

Trance-formations

Neuro-Linguistic Programming
and
the Structure of Hypnosis

by
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and
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edited
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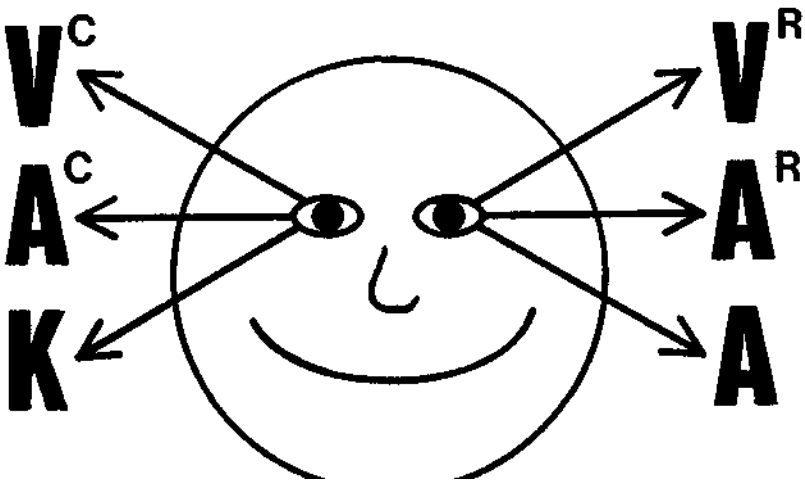
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Appendix I

Eye Accessing Cues

While most people lump all of their internal information processing together and call it "thinking," Bandler and Grinder have noted that it can be very useful to divide thinking into the different sensory modalities in which it occurs. When we process information internally, we can do it visually, auditorily, kinesthetically, olfactorily, or gustatorily. As you read the word "circus," you may know what it means by seeing images of circus rings, elephants, or trapeze artists; by hearing carnival music; by feeling excited; or by smelling and tasting popcorn or cotton candy. It is possible to access the meaning of a word in any one, or any combination, of the five sensory channels.



Bandler and Grinder have observed that people move their eyes in systematic directions, depending upon the kind of thinking they are doing. These movements are called eye accessing cues. The chart (left) indicates the kind of processing most people do when moving their eyes in a particular direction. A small percentage of individuals are "reversed," that is, they move their eyes in a mirror image of this chart. Eye accessing cues are discussed in chapter I of *Frogs into Princes*, and an in-depth discussion of how this information can be used appears in *Neuro-Linguistic Programming, Volume I*.

This chart is easiest to use if you simply superimpose it over someone's face, so that as you see her looking in a particular direction you can also visualize the label for that eye accessing cue.

- V^r *Visual remembered*: seeing images of things seen before, in the way they were seen before. Sample questions that usually elicit this kind of processing include: "What color are your mother's eyes?" "What does your coat look like?"
- V^c *Visual constructed*: seeing images of things never seen before, or seeing things differently than they were seen before. Questions that usually elicit this kind of processing include: "What would an orange hippopotamus with purple spots look like?" "What would you look like from the other side of the room?"
- A^r *Auditory remembered*: remembering sounds heard before. Questions that usually elicit this kind of processing include: "What's the last thing I said?" "What does your alarm clock sound like?"
- A^c *Auditory constructed*: hearing sounds not heard before. Questions that tend to elicit this kind of processing include: "What would the sound of clapping turning into the sound of birds singing sound like?" "What would your name sound like backwards?"
- A_d *Auditory digital*: Talking to oneself. Questions that tend to elicit this kind of processing include: "Say something to yourself that you often say to yourself." "Recite the Pledge of Allegiance."
- K *Kinesthetic*: Feeling emotions, tactile sensations (sense of touch), or proprioceptive feelings (feelings of muscle movement). Questions to elicit this kind of processing include: "What does it feel like to be happy?" "What is the feeling of touching a pine cone?" "What does it feel like to run?"

Appendix II

Hypnotic Language Patterns: The Milton-Model

Milton Erickson used language very systematically in his hypnotic work, often in unusual ways. These patterns were first described by Richard Bandler and John Grinder in their book, *Patterns of the Hypnotic Techniques of Milton H. Erickson, M.D., Vol. I*.

Using this "Milton-Model" is a prerequisite to effective hypnotic communication, and all of the induction examples in this book have used these language patterns. Many readers will unconsciously begin to learn the hypnotic language patterns by reading the many examples of inductions in this book. This appendix makes these patterns more explicit, so that you can practice using one pattern at a time, in order to systematically incorporate them all into your behavior.

