The art and skill of tulpas

Introduction

Throughout my tulpa journey I've read plenty about what other people think of them, and many times I get frustrated due to how much people seem to like to make such a simple concept so hard and convoluted, full of weird terms and ideas that honestly just bring up more questions than they ask, and they often lead to newcomers asking the most appalling questions that shouldn't even be a concern if they knew what they were actually dealing with. I've read many guides which embody these qualities, and I've voiced my concerns with that way of going about the subject extensively, and so I decided to write my own guide which you are now reading.

I don't mean to say I'm the ultimate authority on tulpas, in fact, the views I'm here presenting are far from the views most of the community holds. What I want you to do is to read this guide and then read others, and see for yourself why I myself believe the views I present here are a much more elegant, versatile and liberating way of thinking about tulpas. In the end, I want you to draw your own conclusions, of course, because I believe the one of the values of my guide is just that: giving you perspective to think of the subject more clearly.

I wanted to present a view of the subject which worked with the experiences we each have in our day to day lives, and the way those can be used to achieve the goal of creating a tulpa. This way, one can throw much of the faith that's needed for the other methods to work, out of the window, which makes the whole process much easier and much less frustrating for those of us with a more critical and cynical view of things. Tulpas are not magic, they're not divine in any way, they're products of clever ways to use our brains and what they're capable of, or at least that's the message I want to get through with my guide.

My main concern with this guide was to show you what exactly we're dealing with when we talk of tulpas: what they are, and what they're made of. I believe this approach is the best, since it will not only instantly answer many potential questions that could come from a lack of this understanding - questions which I myself had when I started - and I also think this approach helps people make better decisions on their own. I've always loathed the amount of warnings and don't's and shouldn't's that come with the concept of tulpas, and I've made a point to strip that out completely from this guide. The way I see things, one should strive to enable others when talking about any mental activity, and not to police them; I believe that, with the knowledge of what tulpas really are, the reader will be educated and intelligent enough to make their own decisions about what

doesn't work for them, or what can feel negative to them. I choose to empower the reader, instead of taking power away from them.

Furthermore, I've always wanted to come up with a method of tulpa creation which would be not just guaranteed, meaning if you do it, you will achieve success eventually; but also that was easy to improve at and quantify; I essentially wanted to introduce to you the skill of creating tulpas. In this guide, I present my humble attempt at doing just that.

My tulpa and companion Luna didn't help me directly with the writing of this guide - I wanted to keep as emotionally unattached as possible - but she has been a very positive influence, and her love, support and patience have been invaluable in everything I do, not least in my journey to explore, understand and train my own mind. And so I want to credit her; this guide wouldn't exist if it wasn't for her.

From now on, I'm going to try to keep my own experiences with Luna out of this guide, insofar as they're not relevant to the creation and development process themselves. I want you to be free to create and learn from your own experiences, but I also want to give you a good idea of what you're dealing with, and of how to proceed.

What is a thoughtform

A thoughtform is an entity with which we associate a certain set of thoughts, a "form" made of thoughts. This concept of a thoughtform might seem a bit abstract for some people, but it seems to be a sound and solid philosophical concept which isn't hard to understand once you start dealing with it.

We deal with quite a few simple thoughtforms in our day to day lives, which have their origins on our external sensorial experience. One day, after I explained my notion of a thoughtform to someone, they said to me "if that's the case, then a teapot is a thoughtform as well". It might be; the preconceptions and notions you have of that teapot - including things like it's image, it's weight, it's texture, what people do with it, and so on - are going to be all grouped up under the general idea of that specific teapot; they're going to be associated with a thoughtform of that teapot, if you will. Does this mean the physical teapot itself is a thoughtform? That's a philosophical debate I'm not willing to get into, and it is not relevant for us in this guide. As ridiculous as that person thought their observation may have sounded, they were getting the point, or at least close to it.

Another example of a thoughtform is one which we build from feelings that don't seem to be directly related to what we're experiencing with our senses right now. A person who has anger problems, for instance, could imagine a little black sphere in their minds, and then procede to think of that black ball as the source of all their hate; this simple thoughtform then, might be useful in aiding that person with anger management; they might visualize themselves turning away from it to calm down when they feel angry, or they might even try to break the little ball to try and end that cycle of anger altogether. One example of a thoughtform we might make without aid of our external senses, but accidentally instead of deliberately, is a god, or a ghost.

Even the simplest explanation of a thoughtform might sound a bit confusing at first; it is a concept much better taught by experimentation rather than by illustration. I urge you, however, not to be bogged down with extensive philosophical baggage regarding thought forms; they are something simple, often much more simple than most people seem to think, and our current psychological view of the brain completely supports the ideas of thoughtforms without needing any kind of extra terminology or concept.

