

Morphic Resonance Writing

An Explanation

Morphic Resonance Writing (MRW), like the writing which implements it, is based largely in fiction. With the intent of inventing a new narrative form and feeling dissatisfied with the mere mental mimicry found in the Stream of Consciousness narrative mode, I turned to the union of scientific research surrounding the intangible mind and the physical brain with the contemporary understanding of postmodern literature, while also infusing the stylistic diversity found in poetry. Feeling that connecting these three radically different concepts by their underlying commonality, which is the circularly-structured notion that all artistic subject matter is influenced by human behavior and vice versa, would in turn allow me to present the reader with a new way of perceiving not only secondary themes within the work of fiction, but the character's thoughts themselves. MRW borrows from the theoretical mental process known simply as Morphic Resonance as defined by the English scientist and author Rupert Sheldrake, first coined in his 1981 book *A New Science of Life*. Morphic Resonance is briefly defined as "the idea of mysterious telepathy-type interconnections between organisms and collective memories within species." Using this principle (in short: the concept of shared telepathic connections) I designed a form of writing that interconnects the characters' subconscious minds, in essence making each central character an omniscient narrator, but without their conscious knowledge. By linking thoughts from various characters, secondary themes can be addressed without drawing away from the central theme or the coherent storyline, however each secondary theme must be large in scope so as no thought be demanded any form of specificity and become less exemplifying of the subconscious' true functionality. Examples of appropriate themes include: life, death, hate, love, war, peace, etc. These themes at their base represent all of the larger states of being that directly affect the smaller and more personalized fictitious plotlines found in contemporary narratives and lay the groundwork for character motive, which ultimately can be extrapolated back to the mind's unconscious relationship with existence and the situations existence presents to us as human beings. Essentially, MRW establishes unconscious insight into the characters and combines all other forms of narrative to better express feelings the author wishes the reader to understand, but not the character.

How MRW practically works is simple and its stylistic presence is what incorporates fundamentals of poetry. While a first-person narrative is the main character or characters speaking directly to the reader, addressing themselves as "I," and a third-person narrative is often an omniscient narrator addressing the characters as "he" or "she," and Stream of Consciousness is an attempt to imitate the fluid "multitudinous thoughts and feelings which pass through the mind," MRW allows the writer to transition between all of the aforementioned narrative modes by creating a free-form style of writing where various character's voices can be expressed

differently through each mode and yet still be written side by side to create a rhythmic subconscious dialogue. However, and most importantly, a first-person narrative, second-person narrative and a third-person narrative can all be written in conjunction with Morphic Resonance Writing and is in fact mandatory for one to dominate the work of fiction in order for MRW to work properly. The ideal narrative mode to accompany MRW is a first-person narrative, for it best shows the dichotomy between the character's conscious perceptions and their unconscious perceptions (more on that in a moment). Now, the first step to applying MRW is in the beginning of the fictional work a list of the principal characters (or characters the author wishes to participate in the MRW portions) is presented, much like a cast of characters found in a stage play or film. Each character is then assigned a chronological number, for instance the main character of the book would be listed as (1). Then throughout the work, at the author's discretion and in the stylistic approach of their choosing, separate MRW sections are signified. A character is then selected by their predetermined number, which is presented in a closed parenthetical, and fragmented writings with the stylistic gravitas of poetry are written to reflect that character's subconscious thoughts and are separated by ellipsis. If the author chooses to combine characters' group subconscious to fully exemplify the function of MRW, a second (or third or fourth and so on...) number belonging to another character is introduced, though no chronological order must be followed. For example, character (1) can merge subconscious thoughts with character (13).

Here's an example of Morphic Resonance Writing being used in my own book *In the House of Ill Repute or The Safe Rebellion!*:

