


WHY YOU  
SHOULD THINK  
OUTSIDE  
THE BOX



A book on being 'thoughtful'  
and how to actually act wise.

# POWER OF IMAGINATION

The majority of people rarely actively and consciously use their brains. Similar to a machine without an "off" switch in your brain. It just keeps running until it gets boring if you don't give it something to do. Someone will begin to produce internal experience if you put them in a sensory deprivation tank where there is no external experience. Having nothing to do while your brain is idle

It doesn't seem to care what it does, and it will get started. Even though you might care, it doesn't matter. If you don't give it something to do, it just keeps running until it becomes boring. If you place a person in a sensory deprivation tank with no external experience, they will start to produce internal expertise. When your brain isn't working, it will begin doing something, and it doesn't seem to care what it is. It doesn't matter, even if you do.

Have you ever been sound asleep or just sitting around minding your own business when all of a sudden, your brain flashes a picture that makes you jump out of your skin?

How often do people suddenly wake up in the middle of the night after having an ecstatically pleasurable experience? Your brain will repeatedly play vivid replays of a bad day if you've had one. You can ruin the entire evening and perhaps even some of the following week if you have just had a bad day.

The majority of folks do not stop there. have you recalled terrible events from your past? It's as if your brain is telling you, "Let's try again! We have one hour before lunch. Let's consider something extremely depressing. Maybe we can be outraged about it now, three years later.

" Have you heard of the phrase "unfinished business"? It's done; you just didn't like how it turned out.

Gain expertise and gain control over what occurs in your head. The majority of individuals are captives of their minds. It's as if they're shackled to the bus's final seat and someone else is driving.

I'd want you to learn to drive your bus. If you don't give your brain some direction, it will either run at random or develop methods to run it for you—and they may not always have your best interests in mind. Even if they do, they may make a mistake!

Have you wished that you had a "photographic memory"? And can you recall horrible prior situations again and over?

It surely gives some zest to life. If you go to see a scary movie and then go home and sit down, the act of sitting down tends to put you right back in your theatre seat. How many of you have been in that situation?

And you claim to have no photographic memory! You already have one; you're simply not utilising it strategically. If you have a photographic recall of bad memories, it seems like it would be good if you could purposefully harness part of that talent for more valuable experiences.

Have you ever worried about something that hasn't yet occurred and felt horrible about it? Why bother? You may as well start feeling horrible now, don't you? After all, that didn't truly happen. But you didn't pass up that opportunity, did you?

That skill may also be used in the opposite direction. Some of you plan great holidays before you travel, only to be disappointed when you arrive. Disappointment requires careful preparation. Have you ever considered how much bother you have to go to in order to feel disappointed? You must meticulously prepare for it. The more you plan, the more you fail to deliver.

Some folks go to the movies and then complain, "It's simply not as nice as I expected it to be." This begs the question: why did they go to the cinema if they had such a terrific movie in their heads?

Why go to a movie theatre with sticky floors and uncomfortable chairs and then declare, "I can do better than that in my thoughts, and I didn't even have the screenplay?"

This is what happens when you let your imagination go wild. People spend more time learning how to operate a cell phone than how to utilise their minds.

There isn't a lot of focus on utilising your intellect in ways other than what you currently do.

You're expected to "be yourself," as if you had a choice. Believe me, you're stuck with it.

and then transforms you into someone else, but the outcomes that are visible haven't been that appealing. I guess you're stuck with you until we develop something like a mind-blanking machine. And it's not all negative, since you can train your brain to be more functional.

They appeared to believe that purposely altering a person would somehow diminish that person's humanity. Most individuals are ready to intentionally transform themselves with medications and cosmetics, yet their conduct seems to be different. I've never understood how altering someone and making them happy makes them a lesser person. But I've seen that a lot of individuals are really excellent at making their spouses, wives, children, or even complete strangers feel horrible. I often ask people, "Why to be your true self when you can be something truly worthwhile?" I'd want to expose you to some of the endless possibilities for learning and development that are accessible to you if you start utilising your brain purposefully.

I keep hearing that you stop learning at the age of five, but I have no proof that this is true. Consider that for a moment. How many utterly useless things, much less valuable ones, have you learnt between the ages of five and now?

Humans have an incredible capacity for learning. you're still a learning machine. The advantage of this is that you can learn things quickly and beautifully. The disadvantage is that you can learn rubbish just as quickly as you can absorb beneficial information.