I Inverse Meta-Model Patterns

Often the Milton-Model has been called the reverse of the Meta-Model. The Meta-Model is described fully in *The Structure of Magic, Vol. I*, by Bandler and Grinder, and there is an excellent 12-page summary of it in an appendix to *They Lived Happily Ever After*, by Leslie Cameron-Bandler. The Meta-Model is a set of language patterns that can be used to specify experience more fully. In contrast, the Milton-Model provides the user with ways of being "artfully vague." Being artfully vague allows a communicator to make statements that sound specific and yet are general enough to be an adequate pace for the listener's experience, no matter what that is. The Meta-Model pro-

vides ways of recovering specific information that is deleted in any sentence; the Milton-Model provides ways of constructing sentences in which almost all specific information is deleted. This requires the listener to fill in the deletions from her own unique internal experience. The Meta-Model can be conveniently divided into three chunks: A. Gathering Information, B. Semantic Ill-formedness, and C. Limits of the Speaker's Model.

A. Gathering Information

As part of the Milton-Model, this chunk is called *Deleting Information*, and is the most useful of the three chunks for hypnotic purposes. The four sub-categories follow.

1) **Nominalizations:** Nominalizations are words that take the place of a noun in a sentence, but they are not tangible—they cannot be touched, felt, or heard. The test for a nominalization is "Can you put it in a wheelbarrow?" If a word is a noun and it cannot be put in a wheelbarrow, it is a nominalization. Words like *curiosity*, *hypnosis*, *learnings*, *love*, etc. are nominalizations. They are used as nouns, but they are actually process words.

Whenever a nominalization is used, much information is deleted. If I say "Emily has a lot of *knowledge*," I've deleted what exactly she knows and how she knows it. Nominalizations are very effective in hypnotic inductions because they allow the speaker to be vague and require the listener to search through her experience for the most appropriate meaning. Milton Erickson's inductions are filled with them.

In the following example, the nominalizations are in italics:

"I know that you have a certain *difficulty* in your *life* that you would like to bring to a satisfactory *resolution* . . . and I'm not sure exactly what personal *resources* you would find most useful in resolving this *difficulty*, but I do know that your *unconscious mind* is better able than you to search through your *experience* for exactly that *resource*. . . ."

In this paragraph nothing specific is mentioned, but if this kind of statement is made to a client who has come in to resolve a problem, she will provide specific personal meanings for the nominalizations used. By using nominalizations, the hypnotist can provide useful instructions without running the risk of saying something that runs counter to the listener's internal experience.

2) **Unspecified Verbs.** No verb is completely specified, but verbs can be more or less specified. If a hypnotist uses relatively unspecified verbs, the listener is again forced to supply the meaning in order to understand the sentence. Words like *do, fix, solve, move, change, wonder, think, sense, know, experience, understand, remember, become aware of,* etc., are relatively unspecified.

The sentence "I *think* this is true" is less specified than "I feel this is true." In the latter sentence, we are informed as to how the person thinks. If I say "I want you to *learn*," I am using a very unspecified verb, since I'm not explaining how I want you to learn, or what specifically I want you to learn about what.

3) **Unspecified Referential Index.** This means that the noun being talked about is not specified.

"People can relax."

"This can be easily learned."

"You can notice a *certain sensation*."

Statements like these give the listener the opportunity to easily apply the sentence to themselves in order to understand it.

4) **Deletion.** This category refers to sentences in which a major noun phrase is completely missing.

For example "I know you are curious."

The object of that sentence is missing completely. The listener does not know what he is supposedly curious about. Again, the listener can fill in the blanks with whatever is relevant in her experience.

B. Semantic Ill-formedness

1) **Causal Modeling, or Linkage.** Using words that imply a cause-effect relationship between something that is occurring and something the communicator wants to occur invites the listener to respond as if one thing did indeed "cause" the other. There are three kinds of linkage, with varying degrees of strength.

a) The weakest kind of linkage makes use of conjunctions to connect otherwise unrelated phenomena.

"You are listening to the sound of my voice, *and* you can begin to relax."

"You are breathing in and out *and* you are curious about what you might learn."

b) The second kind of linkage makes use of words like *as*, *when*, *during*, and *while* to connect statements by establishing a connection in time.

"As you sit there smiling, you can begin to go into a trance."