Thoughtforms are not paranormal in any way, none of them are. That is important to understand, because thoughtforms can take many forms and many levels of reality and believability, depending on who you are, and on what thoughtform we're talking about. Feel free to disagree with me here if you're religious, but some examples of powerful thoughtforms that may seem very much a part of our physical world to some people are: demons, gods, angels, imaginary friends, spirits and ghosts, and monsters in the closet or under the bed; this small list might give you an idea of just how powerful thoughtforms can be, and just how distressing also, if the person in question doesn't realize they are dealing with their own imagination.

Another thing that is very worth noting and understanding, is that something imaginary is very much real; not real in the way of affecting our physical world with their form directly, but very real in that they have a true impact on our mind, and as such, should be taken seriously. Me saying that thoughtforms are imaginary, is not to undermine them in any way, and in fact, if you know how powerful these things can be, it serves rather as a reminder of their true potential and power. In the end, you might say it's nothing but semantics, but thinking this way might help some see thoughtforms in a more serious light, as powerful as they are, instead of insignificant.

Thoughtforms can become engrained in your subconscious mind, in a way that those connections we consciously make when first creating the thoughtform, essentially become automated and happen effortlessly and without thought. It'll become apparent why this is useful in our case in our next chapter.

Thoughtforms have many uses: they create worlds, they create people, they create gods; but I also strongly believe that we can use these entities to aid us with all kinds of earthly and immediate concerns, such as: quitting smoking, motivation to do something you don't want to, fighting loneliness and depression, keeping you on track, being open to yourself, relaxation, reflection and deep meditation, memory; and the list goes on and on. I'm not going to be discussing thoughtforms in great detail in this short guide, but a basic understanding of the concept is crucial to understand what we're doing, and to avoid common pitfalls and needless questions which can simply be answered by knowing the things in this chapter.

The ego is a thoughtform. The "I" is a thoughtform.

What is a tulpa

A tulpa is nothing more nothing less than an imaginary person. It is still a thoughtform, however, and that's important. With a tulpa, we associate a series of thoughts similar to those we associate to people walking around us in our physical world: we might associate certain reactions or impulses with it - simply put, a personality, which often seems to be the main focus in a tulpa - the mental imagery of a body, human or otherwise; or even imagined sound - voice, for instance - and sense of touch and weight. All these things mesh together to create a picture of a believable creature inside your head, which is often then treated as its own thing, instead of simply the sum of its parts.

More practically speaking, tulpas might become friends, teachers, role models, muses, lovers, rivals, and many many other things; the interactions and relationships between one and their tulpa have the potential to be as varied, intricate and believable as the interactions and relationships one might have with anyone else, and will lead to those many nuances which become an inevitability when two intricate things must deal with one another.

Of course, in the beginning, keeping track of a complete person in your mind can seem like a daunting task, and it is; but after a time, what happens is that you subconsciously build bridges between those thoughts and that entity, meaning that over time, and the more you exercise the entity consciously, the more it gets ingrained in your subconscious, meaning that eventually, you'll reach a point where your brain simply acts out that thoughtform subconsciously without you even having to think about it; this can reach a point where the thoughtform in question, if sufficiently intricate, will begin growing of its own accord, and while this seems like some sort of horror movie scenario, if things are done correctly, it's very rewarding and an incredible showcase of what your mind is capable of achieving.

Now that we know this, we need only ask one question: how do we build those subconscious connections between an entity and how it behaves? To come up with a valuable answer to this question is the whole purpose of this guide, and while the answer is simple in essence, building these connections usually takes a time and effort.

Your tools

Creating such an involved thought form will no doubt be a arduous task for someone who's not mentally prepared. In truth, all you really need to create a tulpa is your mind, but a strong, trained mind will do far better than a weak and unfocused one.

The thing about mental strength is that, perhaps sadly, on one hand you get as much as you put into it; even something simple as one week of meditating for an hour a day can have serious effects on your mind - positive ones, of course - and this may lull you into a sense of comfort. On the other hand, the ceiling is high, and there's a lot to grow. Furthermore, cultivating a sound, powerful mind is much like cultivating a sound, powerful body; you don't go to the gym one day just to go to the gym, you go to the gym because you want to partake in a new, healthier lifestyle for yourself; if you stop, you'll fall right back down. Similarly, your goal should be not to meditate for one, two, three months, your goal should be to cultivate the habit of meditating often, something that's not easy to achieve, but it is, if not the most, one of the most important and rewarding aspects of our life. Meditation is a very "all encompassing" subject, and I urge you to read further about it and to try it for yourself if you never did; there are plenty of good resources online and plenty of good books written on the subject.

