor is an intuitive symbolic way of knowing, yielding universal insight, one which helps unite psychology with other disciplines (Royce, 1967).

Allers (1955) argues that modern psychology needs to take traditional philosophy into account. He points out that all languages use metaphor to grasp the mental, idealistic, extrasensory, and the external world. Metaphor is almost always ambiguous and the same verbal metaphor can relate in many ways. He cautions against the uncritical expansion of mere metaphors into large systems such as Freud's psychology, pointing out that such systems are only models of reality and not reality itself.

Mehrabian (1968) in analyzing personality theories points out that metaphors determine theory and guide observation. The choice of metaphor is our perception of reality and not objective fact itself. Thus the above considerations must be taken into account in any psychological studies of metaphor. However, most of the literature in the psychological fields seem to fall short on one or both counts, namely, an inadequate grounding in philosophy, and an uncritical build-up into models. This can be readily seen in the following review. We shall look at metaphor in psychology and psychotherapy in turn.

Metaphor in Psychology

(1) Metaphor as a Psychological Process

In a theoretical paper on 'The Psychology of Metaphor,'
Anderson (1964), after a survey of the literature on metaphor, suggests that a metaphoric expression is the outcome of one's attempt to structure the surrounding environment and to reduce emotional arousal. However no actual research was conducted to demonstrate his thesis.

One of the earliest psychological studies on metaphor was done by Knapp (1960). A seven point scale preference gradation test was devised to classify metaphors appropriate or inappropriate to the concepts of time, conscience, death, success, love and self-image. The result was supposed to reveal the subject's deep-seated attitudes. Unfortunately the researcher in drawing his conclusions, assumes uncritically the Freudian notions of a 'primary [dream governing or depth] structure' and 'secondary [reality coping] process.' So the results of the study go no further than his starting presupposition that metaphorical expressions are related to unconscious processes and the coping of reality.

The uncritical use of Freudian concepts will be reviewed in the context of psychotherapy. Here we shall merely note the cautions raised by Nash (1962, 1963). Nash (1962) points out that in Freudian theory metaphor not only illustrates but also constitutes the object. Freud's metaphors are sometimes clear but often blurred and inconsistent. In another paper (Nash, 1963), he recognizes the role of metaphor in linking a familiar experience with a novel one, and therefore metaphor is a legitimate method of generating and guiding theory. He further recognizes that good operational ideas often come from highly personal metaphors which are redefined operationally. However, he reminds us to be
conscious of our metaphors and not confuse them with identity (e.g. human behaviour as like animal behaviour).

One of the earlier attempts to study the metaphor phenomenon scientifically was done by Kaiser (1967). He attempts to conduct a statistical, experimental analysis and concludes that metaphorical description did not evoke significantly greater emotional response than do literal forms of writing, for those who understand figurative language. This physiological study is interesting but does little to enhance our understanding of the functions of metaphor.

Chapman (1971) did research on the perception and expression of metaphor as a function of cognitive style and intellectual level. He examined the pattern of intercorrelations among these variables. His results only supported the conclusion that higher IQ scores predicted higher metaphor perception scores. However this empirical research result merely confirms what we would expect intuitively.

(2) Metaphor as a Cognitive Process

Research related to metaphor spearheaded by Heinz Werner (1957) of Clark University was centred on the concept of 'physiognomic perception,' that is, thinking based on symbolic consciousness. An example of these studies is the work of Bernard Kaplan (1962) who was associated with Werner and who suggested that language evolution depends on two cognitive acts: aesthetic activity and radical metaphorizing. The former is the process of giving significant form to that which is formless. The latter is an activity that serves to establish a relation between objects
that have been designated by aesthetic activity. It is a special act of intentionality which bring things into an order. A demonstration of this is a game in which participants are asked to pair each of the words ping and pong with either elephant or mouse. He found that irresistibly ping is paired with mouse and pong with elephant. However one finds it difficult to see how such demonstration serves to prove the point of the researcher.

Rudolf Arnheim (1966) tries to provide a comprehensive theory of metaphor based on the concept of 'physiognomic perception.' He claims that metaphoric activity is an attempt to connect two or more segments of reality through the medium of imagery. The physiognomic qualities common to these segments bring about an unique relationship. These are interesting and highly abstract concepts. However, they are difficult to demonstrate and offer little by way of practical application.

(3) Recent Research

The search for a more complete understanding of the underlying psychological processes in the use of metaphor continues. Kortenkamp (1973) concluded from his literature review that no one had explicitly attempted to, first, determine the metaphoric dimensions associated with a particular subjective experience, and then, to use these dimensions to operationalize and validly scale the subjective experience. This he attempted to do. To determine the metaphoric dimensions associated with a particular experiences, a dictionary and thesaurus were scanned. Every word that seemed a label for a metaphoric (i.e., objective or physical) dimension was noted. A Metaphor Checklist consisting
of 199 bipolar dimensions was constructed. Subjects were then asked to indicate the end of each dimension which described their experience of depression, anxiety and anger, and to rate the relevance of each dimension to describing those experiences. Using the results of the Metaphoric Checklist, those dimensions showing highest intersubjective agreement and relevancy were used to construct Metaphor Rating Scales and psychophysical scaling devices for each of the emotions. The researcher found that many of his hypotheses were validated. However this research fails to consider the philosophical understanding of the nature of metaphor and seems to limit the unique individualistic subjective experience in metaphoric expressions to a set of prescribed variables and generalized checklist.

Another study was done by Gore (1977) focusing on the psychological functions of metaphor. Metaphoric expression is considered as an important dimension of psychological functioning, especially in the process of expressing feelings. Metaphors are viewed as a compromise formation which simultaneously conceals and reveals significant underlying feelings and impulses. Gore took 45 client-therapist pairs during the first three hours of psychotherapy. Lists of all metaphors used in these hours were prepared and scored. The four areas of possible relevance to metaphor usage studied were: defensiveness, interpersonal interactions, creativity, and content meaningfulness. The basic hypothesis was that high quality of metaphor (i.e. originality) would positively correlate with strong approach tendencies. It was expected that original
metaphors would be a verbal sign of other creative potentials, and that the meanings underlying the particular metaphors could be comprehended through various approaches. Finally, it was expected that the metaphor usage of therapists and clients would have facilitative and non-facilitative effects on the therapeutic relationship. Both quantitative and qualitative approaches to data analysis were undertaken.

Gore concluded from his findings that metaphor has some impact as a psychotherapy process variable. In the opinion of the present researcher, this is by far the most satisfying and illuminating piece of research on metaphor done to date. The basic hypothesis was supported to a reasonable degree. Among the most interesting findings is that empathic therapists may respond to clients who use a lot of cliches by employing more cliches themselves. Case studies suggested other effects, including the possibility that creative metaphors serve as or reflect a successful sublimation of impulses. Gore feels that metaphor has some impact as a psychotherapy process variable and should be further studied.

**Metaphor in Psychotherapy**

The study of the process and the functions of metaphor in psychotherapy has been dominated by psychoanalytic views in the past decades. These views have gone through three phases. (1) In the early days of psychoanalysis metaphor was looked upon as an 'elaborated symbolic disguise' which reduced anxiety associated with libidinal urges. (2) The second trend was pioneered by Sharpe (1940) who expanded the basic concept to include further
analysis of metaphoric expressions. (3) The recent trend is much less unified and seem to move to a much broader approach. We shall review and critique major works done in these three phases. We shall review the scanty literature on the non-psychoanalytic use of metaphor in family therapy in a fourth section.

(1) Early Analytical Views

Freud uses metaphors to analyze dreams and deep mental (primary) processes, e.g. 'point' may refer to breast withdrawal in infancy and inner conflict. Although Freud does not say so metaphor may be thought of as a defense mechanism. Freud also uses many bold metaphors by means of which he presents his own theory, e.g. mental events are described as the flow of fluid (flooding, pressure, dams, etc.), 'depth' processes and other spatial metaphors.

Following Freud, Downey (1919) sees metaphor able of revealing latent unconscious thoughts, subtle states of mind and emotions. For him, metaphor is also involved in perceptual shifts. Muncie (1937) studied the use of metaphors by psychopaths and focuses on the idea that metaphor is a 'displacement,' transference of psychical from the latent to manifest content. The psychopath shows metaphor disorder and uses it as escape from reality and as autistic gratification. An example given is of a patient who wanted to be an airplane pilot in order to get the proper perspective on the world. Another well-known Freudian, Karl Abraham (1949), contends that metaphors tend to express behaviour which is based on sadistic impulses. He believes that these metaphors can be traced back to anal-erotic instincts.
We can see that this psychoanalytic approach is often based on a psycho-sexual view of man. While it cannot be denied that man has sexual instincts and drives, this is but one side of humanity. The use of just one dimension of human nature in building a complete system of psychotherapy is overly simplistic and inadequate. The application of such an approach to the psychotherapeutic process is not only unproductive but also prone to all sort of errors.

(2) Sharpe's Extension of the Psychoanalytic View

Sharpe (1940) claims that metaphor conceals ideas and emotions. She regards it as a transfer from the physical to the psychical etymologically, and therefore seeks to look for the problem of a patient in the physical origin of his metaphor. One or more of the following six assumptions can be used in looking for the source of the patient's problem:

(a) Metaphors develop as second order derivatives of the emotions which accompany libidinal discharge.

(b) Some metaphors are epitome (summary) of a forgotten experience.

(c) Since the earliest of all verbal images (preconscious) are the sounds of words, the patient's phonetic associations can be used as clues to his problems.

