



**THE INCREDIBLE
POWER OF WORDS**

**The Art Of
Suggestive Seduction**

**Ten indispensable and infallible
ingredients of magic persuasion**

THE INCREDIBLE POWER OF WORDS

Introduction

Whether we talk about efficient use of suggestion as a means to influence people's behavior, seduction, hypnotherapy, NLP (neuro linguistic programming) or sales techniques, when it comes down to consciously using the incredible power of words, the ideas we study and practice in one way or another all seem to lead back to the great works of Dale Carnegie, Milton H. Erickson, Richard Bandler and John Grinder.

The present workbook presents ten indispensable and infallible stepstones to successfully applying the art of influencing people. In fact, by using only these ten ingredients, your success rate in any and every of the categories listed above will soar dramatically.

However, let there be no misunderstanding about this: this is a workshop. Adapting a new behavior or learning new techniques is not something you do by simply reading an article on the subject of your choice. If you really want to be more successful in any field, you will need to study, exercise and practice. This is not different when your goal is to learn how to more efficiently seduce people.

The terms "seduction" and "seduce" are not arbitrarily chosen here. People just do not adapt behavioral patterns against their will. Nor do they fall in love against their will, or buy your products. The way in which you convince them of the advantages and benefits connected to following your suggestions, is what I call "seduction".

This work does not have the presumption of presenting a thorough guide on the treated subject. The media are flooded with both scientific and popular books, articles and documentaries that illustrate the power of suggestive communication. These offer literally thousands of useful tips to heighten the impact of your messages and are closely connected to other domains such as body language, psychology, sociology, human resources, communication, politics, sales, marketing and publicity.

My only hope is that this work will prove useful to many people and will help them to obtain better results in their day to day private and business contacts. Your questions, remarks and observations are always welcome at jaimelavie.7264@yahoo.com

Flanders, June 2008

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The Art Of Magical Seduction

In the movie “The Prestige”, we are taught that every successful trick has to have 3 parts: the pledge, the turn, and the prestige.

The pledge is the set up.

The magician shows you something ordinary: a deck of cards, a bird or a man. He shows you this object. Perhaps he asks you to inspect it to see if it is indeed real, unaltered, normal. But of course... it probably isn't.

The turn is the performance of the trick.

The second act is called "The Turn". The magician takes the ordinary something and makes it do something extraordinary. Now you're looking for the secret... but you won't find it, because of course you're not really looking. You don't really want to know. You want to be fooled. But you wouldn't clap yet. Because making something disappear isn't enough; you have to bring it back. That's why every magic trick has a third act, the hardest part, the part we call "The Prestige".

The prestige is the effect of the trick itself.

While there's infinite ways to go about these stages, one thing is tantamount: the trick while unbelievable on its face must be believed, even if only for a second. People must believe the impossible, they must believe the unbelievable.

In order for the public to achieve this believe, the magician must find a way to by-pass their critical factors as a way to get past their defenses and hang-ups.

In this sense, this is very much like dropping them into a trance-like state: make the public more open to suggestion than they otherwise would be, if their critical factor were still fully functioning.

Keep in mind though, that often, people who feel tricked into believing or doing things, may “waken up” with a bitter after taste, because they do not truly understand what it was that happened to them, and therefore feel confused about their thoughts and actions.

To get people in the right state, you do cannot use a golden watch to make them fall asleep. Most commonly, you will use a combination of body language and pattern language.

When you want to influence people’s thoughts and emotions with words, it may be a good idea to remember this :

the pledge:

You need to get there attention and interest, give them a reason to listen to you, create trust, offer a wider perspective, promise fun, security, happiness, benefit or advantage.

the turn:

Without interaction and emotional involvement, your pledge will lead to nothing and will soon be forgotten. You will not obtain the desired outcome, unless you work toward it in a planned, structured, strategic way. This workshop will teach you some basic ways to obtain interaction and emotional involvement from your listener.

the prestige:

But of course, unless you can close the deal, nothing is ever won. The turn, therefore is always function of the prestige. You cannot hit a target if you don't know what you are aiming at. Good strategies are of little use if you do not have a fixed goal, determination and self confidence.