Have you had ideas that bother you? "I wish I could get it out of my brain,"

you think to yourself. But isn't it remarkable that you got it in there at all? Brains are quite amazing. The things they'll make you do are incredible.

The issue with brains isn't that they can't learn, as we've been taught over and over. The issue with brains is that they learn far too rapidly and far too effectively.



Consider a phobia as an example. It's incredible to be able to recall being afraid every time you see a spider. A phobia would never glance at a spider and exclaim, "Oh dang, I forgot to be terrified." Are there any topics you'd want to explore in depth? When you think about it, having fear is a huge learning feat. And if you go into the individual's past, you'll see that it was frequently one-trial learning: it only took one immediate encounter for that person to learn something so fully that they will remember it for the rest of her life.

Are you aware of the "our song" phenomenon?

You had a favourite song that you listened to a lot while you were with someone significant. When you hear that music, you remember that individual and relive those happy memories. Most people are unaware of how simple it is to connect events in this manner, or how fast it may be accomplished if done methodically.

Have you seen computer games? Even the simplest ones are quite difficult to program because you have to use the very limited mechanisms the machine has for communication.

When you instruct it to do something that it can do, your instructions have to be precisely organized in such a way that the information can be processed so that the computer can perform the task. Brains, like computers, are not "user-friendly." They do exactly what they're told to do, not what you want them to do. And then you get mad at them because they don't listen to you.

You can learn to be a civil engineer or a lunatic if you can create really vivid pictures in your head, particularly if you can do it outwardly. One pays more than the other, but it is less enjoyable. What people do has a framework, and if you can figure out what that framework is, you can modify it.

You may also conceive of situations in which such a structure would be ideal. Consider procrastination.

What if you exploited that expertise to avoid feeling awful when you are insulted?

"I know I should feel awful right now, but I'll do it later."

What if you put off eating chocolate cake and ice cream forever because you simply never got around to it?

# RECLAIMING CONTROL OF YOUR BRAIN

I'd want you to attempt some really easy experiments to understand more about how to operate your own brain. Consider a happy prior experience—perhaps one you haven't thought about in a long time. Take a minute to return to that recollection and make sure you see what you saw at the time that joyful occurrence occurred. If closing your eyes makes it easier, do so.

I want you to vary the brightness of that nice recollection as you gaze at it and note how your emotions change in response. First, gradually increase the brightness. Make it darker and dimmer until you can't see it anymore.

Make it brighter once again.

How does it affect how you feel? There are always exceptions, but for most of you, making the image brighter will make your sensations stronger. In general, increasing brightness enhances the intensity of sensations, whereas lowering brightness diminishes the strength of sentiments.

Have you ever considered purposely altering the brightness of an internal picture to feel different?

Have you just let your brain display you whatever image it wants, and you react positively or negatively?

Now consider an unpleasant memory, anything that makes you feel awful. Make the image darker and dimmer...

It will no longer disturb you if you reduce the brightness enough.

Brightness is one of the visual modality's "submodalities."

Submodalities are universal components that may be employed to alter any visual picture, regardless of its content. The auditory and kinesthetic modalities include submodalities as well, but for the time being, we'll focus on the visual submodalities.

Brightness is only one of several variables that may be changed. Before we go on to others, I'd want to discuss the exceptions to the common influence of brightness.

If you paint a picture so bright that it washes out the details and becomes virtually white, the intensity of your sensations will be reduced rather than increased.

Typically, the link does not hold at the extreme. In most situations, the connection is inverted for certain individuals, so increasing brightness reduces the strength of their sensations.

Some exclusions are content-related. If your lovely photograph is taken at candlelight, twilight, or sunset, the dimness contributes to its allure; if you brighten the image, your sensations may diminish.

If, on the other hand, you remember being terrified in the dark, the dread might be related to not being able to see what's there. Your dread will reduce rather than rise if you brighten that picture and discover that there is nothing there.

So there are always exceptions, and when examined, the exceptions also make sense. Whatever the connection, you may use that knowledge to improve your experience.

Let's try another submodality variable now. Choose another enjoyable memory and change the size of the photo. Make it larger and larger... and then smaller and smaller, observing how your emotions shift in reaction.

The typical connection is that a larger image amplifies your reaction while a smaller one weakens it. Again, there are outliers, especially towards the top of the spectrum. When an image becomes incredibly huge, it may seem silly or surreal.