(d) Most patients' metaphors center on pre-genital and Oedipal experiences.

(e) Metaphor gives information concerning instinctual tension.

(f) The type of image derived from the patient's metaphors
is highly informative.

Sharpe's interpretative use of metaphors has been a major influence among many psychoanalysts. The search for clues to a patient's problems in his use of metaphors is an important method in psychotherapy. However the method is only as good as the underlying presuppositions. While Sharpe contends that metaphor conceals ideas and emotions, it is entirely possible that the exact opposite can be equally true, that is, metaphor reveals ideas and emotions otherwise difficult to express. Furthermore, Sharpe's assumptions are highly speculative and will lend themselves to subjective interpretations.

(3) The Recent Trend

More recently, the amount of literature on metaphor based on a psychoanalytic interpretation has greatly increased. Here we can only review some of the more representative ones.

Rohovit (1960) further elucidates Freud's view by using clinical tests to show how psychotic patients' metaphors can reveal their problems by revealing latent content. He assumes the Freudian concept that in metaphor one term may be unconscious latent content (vehicle), the other, conscious manifest content (tenor). Examples of the mechanisms of metaphor are displacement and condensation. It remains for us to decide whether such an approach is too simplistic. How can it be demonstrated that all of the root problems of a patient lie in the unconscious? Furthermore, how can one be sure that the conscious manifest content does in fact correspond to the unconscious?

From an examination of the role of metaphor in creative
thinking and invention, Mawardi (1961) concludes that metaphor is a word meaning one thing and used to indicate something else on the basis of similarity. She further believes that it stimulates and liberates the 'unconscious' to be creative. Here we will have to note that this Freudian approach does not take into account the whole philosophical discussion on the nature of metaphor, and especially does not grapple with the interactional view of metaphor.

Aleksandrowicz (1962) adopts a Freudian approach but goes beyond it, giving us practical clinical insight. He regards metaphor as a method of communicating with the patient, getting at the source of his problem and a method of correcting it. Metaphors serve as a defense which allows anxiety-laden conflicts to be expressed in a displaced but yet intense form. Putting the psychoanalytic interpretation aside, the concept of allowing metaphor to put distance between the patient and his problem so as to enable him to verbalize his problem is a sound one. This also suggests to us the possibility for a therapist to change the metaphor with the patient as a way of helping him.

Using a technique called 'interpretation within the metaphor,' Cain and Maupin (1961) have sought to use metaphor to help children with psychiatric problems. They report a case where a child in great panic because the red paint on his canvas began to run was gently subdued by the therapist who, interpreting with the metaphor of the red being fire, quickly drew a fire engine on the canvas and reassured the child that the fire would be put out. However they point out that therapists often overestimates or give a subjective interpretation or overvalue every word. They
caution that care should be taken to prevent serious mental harm. Furthermore, they suggest that interpretation of metaphor should begin sympathetically with the patient's intentions in mind. These advices need to be heeded.

Caruth and Ekstein (1966) take the 'interpretation within the metaphor' a step further by suggesting that a metaphor may even be acted out by the patient. This is based on Sharpe's work and asserts that metaphor may be used to establish communication with schizophrenic patients since it retains the needed distance from facing the real problem. An example given is setting fire to something as a metaphoric expression of sexual feelings. Again we recognise that the method, as in the use of metaphor by Aleksandrowicz, is basically an useful one. The physical expression is especially helpful to those who have difficulty with verbal expression. However the ultimate value of the method lies in the interpretation one put on these expressions.

Approaching the issue from the opposite direction, Sarbin (1964) has called into question the tradition view of anxiety and calls anxiety the reification (treating as concrete something that is abstract) of a metaphor. Traditionally, anxiety is regarded as an internal state or state of mind. However Sarbin regards anxiety as originating from certain historical mistakes occasioned by literal interpretations of metaphors. Also, he suggests that the therapist should focus on the difficulties of a patient in coming to term with his world. It is not for us to debate here whether anxiety should be regarded as a psychological construct. However can we accept the explanation that the literal
interpretations of metaphors are the reasons for anxieties? Since metaphors are used to express an inner reality within a person, it is possible that they can be misinterpreted. If these metaphors are given a status and an identity separate and independent to the reality to which they relate, it is possible that they can become new problems in themselves. However this is not the same as saying that all anxieties originate from the literal interpretations of metaphors. Real anxieties can come from a variety of real life situations and exist quite apart from the mediums by which they are expressed.

Lenrow (1966) discusses the use of metaphor in facilitating constructive behaviour change in many ways. Some of them are:

(1) Metaphors used by a therapist act as a model for a patient to use new ways to look at behaviour.

(2) Metaphors can be used to highlight certain elements of events.

(3) Metaphors have a half playful, half serious quality that allows the therapist to talk about the patient without appearing intrusive.

These functions of metaphors are useful ones to remember. Metaphors can be used not only for getting at the source of the problem, but also as in therapeutic interventions.

Other functions for metaphor in psychotherapy have been suggested by Fine, Pollio and Simpkinson (1972). Here we will mention just two. First, a shift to a metaphorical level of communication in a therapy interview enables a patient to draw upon emotions currently out of consciousness. Second, metaphoric interactions provide a non-threatening context within which a
severely disturbed individual can communicate terrifying thoughts. These authors also examined other poetic functions of metaphor in psychotherapy. The above functions have been described by others in different words. The need to try and bring out that which is temporary out of consciousness and the need to provide a non-threatening atmosphere can be satisfied by the correct use of metaphor.

Pollio and Barlow (1973) did a behavioral analysis of figurative language in psychotherapy using one session in a single case study. They arrived at several conclusions concerning metaphors. First, the production of creative metaphors in therapy appears to be more or less independent of the number of words that patients and therapist produce. This seems to indicate that novel metaphors serve an independent function. Second, the patient and therapist 'cue into' each others' creative metaphors as in learning a language. Third, the therapist's response can either facilitate or inhibit the patient's production of novel metaphors. Fourth, creative metaphors occur episodically in the course of therapy. Fifth, these 'bursts' of metaphors delineate coherent segments of interview material. Sixth, thematic content of metaphoric expressions seems to clarify the presenting symptoms. Seventh, the change in metaphoric themes signals a change by either the patient or the therapist in the direction of the therapy. These conclusions are tremendously helpful guides in our own study of the use of metaphor in psychotherapy.

Following up this initial study in his doctoral dissertation, Barlow (1973) focused on the relationship between
metaphor and insight in psychotherapy. He used five interviews from a complete and 'successful' psychoanalytic psychotherapy and did a three-fold analysis. The first analysis deals with the statistical and thematic features of novel figurative expressions. The second analysis deals with areas called 'regions of insight.' The third deals with the closeness of the relationship between metaphor and insight. We focus here on his findings concerning the nature of metaphors. From his quantitative analysis, Barlow concludes that the patient's use of novel figures tends to increase and interphase with the use of similar figures by the therapist as therapy progresses. From the qualitative demonstrations, he finds that the metaphoric themes used by the patient and the therapist are limited and are carried throughout the whole therapy in different forms. He also finds that the most frequent and dominant themes are introduced by the patient which are then picked up by the therapist. From the standpoint of the use of metaphor in therapy, this is a valuable study. However the findings are entirely surprising. Furthermore, the result may be influenced by the fact the patient appear to be quite verbal and expressive, and by other factors introduced by the patient or the therapist. Nevertheless, this and other similar studies must be noted (refer to the review by Pollio, Barlow, Fine, and Pollio, 1977). The general conclusion is that metaphor functions as a model of awareness within psychotherapy to enable the explicating of the implicit or insight. These researchers (Pollio, Barlow, Fine, and Pollio, 1977) are of the opinion that the therapeutic process is one that moves from metaphorization to literalization, the production of insight. The
question we have to ask here is whether insight is necessarily literal. It is entirely possible that metaphor is a better vehicle of insight. If this be so, then the final goal of therapy does not have to be the literalization of metaphors.

Amira (1982) extends these single successful case studies to a study which includes more than one dyad in both successful and unsuccessful therapy. Attention is also given to the metaphoric interaction between the therapist and the patient. His findings do not support the conclusions arrived at by the group of researchers headed by Pollio. Amira concludes that his findings militate against any simple relationship between high novel figurative frequency and positive therapeutic outcome. Are we then to discard the use of metaphor as a tool in therapy? We feel that the answer is 'no.' However in the use of metaphor, we need to return to the fundamental questions of the nature of metaphor, and the aim of the therapeutic process.

(4) Metaphor in Family Therapy

Our literature review thus far has revealed that the main focus of the study on the use of metaphor in therapy has been on the dyadic interaction between the therapist and the client (patient). Furthermore most of the work that has been done is of a psychoanalytical nature. One finds that there is not too much significant research done on the use of metaphor in therapy within the family context.

However the lack of research does not necessarily mean that family therapists are not aware of the value of symbolism and figurative language in therapy. What is lacking perhaps may be
the documentation of these usages and study on the subject at the academic level. On the subject of symbolism, one case that has been documented is that of the Miller family. With this single case study, Hurvitz (1975) illustrates the symbolic interactionist approach to family therapy. Here a goal concerning specific interactions and situations is agreed upon by the members of the family in the first session. In subsequent sessions, the counselor acts as therapist, consultant, and intermediary as the members of the family bring out their diverse interpretations of the symbolism involved. This programmatic approach is however atypical in family therapy. Most do not have a definite agenda at the beginning of therapy.