12 ½

(9) (...orphans genuflect to faceless fathers...given bloody noses...tree houses built out of driftwood...reviled...defunct...loneliness plagues childhood like a moth...confessions scribbled into schoolbook margins...prayers from lips to God's ears...still believing in things...having faith...hope for no other reason than hope...being unaffected...sleeping beneath stars...grass blades tickling necklines...the replenishing power of dreams...horrors bequeathed through contemporary housewives...midnight clouds illuminated by moon rays...blurred horizon lines...old men looking down avenues...careless...waiting for death like an old friend...smiling faces and tear-flooded weather-beaten frowns...lost among mazes made of bone...fingers bleeding into one another...friends reach out arms...returned disfigured...advice like lottery tickets...decreasing values of meaningful nightmares...freedom meaning being free...running down cracked asphalt streets on the 4th of July...skinned knees bleeding lava pits...gumption...dog-eared thoughts wrapped in blankets of laughter...paperwork stacked in piles resembling skyscrapers...bricklayer's blistered fingernails... (1) sacrificing joy for love...single file lines stretching as far as the eye can see...bats in the belfry...crimson bluffs blowing weeds cobblestone paths made of flashbacks...outright and unpunished murder communicated through radio waves...brain waves copulating...multiplying...cheating on the mistress with the spouse...digging at least five dog graves in a lifetime...bedtime stories...roles reversed...stranded on an island of hopeless dreams...left to rot...battlefields littered with the broken hearts of mothers...life after the bomb...the American dream fornicated...abortion siren tornado alert...friends depart leaving white fences to smolder...)

As you can see I've signified the fracturing from the standard first-person narrative, which takes up 95% of my novel, by labeling it a 'half chapter,' *chapter twelve and a half*. I then selected

character (9) and began writing from his/her subconscious. About three quarters into the paragraph I shifted to character (1)'s subconscious. The individual and loosely or unconnected lines are separated by ellipsis, but subscribe to no other stylistic restriction. They have the freedom to be one word, spoken from first, second or third person narrative modes, can implement dialects and purposeful grammatical errors, etc. More than anything the fragmentation and the robust descriptive nature of the language is what makes the lines "self-containing" and most like poetry. Though there is no direct correlation to poetry by definition in MRW, the stylistic freedom and poetic nature of the language represents the connection.

Now, while the example above contains a purposeful theme that each line works toward expressing, the paramount goal of MRW is to create an atmosphere of language which stimulates the reader's mind, getting them personally involved by triggering their own subconscious to feed seamlessly into the "mock" subconscious presented to them in the work and allowing them to ultimately draw their own conclusion from the presented material as to what it's about. This process is an attempt to affect the reader beyond the conscious level and produce emotional "feelings" as well and cerebral "thoughts," connecting the reader to the work in a much more visceral way than ever before. Also, subjectivity is often a cornerstone of poetry, as it is of all literature in general, and MRW keeps intact the author's desire for his or her work to be interpreted differently by each new reader. As an aside, MRW can also be utilized as a pre-writing tool to help establish character motivations, which are desired by the author to be more traditionally addressed in their written work. A system I utilize and have dubbed "moral mapping," is the making of blueprints which follow a character's philosophical arc, mapping the transition from one mental state to another throughout the work, helping me to create a timeline of key points that align with corresponding plot points. MRW may be a creative way of establishing the themes most important to the story or more specifically the character, giving the author predetermined thematic arcs to then structurally imbed within the plot.

In addition to being a new narrative mode, specializing in the expression of secondary themes, Morphic Resonance Writing is an outlet for the writer designed to provide reprieve from the monotonous and sometimes taxing length of a dense work by advocating writing that lacks the same premeditated structure of common prose. As long as a theme is decided upon, MRW prompts pure, unedited, spontaneous writing that can come directly from the writer's 'gut,' which in turn can reinvigorate the writer's inspiration and 'cleanse the palate,' as it were. By allowing your own subconscious to flow, as the author, you're engaging in the closest thing to 'shared telepathic interconnections' with the reader, because your raw thoughts are inspiring the exploratory thoughts of said reader, thus you're engaging in a shared experience and introducing an unprecedented way for the reader to engage in the story. MRW is also a way to make social, political and religious commentary and satire, namely by juxtaposing contrasted subconscious thoughts beside fundamentally different conscious thoughts and/or statements found in the first

person narrative. Poignancy may vary depending on the amount of subtly the author wishes to use, once again giving the author flexibility in how they wish to apply MRW to their story. Commentary, on any subject, is made possible, because the themes addressed within the MRW portions represent topics most any fictional character is influenced by, given their setting is similar to reality or is inspired by the real world. This in a sense makes MRW rooted deeply in realism, though it can be argued that all surrealist efforts are in some way linked to realism, as they are usually critiques of reality, while also being forced to exist within the confines of reality simply because their creator exists *in* reality. These paradoxical conundrums were in part the influence for MRW, as the very nature of the relationship between the mind and the brain is considered a paradox and is still an area of debate in the scientific community.