Your reaction may then shift in quality rather than intensity, such as from pleasure to laughing.

If you reduce the scale of an unpleasant image, you will most likely discover that it reduces your sentiments as well.

If making it incredibly huge makes it stupid and hilarious, you may utilise that to make yourself feel better. Try it. Discover what works best for you.

It makes no difference what the connection is, as long as you discover how it works for your brain and can learn to regulate your experience. When you think about it, none of this should come as a surprise.



People discuss a "dark future" or "bright possibilities."

"Everything seems to be dark." "My thoughts became blank." "It's a little detail, but she exaggerates everything."

When someone says something like that, it's typically not a metaphor; it's a direct and accurate depiction of what that person is feeling on the inside.

You may advise someone to reduce an image if she is "blowing anything out of proportion." If she envisions a "dark future," ask her to make it brighter. It seems easy, and it is.

There are so many things within your head that you never considered experimenting with. You don't want to muck about with your brain, do you? Allow others to do it instead. Everything that happens in your mind affects you and is possible within your control. "Who will run your brain?" is the question.

Next, I want you to explore different visual aspects to see how you can intentionally adjust them to influence your reaction.

I want you to have first-hand experience of how you can manage your experience. If you stop and experiment with the factors on the list below, you will have a great foundation for knowing which variables work with your memory.

Take any experience you have and try adjusting each of the pictures if you truly want to learn to operate your own brain.

Experiment with brightness and size in the same way you did with brightness and size to see how it affects your experience. Change just one thing at a time to really understand how your brain operates. If you modify two or more items at once, you won't know which one is having an effect on your experience or how much. I suggest starting with a positive experience.

1) Color. Change the colour intensity from vivid, brilliant hues to black and white.

2) Distinction. Change the distance from extremely near to very far away.

3) Depth. Change the image from a flat, two-dimensional photograph to one with three dimensions.

4) Time span. It might range from a brief apparition to a persistent vision that lasts for some time.

5) Concision. Change the image from crystal-clear detail clarity to fuzzy indistinctness.

6) Use contrast. Adjust the contrast between light and dark, from extreme contrast to more continuous grayscale gradations.

7) Scope. The range from a confined image inside a frame to a panoramic picture that wraps around behind your head, allowing you to view more of it if you swivel your head.

8) Motion, Convert the image from a still shot or slide to a video.

9) Speed. Change the movie's pace from extremely slow to very rapid.

10) Hue. Adjust the colour balance. For example, increase the strength of reds while decreasing the intensity of blues and greens.

11) Accountability Transparentize the picture so you can see what's underneath the surface.  
Aspect Ratio

(12) Create a framed image that is tall and narrow... then short and broad.

13) Direction Tilt the top of the image away from you... then back toward you.

14) Vary the difference or spacing between the foreground (what interests you the most) and the backdrop (the context that just happens to be there)... Then try flipping it such that the backdrop is the fascinating foreground.

You should be familiar with a few of the ways that shifting submodalities might alter your experience.

When you come across an element that performs really well, take a minute to consider where and when you'd want to apply it.

Choose a frightening memory or even something from a movie. Take the photo and magnify it dramatically.

That can be exciting. Try it instead of coffee if you have difficulty getting going in the morning!

I asked you to test them one at a time so you could see how they worked.

Once you understand how they function, you may combine them to get even more potent outcomes. Pause, for example, and recall an incredibly delightful, sensuous recollection.

First, make sure it's a video and not just a still slide. Take that video and bring it closer to you. As it gets closer, make it brighter and more colourful while slowing it down to around half speed. Since you've already learnt something about how your brain works, do everything you can to enhance the experience. You may proceed...

What amazes me is that some individuals do it completely backwards. Consider how your life would be different if you remembered all of your positive events as dim, distant, fuzzy black-and-white photographs, but all of your negative ones as stunningly coloured, close-up, panoramic, 3-D movies.

That's an excellent way to get melancholy and believe that life isn't worth living. We all have good and unpleasant experiences; how we remember them is frequently what distinguishes them.

When people divorce or discover their spouse has had an affair, they often revisit the past. All of their pleasant moments together throughout the years seem to have changed.

Some individuals have a sluggish, melancholy internal monologue that builds endless lists of their failures.

That is how you may persuade yourself into a deep depression.

It'd be similar to having a collage inside your skull. It's no surprise that individuals are down.