On a different level, Bagarozzi and Anderson (1982) explores, among other factors, the role of metaphor in the development of family mythological systems. Here family myths are defined as beliefs shared by the family members that prescribe complementary roles and reflect the way the family is seen by its members. For example, the author reports about a woman from a closely knit patriarchal family who married a man whom her father and brothers disliked. After her divorce, she turned to her family of origin for emotional support. She referred to her periodic visits to her family of origin as "appearing before the knights of the Round Table." The "Round Table" was the phrase used by the extended family members to describe important family meetings. Such metaphorical phrases give the therapist clues to the family myth. Pet names and nicknames are also important clues.
Bagarozzi and Anderson go on to describe another type of metaphor they have observed in their work where family members discuss significant aspects of their relationship in a metaphorical way. Here projection and symbolism play an important role. As an example, the authors describe a family in which the parents found it extremely hard to discuss problems in their relationship. In this family, the various realms of their interpersonal conflicts were addressed through a variety of metaphors which surfaced periodically as repetitive family themes. The husband in this family bought an antique car and stored it for seven years and never got round to restoring it. For this family, the antique car was a metaphor for the parents' deteriorating relationship. The husband gave very little attention to his family and his wife, and spent most of his time at his work. The car was the focus of many arguments. The wife complained that her husband rarely "touched" the car and "paid no attention to it." She said she did not understand why he "bought it in the first place" if he did not intend to "enjoy" it.

Another metaphor, the repair of the family car, serves as the representation of this couple's sexual relationship. The husband and wife dealt with their sex life by arguing about the need to repair the family car. Although the husband "serviced" and repaired the car several times, it never "performed" well enough to "satisfy" the wife.

The present researcher feels that the above documentation of the use of metaphor is very interesting. What remains unclear from the paper however is whether the family members use these metaphors to describe the state of the family relationships
subconsciously. Is it possible that the cars and the family relationships are unrelated? If that is the case, are the problems with the cars merely used by the family members intentionally to illustrate the family conflicts? But whether the metaphors are used subconsciously or intentionally, they are important keys to understanding the family conflicts. They can certainly be used by the therapists to give a picture of the problematic family dynamics to the family members and to suggest possible solutions.

Other family therapists are seeing the value of metaphor in therapy. For example, Brink (1982) describes the use of metaphors within family therapy to provide indirect insight and suggestions to the family. He presents a model to determine the dynamics of individual change and to provide a strategy to create suggestions to facilitate future changes.

Brink finds that often a client resists the insight offered by a therapist because of the fear of a need to change and fear of the unknown that lies beyond the change. With family therapy such fear is much stronger, since it is reinforced by the games and mutual expectations of the family. To initiate change, Brink sometimes compared folk tales of the European American and the Native American. The family's fear and resistance to change is recognized as a feature of European American society. This is clarified by examining three contrasting features of the European American folk tales and Native American folk tales. First, the former provide magical ways for gaining power and prestige whereas the latter teach that wisdom is gained by listening.
Second, the former presents good and evil as absolute whereas the latter presents good as the process of seeking the truth. Third, the former uses magic to avoid suffering whereas the latter teaches that facing evil and living through fear and pain a person learns and grows. The therapist in relating these tales can construct metaphors to help the family overcome the resistance to change. A client does not need to defend against stories. These tales provide a reservoir of information for the family when it is ready to face the unknown of change.

In a way similar to the metaphoric stories of Milton Erickson (Zeig, 1980), Brink uses animals instead of humans as characters of his tales. This limits the number of characteristics or expectations held by the family concerning the characters, and thus the message held within the metaphor is more easily controlled. If humans are used, the family may quickly relate the story to people they know and add to the story some expectations that the therapist may not recognize or have control over. Also certain connectors, that is, features of a story that directly or indirectly tie the story to the family, are used. These can be the background structure of the metaphor or names and words used by the family.

One example of a story given by the author is centred on wolves. This story was told to a couple where the perfectionistic husband was hospitalized for depression as a result of his second wife's distrust towards him. The story was as follows:

I've been doing some reading about wolves. They seem to be the most misunderstood animal. You know, they really are not vicious and lecherous as most people think of them. Beyond the St. Lawrence this one family of wolves was studied for a number of years. The husband would go
out hunting each day and return with food to feed his wife and children. Each year more children were born and the children from the previous year would begin to venture off on their own to find a mate and establish their own home. But every so often these children would return with their mate to visit their parents and the parents would return their visit. These relationships were faithful and lasted for years and are probably still lasting. I find the faithfulness of wolves beautiful and feel sorry for how misunderstood they are. (Brink, 1982, p. 262)

The above story illustrates very well how metaphors and stories can be used in offering insight to a client or a family. The wolf metaphor quite directly suggests to the wife that her fears are unfounded. The husband in this case was discharged as improved after only one week in hospital and one therapy session.

Brink also watches for parental control techniques of shaming, threats, ridicule, and rejection in the families. These offer insight into the dynamics of family problems. They also can be used to determine the content of his metaphors.

Hoffman (1983) in an article, 'Imagery and metaphor in couples therapy,' reviews research that point to the potency of private and shared imagery in personal development and psychotherapy. He then applies these techniques to couples therapy. The most impressive effect of these interventions is the reduction of dysfunctional, defensive postures to which each partner has become accustomed.

An example of the use of metaphor in Family therapy is documented for us by Rule (1983) in his use of the 'pie metaphor.' The 'pie metaphor' is useful in communicating family concepts such as: parts contributing to the whole; the 'pie' is nourishing; varying the 'ingredients' affect the outcome; varying the 'cooking' (process) affects the outcome; the 'crust' can hide
what is beneath the surface; the 'pie' must be preserved or it will perish; and the recipes can be passed on for generations.

Such an approach to the use of metaphor is adopted by David Gordon (1978) in his book 'Therapeutic Metaphors' which is a practical handbook for practitioner in the helping professions. In the introduction, Gordon refers to all stories presented with the intention of instructing or advising the listener, or perceived by the listener in this manner, as metaphors. He quotes from the book, 'Guru: Metaphors from a Psychotherapist' by Sheldon Kopp (1971), who defines 'metaphor' as follows:

Generally, a metaphor is defined as a way of speaking in which one thing is expressed in terms of another, whereby this bringing together throws new light on the character of what is being defined. (Kopp, 1971, p. 17, cited by Gordon, 1978, p. 7)

After an introduction, Gordon describes the basic metaphor model and patterns for effective therapy. Then in Part III, IV, and V, he explains Satir categories (placater, blamer, computer and distracters), representational systems, and sub-modalities respectively. Ways of utilizing metaphors are discussed in Part VI. The approach adopted by Gordon draws from many different facets of communication. It is eclectic and a multi-dimensional method of therapeutic communication. Even though we have not used his approach for our research, his work is worthy of special mention especially from the standpoint of a practitioner.

These and other literature demonstrate the usefulness of studying the use of metaphor in a family context. Our entire review has also demonstrated the need to be aware of the complex nature of metaphor and be guided accordingly in our
interpretation of metaphor within the therapeutic enterprise. While it is not possible under the confines of our research to answer all the questions pertaining to the use of metaphors raised in this review, an attempt is made to address those that relate to the material in hand.
CHAPTER THREE

METHODOLOGY

The Context

This single case study was done using material from a family therapy conducted by Virginia Satir at the University of Chico in California in 1982. The family consisted of three members, the father, Gary, the mother, Jane, and their teenage son, Kent. The presenting problem was the son playing truancy and the parents' inability to cope with the situation. The sessions were both video-taped and audio-taped. There were altogether ten 90-minute audio tapes. The therapy was structured in three main portions. The first two of the three natural segments were used for our analysis. The first segment was the family interview. The second segment was the family reconstruction of Kent's parents.

Preparing Transcript

The material of a family in therapy by Virginia Satir as therapist was transcribed verbatim from the audio tapes. The transcribed material was then typed. There were altogether four hundred and twenty-two pages of transcript. The first two hundred and eighty-eight pages were used for our research.

Verifying Transcript

The written version was then proof-read for its accuracy by listening to the tape again. Any mistakes were then corrected to produce the final working copy of the transcript. This also helped the researcher to become more familiar with the case and get a total perspective.
Dividing Transcript into Excerpts

The interactions between the therapist and the family were marked out in four minute excerpts for our research and analysis. These excerpts formed the basic units of our study. Each unit is considered as an interval of therapy which will be examined to search out the metaphors it contain. Each unit will also be rated to determine the therapeutic progress of the client. As it turned out, each four minute excerpt was equivalent to two pages of typed transcript.

Training Research Assistant

The present researcher helped the research assistant become familiar with the concepts of metaphor presented in CHAPTER I. The purpose was to enable the research assistant to identify the types of metaphors in the transcript independently. The research assistant also became familiar with the instrument for measuring the therapeutic progress of the client, the Approach-Avoidance Scale to Self-exploration developed by Gore (1977). The purpose was to enable the research assistant to assess the progress of therapy independently. This was an important part of the research because the researcher had to ensure that the assistant was at one with him on the concepts used in this research. This was done as outlined in the pilot study.

Conducting a Pilot Study

The research assistant was given a segment of another transcript of the work of Virginia Satir for the purpose of a pilot study. The metaphors used by the therapist and the client
were identified by the assistant. The different members of the family are collectively regarded as the client in the whole research project. The researcher then checked his own findings against that of the assistant to make sure that the proper concept and procedure were employed. Similarly, the Approach-Avoidance Scale was used by the assistant and assessed by the researcher. When agreement between the results of the researcher and the assistant was reached, the actual research was launched. This meant that eighty percent of the time the results of the assistant agreed with that of the researcher. Thus the pilot study ensured that both the researcher and the assistant were not only in agreement with the concepts involved, but also in the procedures used to apply these concepts.