Ten infallible ingredients of suggestive communication

1. Get to know your listener's inner world

At the start, mostly, you don't know your listener's values. So you have to be careful: stick to what you see (appearance, clothes, ...) and return the information he is giving you. When connecting this information to such abstract things as his feelings and opinions, be vague. Let his own imagination fill in the gaps.

The deeper the rapport, the more he will trust what you say. Instinctively, he will then complete the vague images that you are offering with content that is meaningful to him and which he will agree with. This will further deepen the established rapport and make him more receptive to what you are saying.

If you say, "On my way here, I saw this beautiful, green Jaguar", he might think that a green Jaguar is not what he considers being a beautiful car. This would weaken and possibly break the rapport. If, on the other hand, you just say: "On my way here, I saw this beautiful car", that would probably help him to feel as if he were seeing a beautiful car.

So remember:

- Provide a vivid, detailed description in terms of the senses, to engage the imagination;
- Agree, Praise and Confirm : Be empathic and similar, to create rapport.
compliment: clothes, interior, this is so great, you are so ...
- Be vague when it comes to facts or feelings he is supposed to have now, in order to lead your listener's imagination and emotions in the direction that you have set out, allowing your vague descriptions to further intensify the established rapport.

How to be vague?

Adapt your use of language:

1. Pronouns it, he, ... instead of concrete noun
2. Nominalizations Independent verbs ("the going")
3. Metaphors ("the black gold" instead of "petrol")
4. Paradoxes ("the sound of silence")
5. Alliteration (successive words starting with same sound)
6. Ellipses (leave out unnecessary words)
7. Repetitions (With me, ...)
8. Personifications ("the rain is telling us ...")
9. Stories, Fairy Tales and Myths

Meanwhile, discover his values and use them in all you say

Make him talk or think about himself, his emotions, desires, ...

- * What are you looking for in an investment, car, boyfriend, ...?
- * Why did you buy this ...?
- * What do you like most about it?
- * How would you describe your ideal ...?
- * Ask for advice: what would you do? how do you do this?

2. Combine Visualization and Discovering Values

The direct suggestion + feed back question

Using phrases like : **“If you were to imagine feeling really sad right now, how would that feel like?”** will take people’s imagination back to moments in which they felt that way, inducing a similar feeling right now.

Of course, saying something like that so blatantly requires that you have previously built up a good deal of trust and comfort. Unless people accept that you have some right to share the information asked for, and unless the context allows for believing that you have a genuine interest in the subject at the time of asking, you are prone to meet with strong opposition just because it is straight out suggestive.

A more indirect way to obtain the same result is: The manipulative question

You could say : **“What do you need to feel in order to be really comfortable around someone?”** , or: **“What does it feel like when you feel incredibly happy / attracted to someone...?”**

A somewhat weaker variation hereof is the indirect manipulative question

This would sound like : **“Have you ever found yourself becoming so longing to buy a product, that the rest of the world just seems to fade away and all you can think of is how much you need to have this thing? And have you ever felt this so strongly that you were ready to pay almost just about anything to get it?”**

The disadvantage here is that you could get a simple “yes” or “no” without the other person ever having done a conscious effort to re-live the situation.

At that point, you simply ask: **“why was that?”** **“Can you tell me some more about it?”**

These questions have four important advantages:

1. The answers will provide you with useful information about the deeper structure of the listener’s mind and of his world-view
2. They will reveal you which kind of arguments are likely to influence this person.
e.g. which qualities are needed by this person to feel comfortable with somebody [you]
3. At the same time they will make him actually go through the experience and relive the connected feelings, in order to being able to describe them to you.
4. His subconscious mind will automatically associate the context with the speaker, the result being that the listener will instantly feel more attracted to you.

