SP4

Enhancing Hypnotic Elegance: The Interplay of Rhythms, Spaces and Suggestions

(George Glaser, MSW, DAHB)
Enhancing Hypnotic Elegance: The Interplay of Rhythms, Spaces and Suggestions

George P. Glaser, MSW, DAHB
Private Practice—Austin, Texas

ASCH 60th Annual Scientific Meeting and Workshops
Orlando • March 17, 2018

A play-shop about our words, rhythms, spaces and suggestions

This presentation is about tuning your awareness and language. Think of the way that musicians tune their instruments prior to a performance, and sometimes even in the middle of a performance if things are not right.

Today we will exercise our creative and poetic unconscious minds while exploring the notion of elegance in your therapeutic interactions.
Disclosure Statement

- I have no financial conflicts of interest with this presentation.
- I will discuss experimental procedures, as every interaction with a client is inherently experimental.

Learning Objectives

Participants will be able to...

- Describe two rhythmic elements present in a practice participant's description of a problem experience or state;
- Develop a poetic response to a practice participant's description of a problem experience or state;
- Use their awareness of linguistic/energetic rhythms to develop two approaches for hypnotic deepening;
- Use at least two methods from the workshop to create a poetic response to a client's problem presentation.

elegance |ˈelәɡəns|  
the quality of being pleasingly ingenious and simple; neatness:  
e.g. the simplicity and elegance of the solution.
Hypnosis can be a powerfully elegant interpersonal tool for discovering, sensing, acknowledging, and maneuvering through polarized cognitive and experiential states.

The subtle language of hypnosis is a marvelous vehicle for discovering and navigating those internal experiential currents, assisting in the discovery of new experiences.
Working Hypotheses

1. We can consider a problem description as a form of poetic language.
2. We can consider hypnotic induction and deepening language a form of poetry.
3. The way in which a poem or poetic phrase is spoken affects the listener and speaker.
4. Altering a presentation style changes the experience of ‘the poem’ for both the presenter and listener.
5. A clinician can learn to use the client’s poetic rhythms and language to track the client’s experiences. (continued)

6. Sensing a client's rhythmic energy allows a clinician to pace and lead in ways that match and transform energy levels.
7. Poetic “listening” and expression by the therapist is but one method of connecting with such rhythms.
8. Such personal poems can serve as excellent deepening and therapy ‘scripts’.
9. It is possible to practice the development and use of these ‘poems’ in your clinical work.

I make the argument that poetic language in its various configurations is an excellent tool for introducing, increasing, and sustaining elegance in the interpersonal therapeutic field.
Under My Skin
adapted from a client's journal
with permission

I listened to the recording of the yesterday's hypnosis. The question that comes to mind is, “what gets under my skin?” I had the thought that the boys in high school who teased me got under my skin. But why should I let them continue to reside there in some symbolic way?!

I am so long past that phase of life! I grew into a self-confident woman who is much loved and happy, and who finally grew to be uncomfortable (a Freudian slip!) comfortable in her body. Now I want to be comfortable in my own skin— “bien dans ma peau.”

A little while later, I was running on my rebounder, listening to folk music and looking at photos from our trip to Spain and France, with feelings of energy and exuberance, I had the strongest thought and feeling, “I deserve to feel comfortable in my skin.”
What is Poetry?

- A literary work in which special intensity is given to the expression of feelings and ideas by the use of distinctive style and rhythm.
  
  *New Oxford American Dictionary*

- Writing that formulates a concentrated imaginative awareness of experience in language chosen and arranged to create a specific emotional response through meaning, sound, and rhythm.
  
  *Merriam-Webster Online Dictionary*

There is “poetry” and there is “poetic language”. Can something be poetic with our being poetry?

Capturing the Poetic Elements

- Listen for the refrain.

- How does the client’s description of self and their problem(s) touch you/connect with you? Does it touch you?

- Listen for the rhythm. What aspects of the conversational rhythm are comfortable and uncomfortable for you?

refrain |rɪˈfreɪn|
a repeated line or number of lines in a poem or song, typically at the end of each verse.
- the musical accompaniment for a refrain. he would play the refrain.
- a comment or complaint that is often repeated: 'Poor Tom' had become the constant refrain of his friends.

Capturing Poetic elements

- Does the client’s presentation (of problems or resources) help create imagery?
- Does the description evoke curiosity in you?
- What could you say or do to increase your experience of involvement in the story process?
THE LIGHTEST TOUCH
by David Whyte

Good poetry begins with the lightest touch, a breeze arriving from nowhere, a whispered healing arrival, a word in your ear, a settling into things, then like a hand in the dark it arrests your whole body, steeling you for revelation.

In the silence that follows a great line you can feel Lazarus deep inside even the laziest, most deathly afraid part of you, lift up his hands and walk toward the light.

David Whyte
River Flows: New & Selected Poems (Revised)
©2012 Many Rivers Press

Capturing Poetic Elements

My life has been a series of regrets and recriminations!

~ Words of a male client ~

I felt like ice water was thrown at my heart.