**Identifying the Metaphors**

The researcher and the assistant went through the entire transcript to identify the metaphors. When this was done, the researcher compared his result with that of the assistant to look for agreement. The metaphors identified by both were recorded and the metaphors identified by only the researcher or his assistant was discarded. An examination of those that were discarded revealed that most of them had been used metaphorically in the past but were now used literally in everyday speech. This resulted in a fewer number of metaphors for the final analysis, but it did not affect the overall result of the research.

The classifications of the metaphors by both the researcher and his assistant were compared. In case of disagreement, the present researcher would review the contexts of the metaphors
in question and come up with a final decision as to their classifications.

**Measuring the Therapeutic Progress**

The therapeutic progress of the family that went through therapy was measured by the Approach-Avoidance Scale to Self-exploration developed by Gore (1977). The Approach versus Avoidance scale (A-A Scale) was used to rate consecutive four-minute excerpts throughout the length of the therapy. The Scale uses six rating categories, plus the option of rating the material as Not Applicable in terms of approach-avoidance. The bottom two scale points are for rating avoidance, with the lower point for active avoidance and the other for passive avoidance; the top two points represent tentative approach behavior and clear approaches; while the two middle categories score, first, an absence of either approach or avoidance, and second, a mixture of both, with the latter being scored higher (Gore, 1977, p.68). The researcher and the assistant again reviewed this scoring system used in the pilot study just before the actual rating.

The scoring system developed by Gore was used to assess the movement in counselling. The research assistant was the sole independent rater. The Scale, as an indicator of the movement of the therapy, was used mainly to identify the high points of the therapy for the purpose of studying the ways the therapist and the client used metaphors therein. The rating helped the researcher decide whether or not the therapeutic growth at any point correspond to the use of metaphors.

The rating system by Gore is elaborated here:
Table 1

APPROACH VS. AVOIDANCE OF SELF-EXPLORATION

1 -- Clear-cut, active avoidance. Either at least one example of this behaviour, or a general stance of non-involvement, especially an impersonal narrative.

2 -- Tendency to shy away, to passively avoid relevant material. Paying only lip-service to therapist's attempts to promote self-exploration. Overly prolonged situational description, with personal involvement being entirely situation-specific or nominal.

3 -- No avoidance, active or passive, but certainly no approach to self-exploration. Clients will introduce topics of likely significance, but it's mostly at a descriptive level. It is unclear whether client will develop the topic(s) into meaningful therapy work. However, personal involvement is clearly present. This category can be used as a base-line score for any conversation about content areas of potential relevance.

4 -- Mixed approach-avoidance; involves examples of both. Ambivalence about pursuing the topic meaningfully is revealed. Potential is there for further self-exploration.

5 -- Overall approach. Setting the stage for later, more meaningful self-exploration and experiencing. May involve labelling problems as such, or describing/mentioning feelings about personal experiences. Can be used as a catch-all category when one gets a sense of diffuse, general approach.

6 -- Clear approach. At least one good example, not contradicted or cancelled by avoidances. May involves elaboration upon feelings, insight into difficulties, desire for understanding of experience, curiosity about self, a sense that the client is open to experience, a strong unambiguous desire to solve problems.

NA-- Score "Not Applicable" when there are no content issues under discussion. In other words, only when client and therapist are exclusively discussing contract issues and arrangements. If any content is discussed in the excerpt, score it on the 6-point scale. Even within contracting, client behavior may occasionally be scorable; it it is, do so. In other words, use NA as sparingly as possible.
Identifying the Patterns of Metaphoric Interactions

The use of metaphors by both the client and the therapist was examined at critical points of the therapy where growth or lack of growth was indicated. A descriptive analysis was made to look for patterns and to draw some generalizations where possible. The question as to how the quality of metaphoric interaction between the client and the therapist relates to effective counselling was included in the discussion. Special attention was given to the metaphors that were related to the pivotal points of the counselling process.

Interview with the Therapist, Virginia Satir

When the analysis of the transcript was done, an interview with the therapist, Virginia Satir, was conducted. Two important segments of the therapy where pivotal metaphors were used were played back to her using an audio tape. The following specific questions were asked of her:

1. What do you think triggered the use of a metaphor in this segment of the interview?
2. What was going through your mind as you were using the metaphor?
3. What were you feeling at that point?
4. What was the effect of the use of the metaphor on the client? Was it what you had expected?
5. Having had this hindsight, would you have done anything differently if you can start all over again?

Satir was also given general questions on the nature and use of metaphor, the highlights were included in the discussion.
CHAPTER FOUR

RESULTS AND DISCUSSION

The results of the analysis revealed that the therapist in our single case study used an abundance of metaphors in combination with other therapeutic techniques. A number of incidences of the use of metaphor by the therapist was excluded from our analysis because they were either not selected by the present researcher or his assistant. While this was a loss, it did not affect the results in any significant way. Some metaphors are used so often that they have passed into common usage and may not be recognized as metaphors. Quite naturally these metaphors tend to be bypassed by either one or both the persons involved in this research. The result was that only novel metaphors were identified. However there remained seventeen occurrences in the family interview segment, and twenty-eight in the second segment which contained the family reconstruction portion of the therapy. As mentioned in the introduction, the family interview dealt with the present situation of the three family members, Gary, Jane, and their son, Kent; and the family reconstruction dealt with tracing the roots of Kent's parents.

In the first segment, the most significant uses of metaphor by the therapist were the introductions of the images of the toadstool and the plumber's licenses. They were found in contexts of high degree of approach to self-exploration by the client. In the second segment, the most significant point of therapeutic growth was when the therapist introduced the metaphor of the black sheep to which the client responded in kind. These
metaphors, along with others used by the client, were analyzed by the researcher and recorded in this chapter.

In contrast, our client was found to be quite impoverished in metaphoric expressions. In the first segment, there was found only 2 incidences where the client used metaphors. In each incidence the client was explaining his feelings of being in therapy. They were unrelated to the metaphors suggested by the therapist and unrelated to the therapeutic progress. In the second segment, there were only three incidences of metaphoric expression by the client. However, the first two occurred at points where the client showed high degree of approach to self-exploration which was an indicator of therapeutic progress. This is also true of the third incidence when the client actually responded to the metaphor of the black sheep suggested by the therapist.

We present in sequential order first a summary of all the metaphors found. The metaphors were arranged chronologically, and the points at which they occurred were recorded. The numbering system follows the order in which the metaphors occurred and designated 'T' if the metaphor came from the therapist and 'C' if it came from the client. Each metaphor had been identified according to its type. The types were those defined in the introduction, namely, metaphor of identity (I), metaphor of approximation (A), metaphor of organization (Or), and metaphor of operation (Op). Metaphors of identity (I) are the ways by which people know who they are, over time. Metaphors of approximation (A) are the ways one can conceptualize the inner world of oneself or of another. Metaphors of organization (Or) are the ways
relationships are ordered socially. Metaphors of operation (Op) are the patterns of interpersonal relationship.

The next stage of the analysis, the 'direction,' refers to the intent of the use of the metaphor by the speaker. This involved either making the strange familiar (S/F), or making the familiar strange (F/S), or making the familiar familiar (F/F). By this process of the use of metaphor, one is engaged in the process of making relationship, of connecting. The task of the researcher was to uncover this process and make explicit the dynamics of the therapist-client communication.

The rating of the therapeutic progress of the client was done by means of the Approach Vs. Avoidance Scale of Self-exploration which has the following scales:

1 — Clear-cut, active avoidance.
2 — Tendency to shy away.
3 — No avoidance, but no approach to self-exploration.
4 — Mixed approach-avoidance.
5 — Overall approach.
6 — Clear approach.
NA— Not applicable.

All the above results are presented in the form of a table. Part I presents the results from the family interview. At the end of the first ninety minutes, the family interview terminated. This was followed by commentary given by the therapist. Part II presents the results from the family reconstruction which was done in two sessions. The first session was over sixty minutes long while the second was over ninety minutes long.
### Table 2

**SUMMARY OF THE ANALYSIS OF THE METAPHORS**

**Part I. The Family Interview**

<table>
<thead>
<tr>
<th>Mins. Nos.</th>
<th>Particular</th>
<th>Type</th>
<th>Direction</th>
<th>Scale</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>T1 Even the cameras are friends</td>
<td>Or</td>
<td>F/S</td>
<td>2</td>
</tr>
<tr>
<td>1</td>
<td>T2 like you’re going to be a star</td>
<td>A</td>
<td>S/F</td>
<td>2</td>
</tr>
<tr>
<td>1</td>
<td>C2 It’s like going to the dentist</td>
<td>A</td>
<td>F/F</td>
<td>2</td>
</tr>
<tr>
<td>1</td>
<td>C3 got the pit in your stomach</td>
<td>A</td>
<td>F/F</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>T3 do pits in your stomach</td>
<td>A</td>
<td>F/F</td>
<td>2</td>
</tr>
<tr>
<td>6</td>
<td>T4 You got to be a star</td>
<td>A</td>
<td>S/F</td>
<td>3</td>
</tr>
<tr>
<td>8</td>
<td>T5 Now I want to make a map</td>
<td>Or</td>
<td>F/F</td>
<td>3</td>
</tr>
<tr>
<td>16</td>
<td>T6 I want to try to get a picture</td>
<td>Or</td>
<td>F/F</td>
<td>4</td>
</tr>
<tr>
<td>18</td>
<td>T7 how to cover up for yourself</td>
<td>I</td>
<td>F/F</td>
<td>4</td>
</tr>
<tr>
<td>18</td>
<td>T8 would you turn a sumersault</td>
<td>A</td>
<td>S/F</td>
<td>4</td>
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</tbody>
</table>
### Table 2 (Continued)