- **Present evidence for what you say**
- **Submit your proof for verification**
- **Be confident and relaxed**
- **Look into the eyes of the listener (but don’t overdo it)**
- **Use your listener’s Christian name**

3. Create Rapport

We all know that “A man convinced against his will, remains of the same opinion still ..”



That is why every sales- or hypnosis course and every article about dating will tell you that you need to start with creating as much rapport as possible.

Only after you have created sufficiently emotional connection and trust, will your listener feel comfortable enough to actually listen to you, and accept and emotionally respond to images that you are describing.

How to create rapport?

A/ Mirror your listener's body language

That is: his posture, movements, breathing rhythm and physical state.

Why? Copying his behavior causes him to feel similar to you, which in turn will lead to your listener starting to copy you in response

B/ Confirm and match your listener's inner world.

That is: his values, perceptions, beliefs, emotions, ideas and assumptions.

Why? when you copy your listener's way of seeing the world (visual, audio ...), his way of

expressing himself (words and expressions he uses), repeat his values, accept him as he is and confirm him in his beliefs and opinions, he will listen to you, accept what you are saying and start to like you because he will see you as very similar to himself and will appreciate the respect you show him. After all, you are confirming him in what and how he is and what you are telling, is the truth, such as he too perceives it.

Some useful techniques for creating rapport :

- Agree, Praise and Confirm
- Overall empathic interaction
- Copy patterns of speech, words and images used
- Tell about similar experiences
- Ask for advice
- Insert pauses between phrases, talk slowly, whisper

• Examples:

- **O.k., right, exactly my idea,**
- **I have that same feeling all the time**
- **I was just about to say exactly the same thing**
- **You are great, smart, good, ...**
- **I couldn't agree more**
- **How would you ... ? What would you do if ... ?**

4. Practice mind reading and prediction of the future

Using gathered information for “mind reading” or making correct assumptions is very useful to build a sensation of rapport and will make the listener more receptive to your propositions.



- Right now you may ask yourself
- You probably feel something
- By now you will see, understand, agree ...
- I see that you start to understand, ...
- I am so glad to hear that you feel the same way ...
- You will soon start feeling, you will see, you will enjoy,
We will first ... and then you will know, see, feel, ...
- Once you have fully understood this, you will be able to ...

Be careful to use vague or ambiguous phrases :

- By this time, you might start to become aware of this special sensation
- That (what ??) can feel so good, can't it?

A good and safe way is to tell things by implication :

- I wonder if you **already** realize that the **main** advantage ...
- I don't know if you **already** noticed that ...
- **By now**, you may feel how the desire **keeps growing**
- And then this sensation of ... **will increase more and more**
- You can **keep** feeling **more** ...
- You will feel **completely** satisfied
- **Again**, we ...
- **Once** you have **fully** understood this, you will be able to ...
- **Everybody** knows, **We all** feel that ...
- You will feel **so** secure, **so** relaxed, **so** happy ...

Telling the listener what he knows, feels and thinks, is not enough however: you should link it to what he must do next :

- **straight links** and, also, but, ...
- **Implicit links** while, during, after, before ... you feel, are, will see...
- **Links which reveal necessity** since you have experienced for yourself ... you know
A causes B; this requires, Because X ...follows Y
Since we agreed that A = B, therefore ...

Avoid giving direct orders : use superpositions instead

NOT: “imagine”, or “try to imagine” - BUT: “While you imagine this, you will realize that ...”
NOT: “look at this” - BUT: “we can see that ...”

... Or build silent acceptance

(which will make it more difficult for the other to disagree later)

- Yes?
- Right?
- You see?
- Got it?