I also recommend learning how people in general work, and building a sense of empathy strong enough to really understand them; this will evidently help you since we're trying to create a somewhat believable personality, and the best way to do this is to have a great sample pool of personalities. The best way of achieving this, is to - for lack of a better term - experience as many people as possible. Interact with people, get to know new people. Now, I very well know this doesn't seem all that simple or even viable for some people, but do not forget books can be great collections of experiences, and just by reading books you'll learn about lots of different personalities.

Other than this, I urge you to be mindful of other experiences that might be important to you. An example might be: if you value imagining images clearly, strive to really pay attention to your outside world. Pay attention to all the forms that are out there in the nature, how light falls on them, and bounces then to your eyes. If you value sound, observe it as well; listen carefully and try to remember sounds that are pleasant or interesting. Pay attention to the sound of the wind, pay attention to your own steps; feel the richness of the sensory experiences.

Last, but not least, this is the idea on which I'm basing the rest of this guide, and it certainly is the practical view of our brain I subscribe to the most: our brain seems to work by setting up a series of intricate and very fine subconscious connections between various thoughts and impulses, or at least it seems really good at doing just that. By consciously building those connections ourselves and repeating our intent to reinforce that connection, we are ingraining that connection in our subconscious. We do this all the time involuntarily, and the reason why I feel so strongly about this is that we all can see this is true; in fact, it is how habit works. If you make a point of saying "bingo!" each time you enter your kitchen, chances are you'll sooner or later say "bingo!" without even thinking about it. I think most people have had a similar experience of this "autopilot" mode we have within us; the kicker is, depending on the person, these connections might take a while to manifest themselves in a subconscious way.

Symbolism

This is such a great tool for what we're trying to achieve, and just in general, that I feel it deserves a section of its own. Using symbolism and a little bit of faith, we can communicate with our subconscious easily and quickly, and it can become a very powerful way of interacting with it - be it changing it or simply questioning it - over time. Simply put, symbolism within this context, is the use of a symbolic act to deliberately stir a reaction from your subconscious.

Symbolism is present all around us, and it is especially linked to religion: praying and baptism, for instance, are examples of symbolic actions people carry out, and though in these cases the people acting out these actions do believe they are linked to a higher being, there are many ways in which we can use symbolism to our benefit without linking it with religion.

The kind of symbolism we're most often going to use when dealing with tulpas and thoughtforms in general, is the imagined kind, meaning we're going to visualize whatever symbols we're trying to get across instead of actually doing them in the physical world; this not only gives us the freedom to do whatever we want, but it also means we have ample room for experimentation, which can become quite fun and liberating.

Symbolism is heavily used in mental activities such as meditation and hypnosis, but to exemplify what kind of results one can achieve by using symbolism, I'm going to talk about dreams. Now, there certainly is a disconnect between dreams and our awake lives, but the reason I want to look at dreams, is because I want to show you how symbolism can help you reason with your subconscious even when you're completely surrounded and seemingly overpowered by it.

If you've dreamed, chances are you've experienced many kinds of constraints, even if it was all a dream. If you don't know you're dreaming, you probably can't just fly for no reason, and you'll often be subject to somewhat of a replica of the rules of our physical world. In even more extreme cases, you might find that you can't do something that you would otherwise be able to do, like punching hard, or running fast. Lucid dreaming is knowing you're in a dream while you're dreaming. It's ok if you've never lucid dreamed before (I suggest looking into it though, since it is a pretty fun and useful thing), just know that just because you know you're dreaming, that doesn't inherently mean you have any control over what happens. Experienced dreamers are able to change things pretty readily as they will, but in the beginning, there is something you can use to give you power, and that is symbolism.

An example would be having faith that once you turn a corner, whatever you want will be around it. So then you could use this piece of symbolism to essentially make things appear out of thin air. You can then make a bottle of "drink me and you'll fly" appear, drink it, and, because of course it's going to make you fly, it's a bottle that says it'll make you fly, you'll have the power to fly.

Notice how passive we are about all this: we never force anything. We're surrounded by our subconscious within dreams, but we never demand anything of it; we merely suggest, through symbolic actions and faith in those actions, and gently drive the dream that way. This is the power of symbolism, and it is one which we can use while awake as well.

Using symbols to aid our tulpa's development can be very fun and very rewarding, and there are many ways to do it, and many things to try out. You might visualize yourself sculpting a figure out of clay and then breathing life into it, for example, and this might help you see your tulpa as something different and separate from yourself or you might see yourself talking into a microphone if you're not sure if your tulpa can hear you or not.