Sometimes the internal voice is so quiet that the individual isn't aware of it until you question her.

Because the voice is unconscious, the individual will react to it more intensely than if it were conscious

Many individuals use photographs to depress themselves, and there are several varieties.

You may create collages of all the times things went wrong in the past, or you can create hundreds of images of how things could go wrong in the future.

Everything in the current world may be seen through the lens of what it will look like in a hundred years. Have you ever heard the expression, "You begin dying the instant you are born?" That's a fantastic idea.

One of our culture's most bizarre tendencies is to pretend as if everything is normal under all conditions.

Consider an unpleasant shame or disappointment, and then watch the film to determine whether it still makes you feel awful. If it doesn't, try another.

Start the movie again, and as soon as it starts, play some loud circus music in the background.



Continue to listen to the circus music till the end of the film...

Now go back and watch the original film... Do you feel any better now?

it will turn a tragedy into a comedy and lighten your mood. If you have a memory that makes you upset and furious, pair it with circus music.

If you run it through with circus music, the next time it returns, it will have the circus music with it, and it will not feel the same.

For some of you, circus music may be an unsuitable accompaniment to that recollection.

If you didn't notice any difference, or if your sentiments shifted in an unacceptable manner, think of some other music or sounds that you believe would influence that recollection, and then try playing that music with your memory.

Run the same memory backwards, from the conclusion to the beginning, as if rewinding a video, and do it rapidly, in a few seconds. Now, play the movie again.

Do you still have the same feelings about the recollection after running it backwards?

Certainly not. It's similar to saying a phrase backwards; the meaning shifts. Try it on all your negative memories.

# PERCEPTION

People often remark, "You're not looking at it from my perspective," and it's sometimes actually true. I'd want you to recall a dispute you had with someone where you were confident you were correct. First, play a movie about the incident as you remember it.

Now I want you to film the same situation, but from the perspective of peering over the other person's shoulder, so you can watch yourself as the argument unfolds. Watch the same movie from beginning to finish from this vantage point.

Was there any difference? you may not notice much of a difference, particularly if you already do it naturally. However, it may have a significant impact on you. Are you still certain you were correct?

For ages, people have discussed "points of view."

They've always considered it to be symbolic rather than literal. They had no idea how to offer someone explicit instructions to alter their mind.

What you just did is one of the hundreds of possibilities.

You can see anything from any place in space. You may look at the same debate as a neutral spectator and perceive yourself and the other person equally well.

You can see it from the ceiling to obtain a "bird's eye" perspective, or from a point on the floor to get a "worm's eye" view. You may also consider the viewpoint of a very young kid or an elderly person.

That's becoming more symbolic and less explicit, but if it improves your experience, you can't argue with it.

When something horrible occurs, some people reply, "Well, who'll know the difference in a hundred years?" Hearing this may have little effect on some of you. "He doesn't comprehend," you could think. However, when some individuals say or hear it, it affects their experience and helps them deal with challenges.

So, of course, I inquired as to what they did inside.

People all across the globe are accomplishing amazing things with their minds, and they truly work.

Not only that, but they're declaring their plans. You can find all kinds of things you can accomplish with your brain if you take the time to ask them a few questions.

People often remark, "You'll be able to chuckle later when you look back on this." In the meantime, there must be something you do in your thoughts that makes a painful situation amusing.

can you look back and chuckle about something? ... And do you have any memories that you just can't laugh about?

I'd want you to compare those two recollections and figure out how they vary.

Do you recognise yourself in one but not the other? Is one a slide and the other a video?

Is there a distinction in terms of colour, size, brightness, or location?

Find out what's different, and then attempt to change that terrible image into one that you can already laugh at.

If the one you can laugh at is far away, then make the other one far away as well. If you recognise yourself in the one you laugh at, then recognise yourself in the still awful experience.

Why bother? To make oneself feel better. Why not just "look back and laugh" while you're going through it?

You can assume that going through something unpleasant once is more than enough. But, no, your brain does not believe that. "Oh, you messed up," it says, "I'll torment you for three or four years." "Perhaps I'll let you laugh then."

The ability to watch oneself allows you to "evaluate" an experience "from a different viewpoint" and perceive it in a fresh light as if it were occurring to someone else.

The finest form of comedy requires taking a fresh look at oneself. The only thing stopping you from doing it right away with an event is not realizing you can do it.