"While you sway back and forth, you can relax more completely."

c) The third and strongest kind of linkage uses words actually stating causality. Words such as *makes*, *causes*, *forces*, and *requires* can be used here.

"The nodding of your head will *make* you relax more completely."

Notice that when using each kind of linkage, the communicator begins with something that is already occurring and connects to it something she wants to occur. The communicator will be most effective if she begins with the weakest form of linkage and gradually moves to a stronger form.

These forms of linkage work by implying or stating that what is occurring will cause something else to occur, and by making a gradual transition for the listener between what is occurring and some other experience. Chapters I and II of this book contain more detailed descriptions of the use of causal modeling.

2) Mind-Reading. Acting as if you know the internal experience of another person can be an effective tool to build the credibility of the hypnotist as long as the mind-reading makes use of generalized language patterns. If the mind-reading is too specific, the communicator runs the risk of saying something counter to the listener's experience, and thereby losing rapport.

"You may be wondering what I'll say next."

"You're curious about hypnosis."

3) Lost Performative. Evaluative statements in which the person making the evaluation is missing (lost) from the sentence are called Lost Performatives. Statements using lost performatives can be an effective way of delivering presuppositions, as in the examples which follow.

"It's good that you can relax so easily."

"It's not important that you sink all the way down in your chair."

C. Limits of the Speaker's Model

This chunk of the Meta-Model is the least significant chunk as a part of the Milton-Model. Its two categories can be used to limit the listener's model in ways that produce trance as well as other outcomes.

1) Universal Quantifiers. Words such as *all, every, always, never, nobody*, etc., are universal quantifiers. These words usually indicate overgeneralization.

"And now you can go *all* the way into a trance."

"*Every* thought that you have can assist you in going deeper into a trance."

2) Modal Operators. Modal operators are words such as *should, must, have to, can't, won't*, etc., that indicate lack of choice.

"Have you noticed that you *can't* open your eyes?"

II. Additional Milton-Model Patterns

In addition to the inverse Meta-Model patterns, the Milton-Model includes a number of other important language patterns. The most important of these is the use of presuppositions.

A. Presuppositions

The way to determine what is presupposed and not open to question in a sentence is to negate the sentence and find out what is still true. The simplest kind of presupposition is existence. In the sentence "Jack ate the food" it is presupposed that "Jack" and "food" exist. If you negate the sentence and say "No, Jack didn't eat the food" the fact that Jack and the food exist is still not questioned.

Presuppositions are the most powerful of the language patterns, when used by a communicator who *presupposes what she doesn't want to have questioned*. A general principle is to give the person lots of choices, and yet have all of the choices presuppose the response you want.

Examples of specific kinds of presuppositions that are particularly useful in hypnotic work follow. There is a complete list of presuppositional forms in the appendix to *Patterns I*.

1) Subordinate Clauses of Time. Such clauses begin with words such as *before, after, during, as, since, prior, when, while*, etc.

"Do you want to sit down *while* you go into trance?" This directs the listener's attention to the question of sitting down or not, and presupposes that she will go into trance.

"I'd like to discuss something with you *before* you complete this project." This presupposes that you will complete this project.

2) Ordinal Numerals. Words such as *another, first, second, third*, etc. indicate order.

"You may wonder which side of your body will begin to relax *first*." This presupposes that both sides of your body will relax; the only question is which will be first.

3) Use of "Or." The word "or" can be used to presuppose that at least one of several alternatives will take place.

"I don't know if your right *or* your left hand will lift with unconscious movement." This presupposes that one of your hands will rise; the only question is if I know which one it will be.

"Would you rather brush your teeth *before or* after you take a bath?" This presupposes that you will take a bath and brush your teeth; the only question is in what order.

4) Awareness Predicates. Words like *know, aware, realize, notice*, etc. can be used to presuppose the rest of the sentence. The only question is if the listener is *aware* of whatever point you are making.

"Do you *realize* that your unconscious mind has already begun to learn_____ "

"Did you *know* that you have already been in a trance many times in your life?"

"Have you *noticed the* attractive effect this painting has on your living room?"

5) Adverbs and Adjectives: Such words can be used to presuppose a major clause in a sentence.

"Are you *curious* about your developing trance state?" This presupposes that you are developing a trance state; the only question is if you are curious about it or not.

"Are you *deeply* in a trance?" This presupposes that you are in a trance; the only question is if you are in deeply or not.