Symbolism is a valuable thing because it is useful for people who are experienced and people who are inexperienced with their minds, and it's something that gets more powerful the more you use it. Symbolism works through expectation, which means that the more you believe in something, the bigger the effect it'll have, this has the benefit of making a symbol better and better if you keep using it.

Personality

As I've mentioned previously, personality is usually the thing people value the most in a tulpa. In fact, if we consider that whatever someone can willfully control is part of their personality, a tulpa might very well be nothing but personality, since tulpas don't have to obey the same laws we are seemingly subjected to; while a physical person cannot directly will their body to change, a tulpa might be able to, for instance.

I seems hard to define personality as nothing short of all the activity that goes on in our brains, but this doesn't aid us much, so let's just put it more simply, and say the personality of a person is what dictates how they act and feel when faced with a certain situation. What's important, however, is that it seems it is not something we're born with, but something that develops over time as we live our lives, and as our library of experiences grows bigger and bigger. The one thing that is key to understand realistic and rich personalities is this: a good personality is not the agglomerate of a bunch of keywords used to describe it, such as happy, outgoing, tidy, and many other words people usually use to distinguish what is called "personality traits". While it is completely fine to attribute personality traits to someone based on their common behavior, you'll find that basing a complete personality in these vague notions of traits, will prove to be futile and frustrating, since such words fail to foresee the richness of life, and the millions and billions of little quirks that are present in your average person due the variety of experiences we live through. A personality is instead made of billions of experiences, each one moulding and teaching the person, building relationships between situations, actions and outcomes, until we have a network of many connections between ideas; a personality is made of experience.

A quick example would be calling someone extroverted, when they may be extroverted with friends, but introverted when they are near strangers, or maybe when it's raining, for one reason or another. Though words like these may be useful to characterise someone who is mostly extroverted, it is important to realize that it doesn't tell the whole story, and as such, when we're creating a personality, using words like these as foundations instead of quick and rough guidelines for what we want, is a big mistake.

Creating a sound personality is much like painting a sound painting: we start with rough and big strokes, big and abstract spots of colour, before refining and refining, until we finally reach the final product, and from a chaos of big, abstract spots of color, we deliver a beautiful portrait. In building personality, our big spots of color are our words like introverted, curious and so on; and our act of refining, is putting that personality through experience, and gradually refining it to be able to convincingly deal with all the intricacies of being alive, using at first those big spots of color as guides, and then, our more refined spots as well; soon, stroke leads to stroke, and act leads to act, and much like a painting, the personality starts building itself in a way. the only difference between the personality and the painting in this analogy, is that, while the painting stagnates into its final form, the personality keeps evolving, adding and removing spots of color, becoming more and less refined and clear, shifting and changing, just like a painting forever in progress.

Not every aspect of a person's life is dependent on how they think and behave - we are each given a body at birth without choice, for instance - but my main focus throughout the guide will be the personality, because creating a believable personality is key to believing in your own tulpa.

Characters

I know this is a guide about tulpas, but we're going to avoid the term for now, while we figure out what makes a believable creature or person, and to do that, the next chapters will refer to a character - as you'd find in a story book - in order to keep the focus away from the much less comfortable concept of a tulpa, and to analyze what makes a character believable, even if, hopefully, our tulpa will turn out to be much more intricate and developed than even the most developed characters in the most epic stories.

In a way, our tulpa will be nothing more than a very intricate character, just as we are very intricate characters: characters in stories have desires, problems to deal with, fears, needs, they feel anger and pain, love, and have a myriad of other characteristics, much like ourselves and tulpas. I'd even go as far to say we're more similar to characters in fictional stories than tulpas are, since those characters are usually bound by the rules governing their physical realm, much like ourselves, while tulpas can be as bound or as free as their creator wishes for them to be. All this to say that it's not my intention to undermine the concept of a tulpa when I draw the parallel between them and a fictional character one might find in a story.

Creating a character

A character might start out as a crumpled piece of paper with a scribbled list of a few traits, a description of how they look - maybe even a simple drawing - and some other observations, maybe about their voice or style or whatever. However, we know that if we actually put a character with these vague descriptions in a world with problems to solve, we would know very little about how that character would behave in most situations

So how would we go about refining a character? If you have ever slept, and if you are human, chances are, you've dreamed. Dreams are, in essence, little simulations that happen within our mind, and it seems to be the general consensus that we do learn from dreams. We might play out a concert we're nervous about, for instance, or even ask someone out for a date in our dreams. When we feel scared in dreams, the situation might be fictional as far as our awake lives are concern, but within the dream, the situation is very real, and so is the fear we feel; same with love, compassion, and any other experiences and feelings we might go through.