You can even do it while the event is taking place if you get skilled at it.

Now consider two recollections from your past: one nice and one negative. Take a few moments to relive those two experiences in any manner that comes easily to you.

Next, consider if you were linked with or disconnected from each of those recollections. connected with travelling back in time and revisiting the event through your own eyes.

You see precisely what you saw while you were present. You can see your hands in front of you, but not your face until you look in the mirror.

Dissociated is seeing the memory picture from a perspective other than your own. You might view it as if you were looking down from an aircraft as if you were someone else watching a video of yourself in that position, and so on.

Return to each of those two memories and determine if you are attached or disassociated with each one.



Whichever way you naturally remembered those two experiences, I want you to go back and try experiencing them the other way to see how this affects your experience.

Step out of your body if you were linked with memory and watch the experience dissolve.

Step inside the image or draw it around you till you are attached if you are disconnected.

Take note of how the shift in visual viewpoint affects your emotional experience of those memories.

When you recollect a memory linked with it, you relive the initial emotional reaction you had at the time.

When you remember a detached memory, you may see yourself in the image experiencing those original sensations but not feel them in your body.

Many individuals do the opposite: they associate with and quickly feel all of their terrible memories, while their positive ones are just hazy, distant, and disconnected.

And, of course, there are two more options. Some folks are constantly dissociating. These are the sorts of scientists and engineers who are often characterized as "objective," "remote," or "distant."

You may train them to identify when they wish to and reestablish an emotional connection to their experience.

You can definitely think of several situations when this would be very detrimental to them.

Others have a tendency to always associate: they quickly recall all of their previous experiences, good or bad.

These are the individuals who are often labelled as "theatrical," "responsive," or "impulsive."

Many of their issues may be resolved by training them to disassociate at suitable times.

Dissociation, for example, may be used to manage discomfort. When you see yourself in agony, you are not in your body to experience it.

If you spend some time dissociating from numerous of your painful memories, you will be doing yourself a huge favour. Determine how far away you need to move the images to view them well enough to learn from them while watching comfortably. Then go through a succession of enjoyable events, giving yourself time to connect with each one and thoroughly appreciate them.

You are instructing your brain to connect with positive memories and detach from unfavourable ones. Your brain will grasp the concept and do the same thing with all of your other memories automatically.

One of the most powerful and widespread ways to affect the quality of a person's experience and the behaviour that arises from it is to learn how and when to associate or detach. Dissociation is especially beneficial for really painful memories.

It's one thing to consider all of your interactions with someone, both positive and negative, and decide to stop the relationship and move on.

However, if you detach from all the excellent moments you had with that individual, you would be wasting a really nutritious set of experiences. Even if you can't stop being with her anymore because you've changed or she's changed, you should cherish your happy experiences.

Some individuals then disassociate from all of their current positive sensations, "so they won't be wounded again later."

If you do this with all of your experiences, you will become an existentialist—the ultimate completely detached observer.

Do you want to learn how to fall in love?

Simply identify with all of your happy encounters with someone while disassociating from all of your unfavourable ones. It works quite well.

You can even use this strategy to fall in love with someone who does a lot of things you don't like if you don't think about the negative experiences at all. The typical approach is to fall in love this way and then marry. You may change your name after you're married.

This process revolves around associating with painful experiences and dissociating from positive ones. You now only react to the unpleasant, and you wonder why "they've changed!" They didn't change, but your perspective did.

# CONCLUSION

I am sure that you are aware of these points that happened in your life and how they have influenced you, but all those moments can be involuntary

And What if you can tap into the potential of accessing all those resources that your brain has to offer?

And all it takes is the resources that you already have nothing more or nothing less To become Aware of the things that happen inside and outside of your head and tackle them without dependence

These are a few of what our wonderful brain can achieve and I wish you to know more.

I am there to navigate like a taxi driver. but it's necessary for you to know the destination otherwise we will be circling around the proximity

These are a collection of inspiration which I have gathered from those who have explored the possible limits of their brain and I want you to explore the limits that you can achieve one day. when we meet in a session that you can avail right now by contacting me without any cost.

but yes you are paying me with your time.

The time that you took for yourself to have a better grasp of your thoughts. and help to transform them into something beautiful

You would definitely thank yourself for taking some time for yourself. Don't you?

Don't answer now but answer when we meet.

And I believe I will be able to get insights from you and you will be taking away those insights that we gathered during the time that we spent.