"How *easily* can you begin to relax?" This presupposes that you can relax; the only question is how easy it will be.

6) Change of Time Verbs and Adverbs: *Begin, end, stop, start, continue, proceed, already, yet, still, anymore, etc.*

"You can *continue* to relax." This presupposes that you are already relaxing.

"Are you *still* interested in hypnosis?" This presupposes that you were interested in hypnosis in the past.

7) Commentary Adjectives and Adverbs: *Fortunately, luckily, innocently, happily, necessarily, etc.*

"*Fortunately*, there's no need for me to know the details of what you want in order for me to help you get it." This presupposes everything after the first word.

Stacking many kinds of presuppositions in the same sentence makes them particularly powerful. The more that is presupposed, the more difficult it is for the listener to unravel the sentence and question any one presupposition. Some of the presupposition sentences listed above contain several kinds of presuppositions, and those sentences will be more powerful. The following sentence is an example of the use of many presuppositions stacked together.

"And I don't know how soon you'll realize the learnings your unconscious has already made, because it's not important that you know before you've comfortably continued the process of relaxation and allowed the other you to learn something else of use and delight to you."

B. Indirect Elicitation Patterns

The next group of Milton-Model patterns are particularly useful in getting specific responses indirectly, without overtly asking for them.

1) Embedded Commands. Rather than giving instructions directly, the hypnotist can embed directives within a larger sentence structure.

"You can begin to *relax*."

"I don't know how soon you'll *feel better*."

When you embed directives within a larger sentence, you can deliver them more smoothly and gracefully, and the listener will not consciously realize that directives have been given. The above messages are likely to have a much more graceful impact than if you were to give the directives alone: "Relax." "Feel better."

2) Analogue Marking. Embedded commands are particularly powerful when used with analogue marking. Analogue marking means that you set the directive apart from the rest of the sentence with some nonverbal analogue behavior. You could do this by raising the volume of your voice when delivering the directive, by pausing before and after the directive, by changing your voice tone, by gesturing with one of your hands, or by raising your eyebrows. You can use any behavior that is perceptible to the other person to mark out a directive for special attention. The other person does not need to notice your marking consciously; in fact she will often respond more fully when your marking is perceived but not consciously recognized.

3) Embedded Questions. Questions, like commands, can be embedded within a larger sentence structure.

"I'm curious to know what you would like to gain from hypnosis."

"I'm wondering what you would prefer to drink."

Typically people will respond to the embedded question in the first example, "What would you like to gain from hypnosis?" without realizing that the question was not asked directly. The listener doesn't refuse to answer the question, because it is embedded within a statement about the speaker's curiosity. This provides a very gentle and graceful way to gather information.

4) Negative Commands. When a command is given in its negative form, the positive instruction is generally what is *responded* to. For example, if someone says "*Don't* think of pink polka dots" you have to think of pink polka dots to understand the sentence. Negation does not exist in primary experience of sights, sounds, and feelings; Negation exists only in secondary experiences: symbolic representations such as language and mathematics.

Negative commands can be used effectively by stating what you *do* want to occur and preceding this statement with the word 'don't.'

"I *don't* want you to feel too comfortable."

"*Don't* have too much fun practicing negative commands."

Generally the listener will respond by experiencing what it's like to feel comfortable or to have fun practicing negative commands as a way of understanding the sentence.

5) Conversational Postulates. Conversational postulates are yes/ no questions that typically elicit a response rather than a literal answer. For example, if you approach someone on the street and ask "Do you have the time?" the person generally won't say "yes" or "no." She will tell you what time it is.

If you ask someone "Do you know what's on TV tonight?" it's likely that she will tell you the evening's programming rather than say "yes" or "no."

To make conversational postulates, you first think of the response you want. As an example, let's say you want someone to close the door.

The second step is to identify at least one thing that must be true if that person shuts the door. In other words you are identifying what your outcome presupposes. In this case it presupposes (a) the person is able to shut the door, and (b) the door is now open.

The third step is to take one of these presuppositions and turn it into a yes/ no question. "Can you shut the door?" "Is the door open?" You now have a question that will typically get you a response without directly asking for it.