~ Description by a female client ~
Capturing Poetic Elements

You won't get what you want until you stop poisoning yourself.

~ Comment to a male alcoholic client ~

Rhythms

1. an ordered, recurrent alternation of strong and weak elements in the flow of sound and silence in speech and music;
2. a regularly recurrent quantitative change in a variable biological process. (e.g. a circadian rhythm)

adapted from Merriam-Webster Online Dictionary
Rhythms

1. the rhythm of the music: beat, cadence, tempo, time, pulse, throb, swing

2. poetic features such as rhythm: meter, measure, stress, accent, cadence
   (One might accent the refrain of, “going deeper and deeper”)

3. the rhythm of daily life: pattern, flow, tempo
   (I watched the rhythm of his breathing.)

Audio Rhythms

- Songs & Music
- Poetry
- Conversation
- Heartbeat
- Dance/Movement
- Machinery
- Natural Sounds
  - Wind
  - Rain
  - Birdsong

Responsive Vibrations

- Play with the idea that your voice is a musical instrument.
- A musical instrument produces sound waves by vibrating a string, reed or diaphragm.
- Strings also vibrate in response to other vibrations.
- We can see, hear, and feel a vibrating string.
- Let yourself “vibrate” in response to what you see, hear and feel with your patient.
- Sense how your client vibrates (resonates) in response to your vibrations.
Visual Rhythms

- Crowd of people
- Changing daylight and shadows
- Movement of grass and leaves
- Movement of clouds
- Traffic

Question

How do we assist in shifting the focus of attention on such rhythms? How do we use rhythms?
- Using sensory, experiential language
- Attention to breath
- Sensory focusing
- Promotion of a collaborative therapeutic environment

Sensing the Energetic Body

Through observing:
- Patient's physical movements
- Observable level of internal congruity
- Responsiveness to suggestion
- Client's use of sensory language
- Intuitive responses supported by language and empathic connections.
Creating the Poem

- As the Client relates their problem story, capture the metaphoric elements. (e.g. “like a knife in my chest”, “it felt like I got kicked in the gut”, “it shattered my heart”)
- Listen to the poetic elements and delivery style.
- As the ‘Therapist’, how do you feel as you listen to the “client”? 
- Pay attention to feelings of ‘energetic resonance’.

Decide on a refrain—a reference statement that you can return to repeatedly during the course of the (deepening) poem. This is a way of creating repetition.

If one is not immediately available, introduce a phrase that seems to fit the situation and get concurrence by the Client.

“So Sunday morning I started seeing a lot of the news, and I just couldn’t get it off my heart, man. It just gripped me…”

~ Troy King ~
Helper in the 2017 Houston flooding
NPR Morning Edition
I got the call today, I didn't want to hear, but I knew that it would come. An old true friend of ours was talkin' on the phone. She said you found someone. And I thought of all the bad luck and the struggles we went through. And how I lost me, and you lost you. What are these voices outside love's open door? Make us throw off our contentment And beg for something more.

~ Don Henley ~
The Heart of the Matter

We'll have two readings of this text—one reportorial and the other with poetic emphasis, followed by the musical clip.

I'm learning to live without you now But I miss you sometimes. The more I know, the less I understand, All the things I thought I knew, I'm learning again... I've been tryin' to get down To the heart of the matter But my will gets weak And my thoughts seem to scatter But I think it's about forgiveness Forgiveness Even if, even if you don't love me anymore...

~ Don Henley ~
The Heart of the Matter

We'll have two readings of this text—one reportorial and the other with poetic emphasis, followed by the musical clip.

Enhancing the Elegance

Exercise
EXERCISE INSTRUCTIONS (50 MINUTES)

Creating and Using the Poem

- Two roles: Client and Therapist
- Each person will be the Client for 20 minutes, which includes time for discussion of the process between the two participants.
- The Therapist focuses on the voice and speech patterns of the Client while talking about something of mild to moderate discomfort. Remember that we are not doing therapy here.
- The Therapist can imagine that the Client is reading or presenting a poem about themselves as they talk about the problem.

Creating and Using the Poem

- Listen for any naturalistic refrains and build on them as we did in the demonstration. If no refrains are presented, develop one or two based on what the Client is saying and see if it fits.
- Our primary goals are:
  - Experience the problem description as a poem.
  - Develop hypnotic induction/deepening language utilizing the poetic language and refrains.
  - Present the Client with this poetic language.

SLIDE: Offer this as an example of an actual poem

Cool Space

from a client with permission

The pain of strength
was filled with cool space.
Such a relief not to carry
the false toughness.
It's okay to be vulnerable.
I don't have to "stand it".
I don't have to tolerate it because I'm tough enough.
I just have to be in the me space.
I let the pain be filled with cool space.
Open, cool spaciousness filled my whole body
Especially nice and such relief for my precious little feet.
I can take the cool space wherever I go.
To Chicago, California, Vermont.
I can take it to swim laps
and anywhere else I want to go.
I don’t have to be so defended.
What a relief!

SLIDE: Offer this as an example of an actual poem.

References