<table>
<thead>
<tr>
<th>Mins. Nos.</th>
<th>Particular</th>
<th>Type</th>
<th>Direction</th>
<th>Scale</th>
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</thead>
<tbody>
<tr>
<td>46</td>
<td>T9 isn't seeing the whole picture</td>
<td>Or</td>
<td>F/F</td>
<td>4</td>
</tr>
<tr>
<td>52</td>
<td>T10 I'll tell you a picture I had. Do you know what a toadstool looks like?</td>
<td>A</td>
<td>F/F</td>
<td>6</td>
</tr>
<tr>
<td>52</td>
<td>T11 I saw a great, big toadstool and you were sitting under it and you wanted to have excitement and interest and so on. And you didn't notice that around the edges were funny things and so on. Does that say anything to you?</td>
<td>Op</td>
<td>F/S</td>
<td>6</td>
</tr>
<tr>
<td>52</td>
<td>T12 getting plumber's licenses</td>
<td>I</td>
<td>F/F</td>
<td>6</td>
</tr>
<tr>
<td>54</td>
<td>T13 A lot of us here got our plumber's licenses out here and then we forgot about the plumbing afterward on purpose. They might not like that for me to say that, but that's one of the things that happens. Do you want plumber's licenses?</td>
<td>Op</td>
<td>F/S</td>
<td>5</td>
</tr>
<tr>
<td>54</td>
<td>A make-believe conversation introduced by the therapist</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>58</td>
<td>T14 It sparkles all over your eyes.</td>
<td>A</td>
<td>S/F</td>
<td>5</td>
</tr>
<tr>
<td>68</td>
<td>Sculpting and game metaphor introduced by the therapist here</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mins.</td>
<td>Nos.</td>
<td>Particular</td>
<td>Type</td>
<td>Direction</td>
</tr>
<tr>
<td>-------</td>
<td>------</td>
<td>---------------------------------------------------------------------------</td>
<td>------</td>
<td>-----------</td>
</tr>
<tr>
<td>70</td>
<td>T15</td>
<td>I take everything I find and compost it.</td>
<td>Op</td>
<td>F/F</td>
</tr>
<tr>
<td>80</td>
<td>T16</td>
<td>the things you want to build</td>
<td>Op</td>
<td>F/F</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sculpting and game metaphor reintroduced by the therapist here</td>
<td></td>
<td></td>
</tr>
<tr>
<td>88</td>
<td>T17</td>
<td>if you make that into a dance</td>
<td>Or</td>
<td>F/F</td>
</tr>
</tbody>
</table>

The end of Part I. The Family Interview

**Part II. The Family Reconstruction**

<table>
<thead>
<tr>
<th>Mins.</th>
<th>Nos.</th>
<th>Particular</th>
<th>Type</th>
<th>Direction</th>
<th>Scale</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>T1</td>
<td>Right in the limelight</td>
<td>A</td>
<td>F/F</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>T2</td>
<td>I make a gold star of our drama</td>
<td>I</td>
<td>F/F</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>T3</td>
<td>He was a guinea pig</td>
<td>I</td>
<td>F/S</td>
<td>3</td>
</tr>
<tr>
<td>Mins.</td>
<td>Nos.</td>
<td>Particular</td>
<td>Type</td>
<td>Direction</td>
<td>Scale</td>
</tr>
<tr>
<td>-------</td>
<td>------</td>
<td>-----------------------------------------</td>
<td>------</td>
<td>-----------</td>
<td>-------</td>
</tr>
<tr>
<td>20</td>
<td>T4</td>
<td>getting ready the cast of characters</td>
<td>Op</td>
<td>F/F</td>
<td>3</td>
</tr>
<tr>
<td>24</td>
<td>T5</td>
<td>you're the sandwich</td>
<td>Or</td>
<td>F/F</td>
<td>3</td>
</tr>
<tr>
<td>44</td>
<td>T6</td>
<td>you're the director</td>
<td>I</td>
<td>F/F</td>
<td>4</td>
</tr>
<tr>
<td>48</td>
<td>T7</td>
<td>you're the architect, you're the producer</td>
<td>I</td>
<td>F/F</td>
<td>4</td>
</tr>
<tr>
<td>58</td>
<td>T8</td>
<td>bring this out of the closet</td>
<td>Or</td>
<td>F/F</td>
<td>3</td>
</tr>
<tr>
<td>62</td>
<td>T9</td>
<td>sugar and cream all the time</td>
<td>Op</td>
<td>F/F</td>
<td>3</td>
</tr>
</tbody>
</table>

End of first half of Part II

Part II. (Second Half)

<table>
<thead>
<tr>
<th>Mins.</th>
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<th>Type</th>
<th>Direction</th>
<th>Scale</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>T1</td>
<td>what bubbled for you after yesterday</td>
<td>A</td>
<td>F/F</td>
<td>5</td>
</tr>
<tr>
<td>2</td>
<td>C1</td>
<td>Well, I felt very open last night.</td>
<td>A</td>
<td>F/F</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td></td>
<td>It just sort of came out of me</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>T2</td>
<td>Your juices were flowing</td>
<td>A</td>
<td>F/F</td>
<td>5</td>
</tr>
</tbody>
</table>
Table 2 (Continued)

<table>
<thead>
<tr>
<th>Mins. Nos.</th>
<th>Particular</th>
<th>Type Direction Scale</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>T3</td>
<td>Anything bubble for you Jane?</td>
</tr>
<tr>
<td>6</td>
<td>T4</td>
<td>When I say tape it's kind of a conclusion</td>
</tr>
<tr>
<td>40</td>
<td>T5</td>
<td>One child. I'm looking for black sheep, because there ought to be black sheep as well.</td>
</tr>
<tr>
<td>40</td>
<td>T6</td>
<td>Black sheep. Now I will tell you why you have to have black sheep, and you look for it. A black sheep is somebody in the family where the messages are such you don't count and the black sheep goes out and shows the world what aweful people they are...</td>
</tr>
<tr>
<td>42</td>
<td>T7</td>
<td>...The black sheep gets all kinds of attention, because the black sheep is the one that keeps the family alive. If you don't have a black sheep in a family that is so rigid, then it takes a lot to raise the dead, I will tell you. That's what the black sheep does, that's their function... Now how did that black sheep turn out?</td>
</tr>
<tr>
<td>72</td>
<td>T8</td>
<td>It (a value) is one of those things you can use</td>
</tr>
<tr>
<td>72</td>
<td>C9</td>
<td>It could be a tool</td>
</tr>
<tr>
<td>Mins. Nos.</td>
<td>Particular</td>
<td>Type</td>
</tr>
<tr>
<td>-----------</td>
<td>-----------------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>72 T9</td>
<td>A tool! Exactly. A tool, marvellous. Your father didn't use it as a tool, he used it as part of his life.</td>
<td>Op</td>
</tr>
<tr>
<td>72 T10</td>
<td>shine in all the brightness</td>
<td>A</td>
</tr>
<tr>
<td>72 T11</td>
<td>So you've got your light turned low.</td>
<td>A</td>
</tr>
<tr>
<td>73 T12</td>
<td>These are all gifts from his family.</td>
<td>Op</td>
</tr>
<tr>
<td>78 T13</td>
<td>look at them in terms of your gift givers</td>
<td>Op</td>
</tr>
<tr>
<td>78 T14</td>
<td>But now I'd also like to show you some other things you got. You got...knowing how to be a black sheep...</td>
<td>I</td>
</tr>
<tr>
<td>78 C14</td>
<td>Being a black sheep can be positive if you want to get out of situations</td>
<td>I</td>
</tr>
<tr>
<td>78 T15</td>
<td>Isn't it marvellous? ...So yesterday, it'd be terrible. You'd avoid being a black sheep. But today being a black sheep, used properly, is going to get you lots of places, right?</td>
<td>I</td>
</tr>
</tbody>
</table>
Table 2 (Continued)

<table>
<thead>
<tr>
<th>Mins.</th>
<th>Nos.</th>
<th>Particular</th>
<th>Type</th>
<th>Direction</th>
<th>Scale</th>
</tr>
</thead>
<tbody>
<tr>
<td>80</td>
<td></td>
<td>The servant part of yourself.</td>
<td>I</td>
<td>F/F</td>
<td>5</td>
</tr>
<tr>
<td>82</td>
<td></td>
<td>with the syrup that followed later</td>
<td>Op</td>
<td>F/F</td>
<td>5</td>
</tr>
<tr>
<td>84</td>
<td></td>
<td>Black sheep is exciting, but anybody who is a black sheep in your family on one level always got punished...</td>
<td>I</td>
<td>F/F</td>
<td>6</td>
</tr>
<tr>
<td>84</td>
<td></td>
<td>performing a servant act</td>
<td>I</td>
<td>F/F</td>
<td>6</td>
</tr>
</tbody>
</table>

The end of Part II. The Family Reconstruction

It is interesting to note that the therapist used metaphors of identity fifteen times, metaphor of approximation thirteen times, metaphors of organization 6 times, and metaphors of operation eleven times. Of these 6 of them were to make something strange familiar, ten of them were to make something familiar strange, and twenty-nine of them were to make something familiar more familiar. The present researcher could not discern any significance in the distribution of the types of metaphors used. However, the number of metaphors that fell into the category of 'making the familiar familiar' is worth noting. On closer examination the researcher discovered that many of these
metaphors were the more commonplace metaphors that had become part of the therapist's picturesque language. Sometimes they were used to vary expressions, e.g. 'now I want to make a map' and 'I want to try and get a picture.' Other times they were used to help the client assume different roles, e.g. 'you're the sandwich,' 'you're the director,' 'you're the architect,' and 'you're the producer.' These were by no means very special uses of metaphor, but they helped to create a more lively context in which movement in counselling could take place.