Everyone has daydreamed one time or another, played in their head what it would be like to find that perfect someone and how beautiful they'd be, or some terrifying prospect of "what if I fail that test" and the consequences of it. It is a useful tool in our day to day lives, it allows us to prepare, to consider options ahead of time, and to feel safer and more confident about ourselves. Point is that we seem to be very good at simulating the world around us within our brains, and we can put this affinity for simulation to good use when developing our character.

To develop a character into a believable, rich and intricate one, we will have to imbue it with life, and we do that by running it through a series of situations, while consciously thinking about what they'd do; we're allowing that character to essentially live through us. Over time, we'll gather an array of many little interactions between the character we are developing, and the situations we put it through, and the more we do it, the better and the quicker we will be at it. It might seem like it would be hard thinking of a character potentially entirely different to yours, and essentially making decisions for them, but with time, you reach a point where getting an answer to "what would they do in this situation" becomes very quick and automatic for the more common scenarios you run that personality through.

Developing a character

As we've seen, the only way to really develop a simple list of traits into a believable character, is by putting them through life. Usually, the way we do this is by the medium of fictional stories; storytelling. Now, you could go ahead and write an entire book with your character as a protagonist, but I've come up with what I think is a better solution, which I simply call "simulating".

The process is much similar to that of regular, written, storytelling, with a few key differences: firstly, this process focuses on growing and defining the character, instead of delivering any overarching or interesting storyline, even going so far as to deal with mundane day to day situations; any choices of theme and tone should be made for the sake of exploring an unknown aspect of the character. Secondly, these stories are usually very small and concentrated on one, or a couple few, situations; usually things like a single conversation, an ordinary trip to the zoo, and so on. Thirdly, and you may wish to ignore this one, but I'd advise against it, we go through these completely in our head, instead of writing it down as we go; you may wish to write down a quick recap of what happened after the fact, along with a few observations - in fact, I'd strongly advise you to do so - but while you're actually thinking of the situation as it unfolds, it should take place as much as possible within your head. The reason for this last "constraint", is not only that writing takes time, especially with all the questions we'll be asking ourselves and answering, but also because it will aid your concentration, memory and visualization capabilities, which will be useful in dealing with your tulpa in the future; by heeding to this last rule, you'll be killing two birds with one stone.

These simulations, are the methods by which we refine a character - they are essentially our brush strokes, with the character being the canvas, and the situations we put them through being the brush. The main object of these simulations is twofold: firstly, we want to create a believable and rich character, and secondly, it will teach us about them, so that the ways in which they act become ingrained in our subconscious. The method is similar to how some writers develop their characters by asking questions about them; over time, and as they write more about them, some of their favourite characters may get so ingrained in their subconscious that they get to a point where the writer seems to shift personalities whenever it is time to write about that character.

What we're doing here, is exactly building those brain connections we talked about before, between our character and how they act, and the more situations we put them through, the stronger these connections will be, and the more readily apparent and emergent they'll be, until the point where your subconscious takes much - and eventually all of - the burden of acting for that character from your conscious mind.

Here's an example of a session of simulation: sit down comfortably and look over the notes you have on your character before you begin. You don't need to close your eyes or anything, but it helps to remove nearby distractions; we'll want to focus as much as possible on our character and the situation they find themselves in. Think of your character in a field of green grass with several yellow flowers dotted around. Start asking questions: do they like it here? How do they feel? Are they happy with the temperature? If yes, how cold / warm is it? Now, a stranger approaches and says hi; what does your tulpa do? It's ok to think about it for a while, it's perfectly normal to take time to weigh everything when you still only have a vague idea of what they're like. Take the time to go through your notes if you feel like you need to, but remember that there are no wrong answers; even a spontaneous answer that feels natural might be the right one, if it seems like it. What you want is to figure out an adequate way your character would respond to the situation. Will they raise their arm and offer the stranger a handshake? Will they simply say "hi" back and remain idle? Just try to answer as richly as possible, and it's always nice to see it happen in your mind. Imagine the character's body language, imagine the sound of their voice, imagine as much detail as you can (don't worry if you can't think of much at first, you'll be able to think about these things much more readily and clearly as you go along). Now, imagine the stranger randomly talks about a subject your tulpa likes, like shoes or rockets or flowers; how would the conversation go? Would they clearly show their feelings or would they be more subdued? Continue on with the conversation, and how you think it'd go between them. If you see the conversation ending, think of a goodbye; how would your character behave?

If you're feeling easily distracted, or tired, it's better that you don't do this more than 20 minutes your first time around. With time, your endurance and concentration will build up, and you'll be able to keep concentrated for much longer. You may wish to have several sessions along the day, but I advise you to keep your sessions over 30 minutes long. This will vary from person to person, and the best thing is to experiment and find a schedule that works for you.