6) Ambiguity. Ambiguity occurs when one sentence, phrase, or word has more than one possible meaning. Ambiguity is an important tool that can result in a mild confusion and disorientation which is useful in inducing altered states. In a normal conversation, unambiguous statements are highly valued; in hypnosis, the opposite is often true. Any ambiguity makes it possible for the listener to internally process a message in more than one way. This requires that the person actively participate in creating the meaning of the message, which increases the probability that the meaning will be appropriate for her. In addition, it is likely that one or more of the meanings will remain at the unconscious level. The first four patterns described in this appendix (Nominalizations, Unspecified Verbs, Unspecified Referential Index, and Deletion) all function to increase the ambiguity of the message.

a) Phonological ambiguity. Words that sound alike but have different meanings create phonological ambiguity. Such words include: *right/write/rite; I/eye; insecurity/in security; red/read; there/their/they're; weight/wait; knows/nose; here/hear.*

The following words similarly have two meanings, although

they both sound alike and are spelled alike: *left, duck, down, light*.

Other phonological ambiguities can be found in words which can either be used as an active verb "Lift your arm," or a nominalized verb "Give me a lift." Other examples are: *push, pull, point, touch, rest, nod, move, talk, hand, feel*.

Words that have phonological ambiguity can be marked out analogically and combined with other words to form a separate message. For example, "I don't know how *close* you are to understanding *now* the meaning of trance." The message marked out can be heard as "*eye close now*."

b) Syntactic ambiguity. A classic example of syntactic ambiguity is the following: "Hypnotizing hypnotists can be tricky." This sentence can mean either that hypnotists practicing hypnosis can be tricky, or that putting hypnotists in a trance can be tricky.

The following sentence has the same form: "They were milking cows." The pronoun "they" could refer to people milking cows, or to the cows themselves.

This kind of ambiguity is based on taking a transitive verb, adding "ing," and placing it before a noun. The verb + ing can then serve either as an adjective or as a verb.

c) Scope ambiguity. Scope ambiguity occurs when it is unclear how much of the sentence an adjective, verb, or adverb applies to.

"We'll go with the charming men and women." This could mean we'll go with the charming men and the women (who may or may not be charming), or we'll go with the men who are charming and the women who are charming.

"I don't know how soon you will fully *realize* that you are sitting here comfortably, listening to the sound of my voice, and you are going into a deep trance only as quickly as your unconscious mind wants. . . ." Here it is unclear whether the verb "realize" applies to the entire sentence or only to what precedes the word "and." If "realize" applies to the whole sentence, everything following "realize" is presupposed.

d) Punctuation ambiguity. This kind of ambiguity is created by putting two sentences together that end and begin with the same word.

"Your coat looks like it is made of goose *down* deeply into

trance." Here the word "down" is the end of the first sentence, "Your coat looks like it is made of goose down" and also the beginning of the following phrase "down deeply into trance."

"That's *right* now you've already begun to relax."

"I'm speaking clearly to make sure that you can *hear* you are, in the process of hypnosis."

"How *are you* able to go into a deep trance?"

C. Patterns in Metaphor

The final set of patterns is particularly useful when using metaphorical communication, as well as when using other kinds of hypnosis. There are many other patterns that are useful in effective story-telling. However, the following two are generally thought of as part of the Milton-Model.

1) Selectional Restriction Violations. This refers to the attribution of qualities to something or someone which by definition could not possess those qualities. For example, if I talk about a rock that was very sad or a man who is pregnant, I am violating selectional restriction, since rocks do not experience feelings and men do not get pregnant. The listener needs to find some way of making sense out of statements like this. If I talk about the experiences the sad rock had, and the changes it made, the listener is likely to make sense out of my statements by applying them to himself. "The rock can't be sad, so it must be me." This process is not a conscious one, but an automatic way of understanding what is said.

2) Quotes. This pattern involves making any statement you want to make to another person as if you are reporting in quotes what someone else said at another time and place.

Quotes can be used to deliver any message without taking responsibility for the message. Since you are apparently talking about what someone else said at another time, your listener will often respond to the message, but not consciously identify what he is responding to, or who is responsible for the message.

You can talk to someone about a client of Milton Erickson's who wanted to really learn about hypnosis. He listened to Erickson talk about hypnosis and thought that he understood. Then Erickson turned to him and said emphatically "*You don't really know some thing until you've practiced every piece of it thoroughly!*"

Selected Bibliography

- Andreas, Connirae; and Andreas, Tamara. *Core Transformation: Reaching the Wellspring Within*. 1993 (cloth \$21.50).
- Andreas, Connirae; and Andreas, Steve. *Heart of the Mind*. 1989 (cloth \$14.00, paper \$10.50).
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