As for the client, three of the five metaphors used were metaphors of approximation, one was a metaphor of operation and the remaining one a metaphor of identity. Four of these were used to make the familiar more familiar, and the remaining was to make the familiar strange. No obvious pattern could be discerned.

**The Pattern of Metaphoric Interaction**

The therapist began with two metaphors at the start of the therapy to try and put the client at ease. The client responded with two of his own to describe his feelings of being there. The therapist tried to pick up on the client's metaphor, but the client did not follow through. At that point, the therapist returned to one of the metaphors with which she started. Most of the metaphors used here were metaphors of approximation which were appropriate at the beginning of therapy. This interaction took place within the first six minutes of the therapy. No discernable pattern however could be observed. At this point, the client moved from the tendency to shy away to the point where he was not avoiding the suggestions of the therapist.
Moving from the beginning of therapy, the next 'burst' of metaphors by the therapist occurred at about sixteen to eighteen minutes into the session. The therapist was trying to paint a picture for the client using different types of metaphor. However the client did not respond in kind. Nevertheless, the client is showing the first signs of mixed approach-avoidance behaviour.

The therapeutic movement in the client came to a peak round about fifty-two to fifty-four minutes into the session. The therapist introduced the metaphor of the toadstool. Even though the client did not use a metaphoric expression in response, it is clear that he was engaged in self-exploration. To the metaphor of him sitting under the toadstool, he replied: 'May be that I'm not looking out far enough. I'm not kind of expanding enough, looking out far enough into the future to see what's going to happen.' On further plodding by the therapist, he went on to say, 'Looking... May be I should go out and look for more ideas and more things to do.' At this point the therapist must have sensed that the client was on to something and so she very quickly applied the insight the client gained to the problem of truancy that he was facing. She introduced the feeling of excitement at school when one gets up in the morning and asked the client to suggest one thing that would appeal to him. The client replied, 'Well, may be expecting to do something... on a field trip or seeing... doing something interesting that I like.'

This exchange is a prime example of a skillful use of metaphor by the therapist. A metaphor of operation was used to make the familiar strange. The therapist was successful in
introducing a novel suggestion using a familiar object and action. Furthermore the promptness with which the therapist directed the insight gained by the client to the actual situation that he was facing led to a positive response from the client. This response would otherwise have been difficult to elicit.

Even though the above use of metaphor was an obvious success, the therapist did not overdo it. She did not press on and question the client as to why he did not act on what he thought could be exciting. Rather, she posed the situation as 'a real dilemma' and went straight into another metaphor, that of getting plumber's licenses. She introduced the notion of one getting a plumber's license and then forgetting the purpose of it all. The obvious ludicrous nature of the metaphor prompted the client to reply positively and with humour, suggesting that maybe he should find classes that are more interesting for him at school. The metaphor is a metaphor of identity, something that the client could identify or sympathize with, and something that is familiar to him. Again the metaphor had helped the client in deeper self-exploration. Note however the therapist again moved rapidly into something new. This time she focused on the feelings of resentment that the clients had to his parents on the whole matter.

The therapist interjected a make-believe conversation here. She followed this up with sculpting or game metaphor where the clients were asked to assume postures that expressed their feelings. The insight gained by this exercise was shared with each other. Throughout these last thirty minutes in part one of the therapy, the client maintained a high degree of approach to
In part two, the therapist again began with a series of metaphors of approximation and identity. It took less time to make the client feel comfortable about being in therapy at this second segment. In the first hour of this segment, the therapist helped the client to act out in his mind different roles that he could play. The metaphors used by the therapist are of different types but are all familiar to the client. They were metaphors about being a director, or an architect, or a producer. The client did not respond in kind but remained open to change throughout this period, scoring 4 and 3 on the scale of approach vs. avoidance to self-exploration.

The client carried the same openness into the second half of part two, showing an overall willingness to re-examine his problem. Several metaphors of approximation were exchanged between the therapist and the client. An example of such exchange is when the therapist asked, 'What bubbled for you after yesterday?' To this the client replied, 'Well, I felt very open last night. It just sort of came out of me.' However no new insight was brought out in this initial exchange.

The therapy came alive with the introduction of the metaphor of the black sheep at about the fortieth minute of the second half of part two. This metaphor was used repeatedly throughout the rest of the therapy. The therapist seemed to hang on to this particular metaphor and it was obvious that the client was catching on as well. It drew laughter when it was first introduced and the mood became light. The therapist dwelled on
some lengthy expositions of the concept of the black sheep in the family. As a metaphor, it was classified as metaphor of identity that made the familiar strange. After an initial burst of the use of this metaphor, there was a gap of over thirty minutes before the therapist again returned to it. When she did so, she asked whether the client had had a change of view concerning the black sheep. To this the client replied, 'Being a black sheep can be positive if you want to get out of situations.' This reply evidently gave rise to an outburst of delight on the part of the therapist. She remarked, 'Isn't it marvellous? ...So yesterday, it'd be terrible. You'd avoid being a black sheep. But today being a black sheep, used properly, is going to get you lots of places.' This change of attitude on the part of the client could be directly attributed to the extensive use of the metaphor of being the black sheep. The therapist was delighted that the client was able to see the positive side as well as the negative side. Towards the end of the session however, the therapist came back to balance the excitement of being a black sheep with the punitive aspect of being a black sheep. Contrary to what we found in part one, we find the therapist dwelled at length on a particular metaphor here, bringing out different shades of meaning, and both the positive and the negative aspects.

The black sheep is however not the only important metaphor in this segment. Towards the end of the segment, the therapist talked about certain abiding value in the family that can be useful if correctly applied. At this point, the client introduced the metaphor of a tool. The therapist responded enthusiastically to this novel metaphor freely introduced by the client. She
commented that the client's father didn't use 'the value' as a
'tool.' It became part of his life. Therein lied his problem,
suggesting that the client could do differently. This metaphor of
operation coincided with very clear approach to self-exploration
on the part of the client.

Following at the heel of the metaphor of the tool was the
metaphor of light. Using this metaphor, the therapist was able to
show that the client was not living up to his full potential.
This was acknowledged by the client. The therapy ended with the
client holding a very positive attitude. Even though the client
did not communicate in an extensive way by means of metaphors,
the metaphors used by the therapist had been successful in
helping the client view his situation from a different
perspective. The high marks of the therapeutic growth of the
client corresponded closely to incidences of significant use of
metaphors by the therapist.

**Effective Uses of Metaphors**

**A Useful Classification**

We have attempted to examine in a qualitative manner the
results of our study. The therapist employed different types of
metaphors to try and get a more complete picture of the situation
presented by the client. The classification of the metaphors into
metaphors of identity, approximation, organization, and
operation, was found to be a very functional tool in term of
understanding the roles the metaphors played. For example,
metaphors of identity like 'getting plumber's licenses' or 'a
gold star of our drama' projected a sense of identity onto the client. Also metaphors of approximation such as 'like going to the dentist' or 'got the pit in your stomach' were useful in expressing the inner feeling of the client. An example of a metaphor of organization usefully applied were 'you're the sandwich,' showing the ordering of relationship of the client. Finally, describing 'value' as a 'tool' exemplified a good use of a metaphor of operation which portrayed the governing principle behind a relationship. These examples all show that these types are useful and practical classifications of metaphors. A counsellor who is aware of this classification can be more creative in the use of metaphors in the counselling process.

A Helpful Categorization

In general, the categorization of metaphors into metaphors that make the strange familiar and metaphors that make the familiar strange was found to be a very helpful concept in understanding the process involved in the use of metaphors. In our discussion, we have already seen some good examples of how the therapist used metaphors that make the familiar more familiar and thereby provided a better context for therapeutic progress. Here we shall consider the usefulness of the two other categories. The metaphor of the 'toadstool' when it was first mentioned by the therapist was a familiar figure to the client. The therapist turned it into a metaphor of accommodation that made the familiar strange by embellishing it with new features, enabling the client to draw new insight. The therapist could also do the opposite and turn something strange into something
familiar as in 'you got to be a star,' helping the client to assume new roles. Our literature review shows that for a long time philosophers and psychologists alike have struggled to arrive at a more complete understanding of the nature and functions of metaphors. It seems to the present researcher that the types and categories used in our study were very descriptive of what really went on in the situations of the client. These classifications seem to be able to move beyond the static definitions of metaphors and introduce a dynamic way to conceptualize metaphors. They help counsellors using metaphors in counselling to focus on the counselling process and not just on the content.

A Vehicle of Insight

We had asked the question in our literature review whether insight is necessarily literal. Some researchers are of the opinion that the therapeutic process is one that moves from metaphorization to literalization to produce insight. When we examined our own findings, we have found that the metaphors either did not elicit any response, or elicited an immediate response as in the case of the metaphors of the toadstool, the plumber's license, and the black sheep. No apparent process of literalization took place. The therapist did not go into an explanation or translation of any of the metaphors. In actual fact, in the case of our first two examples, the therapist moved very quickly from one to the other. The metaphors themselves were the vehicles of the insights. However, because our data are limited, we can only tentatively say that in our case study,
insight was not derived from a literalization of the metaphors.