While the theory of telepathy is still largely theoretical and in all applications fictional, there are more realistic debates about the mind's relationship with the brain that work as a feasible foundation for MRW to have a genuine scientific base. While the standard belief within the scientific community aligns with the "Mentalistic Materialism" philosophy, or Functionalism, which states that the experience of conscious mind is an illusion purely derived and explained by sequencing neurochemical firings to various synapses in the physical brain, there are other camps of scientific research that suggest otherwise. Functionalism, in effect, suggests that all thoughts, impulses and decisions made as a result of our conscious mind were already chosen, or *predetermined* while being prisoner to the physical limitations of the human brain. Now, while abstaining from assigning any spiritual or divine influence to the relationship between the mind and the brain or MRW, and personally being skeptical of such concepts in general, other scientific philosophies, such as the controversial *Neuroplasticity*, help to give the subconscious the credible role in literature it deserves. Neuroplasticity simply states that the abstract human mind may physically develop and alter the neuropathways of the brain well into adulthood, albeit at a slower rate than found in childhood. This theory separates the mind and the brain into two detached entities still dependent on one another (similar to the relationship between a person and the house they live in), which in turn gives the subconscious validity in influencing human behavior and its effects on character motivation. Dualistic Interactionism best defines this theory, explaining the mind's interaction with the brain through quantum physics, however these scientific philosophies only serve to create a general credibility that allows for Morphic Resonance Writing to be a sustainable and reasonable reflection of how the subconscious mind can heavily influence the plotline in a work of fiction and the character's motivations within that plotline.

In these scientific philosophies I've found purpose in developing a visual system of writing reflective of the un-chartable firings of the unconscious human mind by borrowing from scientific realities, scientific fictionalism and literary principles. It is my belief as a writer that everything begins with the character's motivations, that 'why' is always more interesting than

‘what,’ and that to truly tell a meaningful, fully developed story, you must express, if not understand, the characters and what’s moving them forward. My findings have concluded that there are only a handful of basic human motivations, stemming from deep within the cerebral cortex, which branch down into subcategories of motivation and give purpose to the smallest, most minute character action, while explaining even the most primitive, instinctual reaction. In other words, the smallest vein within a leaf is a product of the tree’s tiniest root. By addressing the character’s subconscious we are admitting that our characters are part of a larger story than perhaps we are showing to the reader within the pages of that specific book or story, but I feel this best represents the human experience, as we, the authors are always part of a larger existence than someone close to us sees, or even we see. Your subconscious is estimated at 60,000 times more powerful than your conscious mind, so I felt it was time literature represented its staggering influence on character behavior, how the internal affects the external and how the subconscious dictates the conscious.

A point of contention among critics may include MRW’s tedious and complex nature, and MRW is certainly tedious and complex, however the simplification of its execution makes it more than accessible for any writer. Plainly, MRW is random lines of poetry from different character’s subconscious minds that are loosely thematically connected to make a grander point. Of course, there are certain stylistic rules one must follow, however, once those rules are established, MRW becomes less an analytical process and more a form of writing based largely on cultivating passionate, instinctual creativity. Other issues may include MRW’s strong stylistic presence within a work of fiction, which directly removes the reader out of the dominating narrative. Admittedly, MRW may not always be suitable for the subject matter of that particular work of fiction. For instance, if a novel is being written with a more traditional structure and reads like a work from the Romantic Movement rather than the Modernist or Post-Modern movement, then MRW would simply cease to work stylistically. MRW in no way suggests replacing any of the standard narrative modes, and if the overall style of the work is not compatible with MRW then it may be utilized strictly as a pre-writing exercise or disregarded completely. The mode itself is in the tradition of Stream of Consciousness and the Cut-Up Technique, which was famously utilized in the William S. Burroughs novel *Naked Lunch*. These techniques challenged contemporary literature and opened up new avenues of thought concerning how a story should be told and how a theme should be addressed. MRW goes one step further by refraining from becoming purely integrated into the text, existing *within* the text as a separate article and purposefully inviting the reader to participate in an exercise. It is up to the writer and the surrounding text to determine whether or not MRW is stylistically compatible.

The irony of this method is similar to the copious work found on a film set that is designed to go unnoticed. The idiosyncrasies of MRW are left only for the author to fully understand, but their presence should provide the reader with a reading experience that

transcends even those most philosophical texts, for it actively invites them to discern ‘hidden messages’ through vibrant language aimed directly at their unconscious minds. In the end, Morphic Resonance Writing is ultimately just a tool, a tool designed to explore themes differently and shed new light on character motivation, but like all good entertainment, it contains a philosophy behind it that can be interpreted differently by anyone who decides to implement and experience it.