

The Recovery Process

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Favorite Parodies in This Dream

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It's not an accident that, within "The Spectrum of Consciousness," most of the dreamers in this dream use time to 1) play the part of people, as if a dreamer in a dream could achieve that goal, and 2) to use time defensively to defend the lie they are the people they insist they are. What comes into focus in the dream, when a dreamer recovers the fact the dreamer's status as a dreamer in this dream is permanent, is the awareness of just how busy the dreamers are in this dream. Because 'this' is a dream, no dreamer can ever be anything but a dreamer in this dream, somewhere with that fact in the dream.

If we stick with our basic roadmap into "The Spectrum of Consciousness," the dreamers' awareness falls somewhere between living in "slumberland" above the line, or showing signs of recovering the truth on or below the line. Every dreamer you encounter in this dream on a daily basis wears its level of consciousness as its fingerprint in the dream. For instance, the more awake the dreamer is, the less it relies on language to indemnify the fiction it is some kind of a person, like a 'bad one,' or a 'good one.' The closer the dreamer gets to the truth everything 'going on' is only content in the dream, the higher the probability it can make fun of its own personhood parody. We love to think, especially when we do 'childhood' in the dream, that 'acting bad' is sufficient to prove 'badness' will prove you are an authentic 'bad person.' If your level of 'badness' isn't sufficiently convincing, you can always up the ante and do 'outrageous' things, like burn down churches just for the fun of it. They will call you 'bad' and your sentence will be the proof you were looking for.

If your forte is, let's say, "Superiority" in which you consistently use time to star as a real "super somebody," the more a dreamer can make fun of what it does in the dream to pretend it doesn't know there is no one to be anything.

This is, after all just a dream and, as content, it features the sum of all the ways the dreamers use time to play the part of people. For all intensive purposes, this is "The Main Event." To be awake is to walk among the dreamers to witness how they use time to prolong the fiction they are the people they pretend to be.

After it's clear there is no such thing as duality, it is clear that they all show up to display variations on a single theme, which is: what does it take to prolong a fiction the dreamer is a 'real person.' It should come as no surprise to you, in your awakened state, that their presentation displays examples of what you do, and did, in the dream to play the part of a person, too. If they require a 'grudge,' for example, to fill time with your standard 'mean person parody,' how does the way they do it remind you of you? All the dreamers reflect aspects of your personhood parody. The intensity of the presentation often depends on their belief in the lie someone exists to have a grudge, or that grudge will work to dismiss the fact there is no one to have anything, let alone a 'grudge.'

Life above the line requires low levels of consciousness so the dreamers can play the part of people believably in this dream. It should come as no surprise that this is what most of 'the dreamers' get to do in this dream. "Slumberland" goes with the lie the dreamers are the people they are busily impersonating in this dream. A dreamer can't be too awake and retain the fiction it is the person it insists it is in this dream. The point is, "reality" is the venue in which 'the characters' play the part of 'real people' in this dream, the one that is always on, and this makes "reality" the stage that Shakespeare described when he said "all the world's a stage." He wasn't kidding. He was awake in the dream and, as a very gifted dreamer his intention was to promote the recovery process. He was a dreamer writing about dreamer behavior in this dream.

If our status as dreamers is fixed, due to the fact the dream is the context for 'everything,' then everything we do above the line comes off as part of the personhood parody we deliver to play the part of a 'real person.' "The Main Event" is full time show business. Only dreamers can anchor the lie they are 'bad people,' and use all their time in the dream to act this out, using drama as the clincher, like "robbing banks," or "delivering abuse" to reinforce the fiction "abuse" is not content in the dream.

If the dream is always 'on,' nothing exists outside of the dream, including dreamers who are determined to replay "abuse" to prolong the fiction the dreamer is a real, "abused person." Once a dreamer recovers the fact dreamers depend on the lie 'grudge' is real, to justify all parodies that feature some form of revenge, 'grudge' itself comes into view as a very popular event in this dream.

How can the dream feature "drama" unless dreamers use time to dismiss the fact everything can only be content in this dream, including the dreamers' pet lie that 'grudge,' above all else, will work to confirm the existence of people as something really real in the dream. There is nothing quite like a good 'hate' story to prolong the fiction people exist to be hated, or to be graced with the fiction "they are the really loveable ones." The dream features our dependence on both stories.

Since no dreamer can be a person in a dream, everything above the line is dreamer drama. The higher the resistance, the more we insist everything is not only real, it is deadly serious. Resistance is "the heavy hitter" in this dream because it serves to defend the lies the dreamers require to dismiss the fact the dream is the context for everything. The dream includes 'resistance' as the clue truth exists and the dreamers are determined to use time to give it one hell of a hard time. The proof is in the pudding, because 'waking up' shows up as resistance declines. When the dreamer comes from the truth it is a dreamer in a dream and it can even make fun of its own personhood parody, the one it relied on to do personhood convincingly, it is on the cusp of finding out what 'liberation' is all about. Liberation is liberation from defending the lie the dreamer is a person, and a less than okay one in all likelihood.

'Waiting for love to show up' is a very popular parody in this dream. Dreamers line up to deliver this old favorite. How about the all time favorite: 'someone had a bad childhood.' The dream features 'bad childhoods,' certainly, but they only become a "problem" in the dream as long as the dreamer defends the lie someone existed to have one. "The bad childhood" parody is grist for the Psychotherapy mill. There is no one to know no one ever had a childhood, but 'the bad childhood' motif locks the dreamer into its less than okay parody for the duration of its appearance in the dream, excluding the unexpected event called "waking up."

Everything that transpires above the line, in dear old Slumberland, serves to prolong the fiction 1) this is not a dream, and 2) that all the people, with all their "problems," are the people they insist they are. Psychology, bless its heart, reinforces the fiction people exist to be 'figured out' and that they were the recipient of some terrible cards, the ones the dreamers rely on to defend the fiction reality is not a dream; it is a time of endless, heroic struggle.

The dream includes 'everything,' all the time, with no exceptions, including 'our' addiction to the fiction a 'bad childhood' is sufficient to revoke the fact the dream is 'on,' same as it always was.

When a dreamer recovers the truth, the awareness of truth is quite startling, initially. This makes perfect sense. You were stuck in a story called "life" using time to defend the lie people exist, and a 'damaged self' is sufficient to sustain this myth. The view of truth below the line is astonishing, initially, and then it's clear truth is a constant; so what is true was always true: you just got featured as a dreamer who used time to give truth a hard time. So what's your favorite parody in this dream? When I look into my repertoire, it is clear that I have made good use of the fiction called 'time.'

Dr. Gregory Tucker creates a regular series of articles at [The Recovery Process - www.therecoveryprocess.com](http://www.therecoveryprocess.com)

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