A Freedom to Respond

We intended to uncover the relationship between the use of metaphors by the therapist and the use by the client. Since the client in our single case study did not express himself often in metaphorical language, it was not possible to discern any overall pattern. This points to a possible conclusion that effective therapy need not be accompanied by corresponding metaphors from a client in response to the metaphors from a therapist. The effective use of metaphors by a therapist should help produce insight for a client who may express the insight gained in verbal or non-verbal ways, and in figurative or non-figurative language.

In our case, Kent, the son was much more positive towards school at the end of the family interview. The family as a whole was evidently closer at the end of the family reconstruction. One can safely say that the use of metaphors was at least partly instrumental in providing these therapeutic progress. The use of metaphors, unlike other literary devices such as questioning, allowed the client the freedom to respond or not to respond. It also allowed the client the freedom to respond in a variety of ways.

From Accommodation to Assimilation

Even though an overall pattern of metaphoric interactions could not be detected, an interesting observation concerning the three key metaphors, the toadstool, the plumber's license, and the black sheep, can be made. When they were first introduced by the therapist, they were all used to made the familiar strange
or in other words, in accommodation. They were then followed immediately or shortly after by metaphors that made the strange familiar or in other words, in assimilation. The first process was one that suggested new and innovative ways of meeting realities. Once this was done, the process of learning followed. This procedure could have been a major factor in the effectiveness of the counselling. Metaphors of accommodation make the familiar strange, altering a person's stereotypical viewpoints. If followed by metaphors of assimilation that make the strange familiar, the new insight gained is incorporated into the existing thought pattern or value system. This sequence of moving from accommodation to assimilation has important implication for the practice of counselling and therapy.

A Non-threatening Climate

The skillful use of metaphors by the therapist on several instances helped the client to self-explore in a non-threatened way. To borrow the terminology of Transactional Analysis, the use of appropriate metaphors eliminated the need for parent-child transactions, and put in their place adult-adult transactions. Part of the problem that the son Kent faced was the pressure he felt from his parents who wanted him to go to school. Through the use of the metaphor of the 'toadstool' and the 'plumber's license,' the therapist and the client could together look at the issue of going to school as if both were onlookers. The therapist was therefore not viewed as an authority figure nor as a overpowering adult. The medium of the metaphor allowed the therapist and the client to level with each other. The client
could also claim as his own any insight that was gained through the use of metaphor.

A Change in Perspective

We have seen the advantage of distancing in the use of metaphors observed by previous researchers. Two distancing are involved here. First the client can distance himself from the problem and thus obtain a more objective view of reality. He is free to approach or avoid the problem that he is facing. Therefore therapeutic progress is a self-paced process on the part of the client. Such an atmosphere removes the pressure that the client normally faces in coping with his problem. Second the client can distance himself from the therapist. No longer is he interacting with a change agent that demands compliance. Rather he is faced with a change agent that facilitates change. The therapist can also help the client change his perspective. Furthermore there is also advantage for the therapist who can be tentative in his approach to the client and his problems. As he tries to enter the inner world of the client, the use of metaphor is open-ended and non-judgmental. He frees the client to arrive at a conclusion of his own. This phenomenon was quite clearly demonstrated at several pivotal points of the therapy at which the therapist employed the use of metaphors. An example of this is when the therapist said, 'But now I'd also like you some other things you got. You got... knowing how to be a black sheep.' To this the client replied, 'Being a black sheep can be positive if you want to get out of situations.' 'Knowing how to be a black sheep' was a non-judgmental and open-ended statement. This
elicited a positive response from the client.

An Offering of Alternatives

We can also see that the use of metaphor helped the client improve his process of thinking. For example, the client's parents wanted him to go to school; the client did not like to go; and therefore he disobeyed his parents by running away from school. This is basically linear thinking. The therapist opened up the possibility of some excitement in school here-to-fore missed by the client, using the metaphor of the toadstool. The client was then no longer responding to the wishes of his parents, but looking at the school life itself. The skillful use of the metaphor by the therapist helped infuse the sense of adventure and fun. Alternatives could be offered or suggested to the client through the use of metaphor in counselling.

A Touch of Humour

Turning to the aspect of fun, the use of metaphor 'added juice' to the whole counselling process. The therapist could introduce novel ideas and strange notion in a half-serious and a half-joking manner. The presence of humour allowed the client to feel more at ease. The client could even laugh at himself as in the case of the metaphor of the black sheep introduced by the therapist. Both the light and the serious sides of a situation could be considered by transferring to the positive and negative sides of a metaphor. Humour and the use of metaphor together can help a counsellor suggest insight to a client in a form that he can receive more readily.
A Matter of Pacing

In the first segment of the therapy, the therapist moved very rapidly from one successful use of a metaphor to the next. In the second segment, she dwelled at length with one metaphor and returned to it time and again throughout the course of the therapy. Contextual factors and an intuitive sense of the progress of the therapy seemed to govern the continual use or discontinuation of a metaphor.

Another observation is the enthusiastic responses displayed by the therapist at points immediately following the production of a metaphor or insightful statement by the client. Such responses reinforced greatly the self-exploration behaviour of the client as exemplified by the therapist's response after the positive statement about being a 'black sheep,' resulting in ongoing pattern of self-exploration.

The systemic use of the metaphor of the black sheep seems to be very apt and fruitful in the context of family therapy. The family reconstruction of the client was greatly enhanced by the use of this particular metaphor. This explains why the therapist put it to extensive use in the second segment when she discovered its appropriateness.

Thus the successful use of metaphor in counselling is not only a matter of choices of appropriate metaphors and an awareness of the process involved. It is also a matter of pacing. The counsellor needs to sense when to move on and when to dwell on a particular metaphor. The readiness of the client must be considered as well.
Specific Comments by the Therapist, Virginia Satir

The researcher spent an evening with the therapist, Virginia Satir, at the end of the above analysis. The purpose was to get first hand her remarks concerning her views of the use of metaphor in therapy in general, as well as her reactions to hearing her own use of certain metaphors in this research. Because of the limited time available, only two such excerpts were played back to her. The following is a summary of the excerpt from the interview with Virginia Satir that pertains specifically to the metaphors of the toadstool and the plumber's license. Satir's comments follow each replaying of the two sections of the audio tapes.

Responding to section containing the first metaphor, the toadstool, Virginia Satir said, 'What is exciting here is that I want to switch it [the issue of Kent going to school] from a blame to something that is going to be exciting.' Satir went on to say that as a result of using the metaphor of the toadstool, the client told her what exciting thing can happen. She said, 'But now we are not on how bad he is for not going to school. We are into new possibilities. I have switched the context entirely.'

Satir was also sensitive to the family context in this instance. She wanted to raise the family's awareness on the positive aspect of schooling for the client. To this effect, she said, 'I wanted to raise the family's awareness and put in some of these things because a lot of little things like that are dramatic and they introduce a note that I think is a musical note
of some sort into something.' She also went on to add, 'The idea I can start playing with pictures introduce something that also goes into the intuitive part of the person.'

Getting the client out of the linear thinking mode is one of the main purpose of the therapist. When she first started therapy with the client, the client was not looking into the future. But as the therapy progressed along, especially after the introduction of the metaphor of the toadstool at the pivotal point, the client was looking into all sortsof possibilities. Satir had this to say, 'The metaphor took him out of that [being a pleaser] because that was something he put into it himself. And I had all the clues in it. "I am not looking far enough." "The future is out there." And you would notice that those were themes that I picked up.'

In response to whether she would have done anything differently after having heard the tape again, Satir said no. She added that a metaphor is chosen always because of the opportunity for opening, that is, for going somewhere. Furthermore metaphors can be picked up at different levels, and the therapist is to listen to how and where they are picked up by the client.

Satir also pointed out that metaphors generate for her the vocabulary needed for the therapy. The client brought out the material and the focus about the future, the central concern for the family. Up to this point of the therapy, the focus had been on the surface problem of truancy. The metaphor led to the heart of the problem which was the worries about Kent's future.

Turning to the next metaphor, the plumber's license, which followed right after the metaphor of the toadstool, Satir was
asked why she moved so quickly from one metaphor to the next. To this she replied very specifically, 'I've got some very important things - going into the future. Now part of going into the future is getting yourself prepared. So what I was looking for was a way to put in something that was humorous. And something that his parents would understand.' So relevance, humour, and comprehensibility are three factors that should be considered in the choice of metaphor.

Satir went on to add, 'What is also important with your work with a group is to have something that moves the group along. I could have said diploma but that wouldn't be of interest. The plumber's license - his father knew about that, his mother knew about that, and that's just talk everybody understands.'

There is also the aspect of humour. Satir said, 'It's also talk that has a kind of a comic to it too. You would notice that sometimes I make a comic thing in relation to this. This time the comic part was they all got their plumber's license.' The humour is weaved into the metaphor to add to its effectiveness for the therapeutic growth of the client.

On this aspect of weaving in her work, Satir commented, 'So there is a certain element of weaving that goes on in my work. The weaving of a piece of fact with a fantasy, a metaphor with something else. There is a lot of weaving that goes on to try to activate all the parts of the person and other people that I can. The colour of it, the sound of it, the fun of it and all the rest of that.'

When asked why she went from the metaphor of the plumber's
license to the make-believe conversation, Satir replied that she was trying to remove the communication barrier that existed between the members of the family. The parents were eager to help, but they did not know how. The boy was wanting to communicate his wishes to his parents, but he did not know how either. Besides he did not feel his parents could understand. So Satir used the make-believe conversation to develop the things that came up from the two metaphors that she had used. She said, 'I need to take the meaning and the clues that I get from the response that I get to the metaphor into the next thing.'