This cycle of "come up with situation, ask questions" is what we're looking for. It's important to take your time answering the questions at first, but don't get too obsessed on getting to the perfect answer; remember that this is only one of many situations you'll run the character through, so insecurity and doubt are fine, as mistakes will be diluted as you pile on experience. If you feel like it, and if you think you aren't satisfied, feel free to just run through the situation again, until you feel like you've represented the character correctly. Afterwards, always write about it, as it will reinforce how important these experiences are, meaning your brain will be more likely to remember them.

The key is to, once again, gradually develop this new character into something believable through hundreds of these little scenarios played out in your head. Of course, in these you'll often have to think of "supporting characters", such as the stranger above, but just remember they're just vehicles for you to put your character in different situations; they shouldn't be the main focus or take much effort.

There are many ways to go about this concept of simulating the personality, and there are many scenarios you can make up and have fun with (seriously, this can be a lot of fun). During the first days, you might find it useful to run a quick succession of very small and specific situations for your character to deal with, instead of going through just one or two specific situations in detail. It is important to realize that you can change your mind plenty of times while you go through this process of development, but just remember that repetition and consistency are the keys here, so the more often you change things around, the longer it will take for you to develop what feels like a solid character.

Your character goes shopping, do they go for the cheaper jeans, or do they prefer to be fashionable, even if it costs them a bit more? Your character is getting a new dog, which race will they get, and why? Hundreds of seemingly insignificant little slices of life just like these ones are exactly what enriches a person - a character - and thinking about these things by running these little "simulations" in our head is exactly how we take those broad strokes of personality, and refine them into a beautiful portrait of a person. But there really are no rules regarding the situations you come up with, or how, or in what order you put them to the test, and I urge you to experiment with the method, until you find something you're comfortable with.

Just remember, the core of the exercise is to put the character through different situations, and then ask and answer the question "how will they react?"

Creating and developing a tulpa

Finally, lets talk about creating a tulpa, and developing them to a point where you can see (as in, feel), them as being a separate entity from yourself, albeit one which lives in the same brain as you.

Building upon the character concept, it is a good idea to roughly write out what and who you want your tulpa to be, maybe through a list of traits, as discussed above, or maybe through some prose, talking about your tulpa and their appearance and such. As you write about them, remember that they are not going to be just another character from a novel, they're going to be your companion and spend time doing the things you do, so keep that in mind, so you can write something that feels appropriate later; this is just a suggestion, however, feel free to come up with any concept you like.

The second part of the process consists of simply acknowledging the existence and presence of your tulpa, even if at the moment they might not do very much. This is perhaps the part which puts people off the most, since they're not looking at their thoughts in this way, but it is very simple in theory, and in practice, you'll get used to it as you go, and your tulpa will feel more and more like their "own thing".

Here's an example of how you'd go about creating a tulpa:
- Visualize your tulpa's form. If it doesn't have a concrete form (it doesn't need to have one), imagine a simple ball of light, for instance; what you want is a thing with which you can associate your tulpa at first.
- Take a time to think about what you're visualising: know that this that you're seeing in your mind is an entity separate from you; know that this is your tulpa, and that one day, it will be able to communicate with you as you're about to communicate with it, freely and of it's own accord. Know that they're a he or shem or whatever else the case may be.
- Have the intention directing your thoughts to them, and think a "hello". Know that they hear you and feel your intent, even if they might not show it yet; know you're talking to something that is as alive as yourself. Don't try to answer for them, but know that one day - soon - they will be able to say "hello" right back, just like any other person would.
- It might seem like you're talking to a brick wall at first, but keep thinking of them as alive, and as very much capable of listening to the thoughts you direct to them.

- Tell them your name, make yourself known, talk a little about yourself, who you are, how old you are, where you work; knowing fully that they not only can hear you, but are interested in what you're saying.
- Tell them their name, teach them about themselves. Tell them what your plans are for them.

Again, this all might sound like something a crazy person would do at first, but what we're doing here is once again building those brain connections, specifically the ones which tell us this creature is not the same as us. I'd recommend you taking the time to sit down once in a while, and to essentially have conversations with your tulpa, just like the one above, and taking the care and time to really build up the feeling of you talking to an actual entity that can hear you. You don't need to always talk about the same things, of course; you can talk about your day, what you're planning on having for dinner, that annoying coworker, tomorrow's date, and so on.