General Comments by the Therapist, Virginia Satir

Apart from commenting on the two specific instances of the use of metaphors, Satir also shared some of her other insights concerning the use of metaphors. The following are some highlights.

On her intentional use of metaphor in therapy, Satir had this to say, 'There are so many things that have to do with meanings in terms of being human that there is no good language for. And what I do is to get the meaning over so that is when I will bring in a metaphor.' There are two things that one should note. First, there is the meaning that the therapist wants to convey. Second, there is the space between the therapist and the metaphor that the therapist wants to maintain. She went on to say, 'By using a metaphor, I can make a space between whatever it is I am trying to get across, and almost make a metaphor an adjunctive therapist.' The therapist and the client can also look at the metaphor from a distance and get all the benefits of the
meaning. This enables the client to move out of his system and look at his problem from the outside.

Satir revealed that metaphor has been one of the most important ways for her to teach in languages and countries where the native language is not English. Metaphor is found to be the most effective means of carrying meaning.

On the use of the right and left brains in relationship to metaphoric language, Satir said, 'It's important to know that both brains can do the same things. In the right brain, the intuitive is out farther, but there is still logic back there. In the left brain, the logic is out, but there is still the intuitive possibility.' Satir pointed out that all the metaphors she uses are aimed at activating the senses, the seeing, the hearing, the touching and so on.

Satir pointed out most therapy is conducted as an intellectual exercise. She thinks that when people ask how do you feel, often it is how you think that they are interested in. She believes feeling should be related to the senses. She said, 'My therapy is full of all kinds of visual things - of sculpting, of metaphors, of pictures and exercises and all that. Those all activate the right brain activities. So we get a whole message.'

Satir classifies her metaphor functionally. Some metaphors are used to prepare a client, that is, to put a distance between what a therapist says and the client. Other metaphors are used to elicit the inner understanding that a client has. A third use of metaphors is to awaken - to draw the process out of a metaphor - for the therapist and the client. Yet other metaphors can be used to lessen the threat of certain suggestions of the therapist, a
softening, and laying the groundwork. A fifth use of metaphors is to introduce certain phenomenological thinking or cluster of thought. Lastly metaphors can be used to extend and increase alternatives. So the use of metaphor extends into story-telling. These are all very helpful ways of conceptualizing about metaphors. Metaphors help people go beyond linear thinking into better ways of problem-solving. Metaphor is like music for therapy. Metaphors are the juice of the language of sensing. Satir says, 'The metaphor is the highly sophisticated language about feeling, and pictures, and sounds. A metaphor makes it possible to get a new sound and a new sight, a new touch and a new feel, and a new thought about something. And that's what create the change.'

Metaphor helps people change perspective. The change in perspective then reshape one's belief. Sometimes Satir would invent metaphors about belief-changing. She said, 'Metaphor is the most helpful thing I know to begin to ask people to look differently at their beliefs, and then to see a different perspective.'

A metaphor is versatile and not static. It can be adapted to different situations, background and cultures. Satir feels that therapists need to be alert to these differences. She added that sometimes jokes can be used as a metaphor.

Satir believes that a well-done metaphor does not preach - it only opens up all kinds of new possibilities. It is a magnificent way of helping us into the absurdities of our thinking. She feels that metaphor can let us get in touch with,
or awaken, the inner wisdom within us.

The researcher suggested that metaphors are like pictures where people bring into or bring out their own interpretations, Satir concurred enthusiastically. The use of metaphor is like a guided imagery. It can be content-oriented or process-oriented. Satir believes that a proper use of metaphor is process-oriented. She says, 'I can put out something that seems to have some relatedness to what's going on. If there is any vibrational tuning, it will come back just like it was with the client in such a beautiful way.'
CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

In this chapter, we will briefly summarize the research findings reported in chapter Four. In addition, certain conclusions will be drawn. Finally, implications for counselling practice and suggestions for future research stemming from the present study will be explored.

Summary

Background

We started our research by adopting a way of understanding the process of the usage of metaphor in terms of 'making the strange familiar' (assimilation) and 'making the familiar strange' (accommodation). Metaphors were defined according to their functions relating to identity, approximation, organization or operation. The purpose of the study was to examine the metaphoring process of both the client and the therapist. This was done by first classifying the metaphors using the above categories and classifications. Then the patterns of metaphoric use and interaction were examined. A measure of the therapeutic progress of the client, the Approach-Avoidance Scale to Self-exploration, was used to find out points where there were significant movements in the therapy. We then examined whether the use of metaphor corresponded to some of these high points in the therapy. At the end of the analysis, an interview with the therapist, Virginia Satir, was also conducted.
Results

In the material that we examined, a total of forty-five instances of the use of metaphors by the therapist was reported. But only five such uses by the client were found. Of the metaphors used by the therapist, fifteen were related to identity, thirteen to approximation, six to organization, and eleven to operation. Six of these were to make the strange familiar, ten to make the familiar strange, and twenty-nine to make the familiar more familiar. The high number in this last category was attributed to the fact that these metaphors found here were many of the more common metaphors that had been assimilated into the therapist's everyday language. They added a picturesque quality to the therapeutic communication of the therapist.

As for the five metaphors used by the client, three were related to approximation, one to identity and one to operation. Four of these were metaphors used to make the familiar more familiar, and the fifth used to make the familiar strange. No obvious pattern could be found.

An Analysis

We found that throughout the entire therapy, the therapist used an abundance of metaphors to either try and enter into the world of the client or suggest new ways of thinking. In the first segment, the metaphors of 'the toadstool' and 'the plumber's license' were the high points of the use of metaphors by the therapist. They also corresponded with the peak of therapeutic progress in this first segment. As a result of these two
metaphors, the client was looking positively into the future.

In the second part, the therapist used a variety of metaphors to maintain a high degree of self-exploration pattern. With the introduction of the metaphor of the 'black sheep,' the therapy came alive towards the second half of this portion of the therapy. The therapist used this metaphor extensively. The family was much more cohesive at the end of this session.

Conclusions

Our research findings point to certain conclusions that we can draw. First, the many examples of the uses of metaphor in this case and the applicability of the types and categories which we have adopted for this research show that we have a workable model of understanding metaphors and how they function. Metaphors can first be identified as to their types (identity, approximation, organization or operation) and then further classified in the direction of their usage (making the strange familiar, the familiar strange, or the familiar familiar). This method of conceptualizing metaphors goes beyond the current theories of metaphors.

Second, the therapeutic progress of a client is not dependent on the amount of metaphoric expressions. Rather, insight obtained from the use of metaphors by a client may be expressed in non-figurative ways or non-verbal means. Thus there may not be a pattern of metaphoric interaction that directly relate to therapeutic progress.

Third, the insights obtained from the metaphors came directly to the client. In no instance did the therapist have to
make the metaphors more literal in order that the client can receive the insight. This illustrates that in our case, and given the fact that our client showed no difficulty in understanding the metaphors used, metaphors do not have to be literalized in order that insights can be derived.

Fourth, in our case study, the three pivotal metaphors in the process of counselling were all introduced by the therapist as metaphors that make the familiar strange (accommodation). They were then followed by metaphors that make the strange familiar (assimilation). Having provided new ideas for the client, the therapist then helped the client incorporate them. This procedure contributed to the overall success of the therapy.

Recommendations

Practical Implications

Our research findings have revealed metaphor can be a useful method of therapeutic intervention. As pointed out by many authors in our literature review, and also in our own findings, metaphor helps the therapist and the client to be more process-oriented and less content-oriented. It helps the therapist and the client to break out of the linear thinking mode. Also it enables the therapist to introduce a change in perspective. It creates a healthy distance between the therapist and the client which enables the therapist to be more tentative with his suggestions and therefore appear less authoritarian and judgmental. The client is open to move at his own pace and claim the insight from the metaphor as his own. Metaphor helps provide
the client with alternatives. Metaphor can also be combined with 
humour in counselling. These and other advantages of the use of 
metaphors make metaphor an important tool in therapy. There is an 
old Chinese saying that states, 'A picture is worth a thousand 
words.' Metaphors are pictures that can be used effectively by a 
therapist in a variety of ways to help a client.

Future Research

Our research has been done using one single case study. Many 
of the findings are therefore specific to this particular case. 
The consistency and the applicability of the concepts of metaphor 
adopted in this research illustrates the fact that we have a 
workable model. However this needs further confirmation by more 
extensive research using more that one case study and with a 
variety of therapists and clients.

Furthermore in order to ascertain the effect of metaphoric 
interactions between the therapist and the client on therapeutic 
progress, clients who uses more figurative language in their 
communication can be selected for future studies. This could not 
be achieved in our research because such a selection process did 
not take place prior to the therapy nor the research phase.

The results of this study indicated that the process of 
moving from accommodation to assimilation in the use of metaphors 
was a contributing factor to movement in the counselling. Whether 
this is generally true can be the subject of further research.

We have also found in the results of this research that 
metaphors were the direct vehicles of insight. However because of 
the limited data, we cannot generalize. Would a process of
literalization be necessary in other cases? This needs to be further investigated.

Finally in view of the amount of psychoanalytic literature on the subject, future controlled study can be done to verify the efficacy and effectiveness of the psychoanalytic approach of the use of metaphor versus the non-psychoanalytic approach of the use of metaphor.

This thesis is but a primer to the enormous potential in metaphors. There is a lot of room for further and more extensive research.
References