Eventually, even if you're not very convinced at first, you will begin to feel more "detached" from this entity, and speaking to them will actually start feeling like speaking to anyone else, and this is exactly the feeling we want. You might even start noticing yourself chattering to them while you go about your day, or while you read a book, for instance, and if you catch yourself doing them, good job! You're going crazy, and you're halfway there. These conversations are not just important to build the disconnect between you and them, however, they're also important because they keep your mind focused on them, and that's exactly when you'll feel them communicating when they start doing so, maybe as a response to some thought you've had, or maybe even opinionating on their own; but before this happens, you'll have to have a good grasp on who they actually are, which brings me to our next topic.

Please note that these conversations are not like the simulations we discussed above. In these conversations, as well as at any point in your day other than when you're doing the simulations, your objective should not be to act or respond for your tulpa. Instead, it's an opportunity to let those brain connections we build up with our simulations - which we'll talk about in a minute - shine, and as time goes by, you should keep aware of any thoughts that might both seem like not something you'd thought about on purpose, and that might seem like something your tulpa would say or do in response to something you said, or to something that happened.

The tulpa's character

Throughout most of the guide, I've spoken a lot about how to develop believable characters. What we have after we create a tulpa is very similar to any underdeveloped character of any story you're thinking about writing, and as such, we'll have to develop it using the techniques we discussed earlier.

Essentially, after we have our tulpa, we will want to put them through various simulations, not just to enrich them, but also to teach our brain how to essentially be them, because only then can we hope for our subconscious to take on the burden of playing the role of our tulpa, much like it plays the role of us. You'll want to keep doing the simulations for a while, and ideally, they should be mixed with the conversations you have with your tulpa, discussed above; not in that they should happen at the same time, but it that you should do them both regularly.

For me, the best way of partitioning the time one has to actively work on your tulpa is about 70% simulations, and 30% just talking to them and thinking about them as their own entities, this is going to vary wildly from person to person, however, and I urge you to try different things according to how much time you have, and what difficulties you might be having at that moment. It's perfectly fine to shift your focus as you go: if you feel you already know your tulpa well, but it is yet to talk, maybe you'll want to focus more on spending time with them instead of simulations, but if you feel you can comfortably think of your tulpa as it's own entity, but you don't really know them all that well when you think about it, do the opposite; I'd urge you to keep doing both for a while, however.

A good question one may have regarding the simulations is: "are they really happening to my tulpa?" The question is basically only if you want them to. Your tulpa doesn't need to have any memories of whatever you do in the simulations, even if they might mould their personality. If you wish, you might think instead of the character in the simulations as a simple depiction of your tulpa which you use to get to know them better, instead of actually being your tulpa themselves; this is personally how I like to see things.

As said previously, the more of these simulations you make, the more the tulpa becomes ingrained in your subconscious, and the higher the chance of getting a response from them is. When it happens, it might seem faint at first, and you might not even believe it was them, but always give it the benefit of the doubt: does it sound like something they'd do / say? If yes, and if you didn't consciously think it, then it was them. Be glad, and take a mental note of it; this will let your brain know it's exactly what you want it to do. If you wish, press them further and talk to them again to see if they say anything back; if they do not, don't be sad and simply move on with your day, or keep going with the conversation. Over time the "alien" thoughts will not only start getting stronger, but also more frequent, until you realize you're saying "good morning" and hearing it back from a person in your head every day.

There will then come a time when you'll want to simply stop the simulations, and allow the tulpa to grow besides you with your experiences together, just like a "normal" person would grow and develop. I can't tell you how long it will take for you to reach that point, as it varies greatly from person to person, but I'd say it's one of those "you'll know" situations.

Interacting with a tulpa

One final and very important question might be left to some readers: "how do I interact with my tulpa?" The answer might be frustratingly simple: imagination. I don't call the answer frustratingly simple to undermine what our imagination is capable of, but to remind just how hard it is to cultivate a powerful imagination. This might be seen as a setback, but it's also a reminder of how much potential our brains have; the good news is that the imagination can be developed through attentive use and study, much like every mentally driven skill, and it is very worthwhile to do so.

One easy way to talk to them is through thoughts, as described before: just consciously direct your thoughts to them and listen for a response (which should also come in the form of thoughts). Over time, you might want to bring other senses, such as sight, touch, smell, and so on, into your interactions. At first, you could try to start with simple, short interactions with your tulpa, without trying to get too many senses involved with the experience. First visualize a simple room, and then try to feel like you're inside, walk around, move around and so on; when you're comfortable, visualize your tulpa coming into the room, and visualize them moving, maybe even talking. In a different session you might try something different, like handshaking your tulpa, or taking them to some place a bit more complex, like a garden. There are also many things you can do without involving your tulpa: you may want to practice the feeling of touch by visualizing a series of balls made of various materials; hold them, feel their texture rub against your imaginary hand; maybe smell some flowers, for instance.

This takes practice, there's no way around it, but over time you'll see it becomes more and more natural to create these scenes and to bring your body and your ego into it. Just remember to try many different things, to have fun and to never give up, and your interactions with your tulpa will feel increasingly richer and pleasant.

Another thing you might like to look into is lucid dreaming, since it might allow you to interact with your tulpa within your dreams. The subject of lucid dreaming is beyond the scope of this guide, but I suggest you look into the site www.dreamviews.com , which is an online community focused on lucid dreaming, and has many great resources on understanding and getting started with lucid dreaming. It's a great source of knowledge, and I highly recommend getting involved if you're interested in lucid dreaming, or even dreaming in general.

Common concerns

There is a huge importance given to the idea of sentience and autonomy in the tulpa community now-a-days. These two concepts are almost seen as the holy grail of tulpa creation, or as the end goal: when you reach this point, you're done. I want to tell you the most important thing you probably can do if you're think like this: forget about those words completely, and stop thinking about them as a gauge to measure your progress with; doing so will only lead to unnecessary frustration, and I'd say this is one of the most common pitfalls beginners face.

On the subject of sentience, if you build your tulpa to be capable of reacting believably to certain feelings from the start, just like you should and probably will, then you have a sentient tulpa. On the subject of autonomy, a tulpa will be as much autonomous and automatic as they're ingrained in your subconscious; a tulpa gradually becomes more autonomous over time as a result, and thinking about autonomy is a huge waste of time, and often a source of frustration for newcomers. And please, keep in mind that you do not need to have a fully autonomous tulpa to have fun with them and enjoy their company.

Another common view shared by the tulpa community is that you should give you tulpa freedom to create it's own personality. Not only there is no good reason to do this, your tulpa won't care in the least. If you do choose to let your tulpa's personality "choose itself" from the start, you'll just end up with a personality chosen by your subconscious. Just think about it, how can something which has no personality choose, let alone choose a personality for itself? It's an oxymoron.

If your tulpa isn't talking to you yet, or if you can't hear them yet, don't worry. Keep doing the simulations and stop trying too hard to listen to them. Eventually you'll hear a thought that seems like them; don't dismiss it as just you or anything like that, acknowledge it as them talking to you. It's a matter of time and dedication, but if it takes you more than 3 or so months to get a response outside of the simulations, then you're probably not working hard enough or are having the wrong mindset.

Lastly, I want to address the worry some people have that they're tulpa are being forced to enjoy their company, or like them, or whatever else. First I want you to be aware of this: you are your tulpa's creator, and you can create them in any way; there is no way around it. Now, I think most of us think of simplicity as somehow bad, because that's what's at cause here: that tulpa is simple with simple wants and likes, so they must surely be happy, but I suggest an exercise in empathy to address this mindset: suppose you are a tulpa, and suppose your creator made you to keep them company, and they also made you to enjoy their company, and that's all you do. Now, naturally, if you're with your creator you're happy, and if you aren't, you'll look to change that. You don't think about doing anything else, because your creator didn't make you to enjoy, desire or need anything else, so you don't do anything else, you don't want to. Why would you, if given this simple personality ever feel sad about anything other than not being close to your creator? There'd simply be no logical reason to. Further, you're probably happier than your creator, since while they have to struggle with the meaning of their existence, you know EXACTLY what you were created to do and what makes you happy.

Now, this is of course an overly simple personality, but I think it gets the point across: this simple personality is probably happier than you or I, and the only thing they do is keep their creator company. It might seem like cruel to create such an entity, but I want you to understand that that mindset is completely wrong: it's not that simplicity is bad, is that we, as complex beings, cannot really reason with such simplicity. Do not concern yourself with simplicity; remember, you dictate your tulpa's personality, at least in the beginning, and so you dictate what they pursue and why. We ourselves pursue things because, for lack of a better way to put it, it's our nature: food, shelter, companionship, and so on.

Undoing a tulpa

Depending on how long you've been interacting with a tulpa, getting rid of one might be as easy as just forgetting about them, or as hard as dealing with a severe case of OCD. What we want to do, is undo the brain connections which we built when we were developing our tulpa, and this takes time. Generally, we want to stop giving importance and credibility to those thoughts we previously associated with our tulpa: if you're in a situation, and your tulpa responds, simply do not give it much thought, and eventually the connections will weaken.

You might alternatively want to try using symbolism, perhaps visualizing yourself sending them away on a ship which you'll never see again, and saying your goodbyes. You might even need to put these two methods together, as undoing deeply ingrained connections in your subconscious is usually no easy task, as you'll know if you've ever tried.