5. Use Suggestive Predicates

A 'suggestive predicate' is a predicate that sets up the material that immediately follows it as a powerful suggestion. Among the following examples, you will recognize many introductory phrases used before in these worksheets:



After you come to...
After you've...
And the more you (X)...the more you (Y)
And as you...
Are you curious about...
Are you aware that...
Are you still interested in...
As you hear these words they...
As you... ..then...
As you consider this...
Be aware of what you can sense...
Before you think...
Can you imagine...
Can I ask you to...
Can you visualize...
Can you...
Can you remember...
Could you...
Do you realize that you can become aware of...
Do you think that...
Do you remember when...
Do you...
Do you ever...
Don't think of...
Has it ever occurred to you that...
Have you noticed that...
Have you ever wondered...
Have you...
Have you ever...
How would you feel if...
How do you know that...
How do you feel when...

I don't want you to be...
I want you to learn...
I know you are curious...
I saw someone do this in minutes once...
I wonder if...
I don't know how soon...
I wonder could you...
I would like to suggest that...
I want you to bear in mind...
I want you to become aware...
I can remember...
I'd like you to pretend that...
I'm wondering...
I'm curious to know...
If you could...
In my experience...
Is it that you are...
Is it possible...
Is it that you have...
Is it that there is...
It is useful that...
It's just like...
It's impossible...
It's good to know that...
It's useful that...
It's good that...
It's either (A) or (B); which is it...
It's not important that...
It's as if...
People can loosen up easily...
Perhaps you are...
Perhaps you can...
Perhaps you could...
Perhaps you're wondering...
This can be learned easily...
What do you think would happen if...
What would happen if...
What's it like to...
When you notice... ..then...
Will you...
Would you...
You come to...
You are learning to anticipate...
You can become aware that...
You know about these things...
You will feel...

6. Tell Stories with embedded commands



- **We were, and suddenly my friend says : “We are going to”**
- **I read an article / book / watched a movie / saw on TV ...**
- **So, this guy said to her: “I want you to ...”**
- **Meanwhile, they arrived at the cabin. Now, imagine, ...**
- **It was like ... (+ because + feeling) ... now, with me ...**
- **you know ...**

Notice : the first part of the phrase is in the past tense, the embedded command is in the present tense!

Telling stories is like painting (mental) pictures with words. Stories are so great to stimulate someone's imagination. Because you are talking about fictive experiences or about other people's experiences, he will be less critical and feel more free in his interpretation of your words. Almost instinctively, the listener will connect to the situation and feel the emotions that the characters in the story feel, and apply them to the present moment.

You will make your listener think about anything you want, just by telling him stories about the subject of your choice. The more vivid, descriptive, detailed and emotional your stories, the more he will think about how these things would feel to him, and the more emotional he will react to your stories. After all, you are not telling him what to do or how to feel, but just telling about what somebody else did and felt.

It's important therefore to mention the desired result or feeling over and over again.

Use chains of always stronger, connected feelings

A leads to B, B to C ...

Link descriptions of actions and situations to feelings

Description of action or situation + and this made him feel like ... / gives you the feeling of ...

Insert embedded commands

By inserting embedded commands, you may talk about anything but simultaneously you will be programming the listener, “ordering” him to like you, desire your product, accept your argumentation, ...

An imbedded command is reinforced considerably when you use the listener's name to mark the begin of your command.

Use ambiguous words and expressions

light = not heavy, bright, told a lie,

below me = blow me

close off = clothes off

new direction = nude erection

come = cum

7. Stimulate Visualization



When you tell somebody not to think of an old gnome, not to think of his red pointed cap, not to think of his long white beard, nor of his high boots and typical duds, ... What happens ? He inevitably thinks of a gnome anyway. To understand what you are saying, the listener has no choice but to create in his mind some representation of an old gnome.

A handy way to make your listener think about or imagine something, is to tell them

- * not to think about it
- * that there's no such thing as ...
- * It is impossible to imagine ...

Always remember: Whatever you describe, your listener will visualize.

The more sensory details you include (colors, sounds, smells, feelings, tastes, ...), the stronger his response will be.

Use vivid descriptions to allow your listener to feel as if he is directly experiencing what you describe, with all the emotions that follow from that experience : When you talk about a beach, don't just refer to it as "a beach", but tell how you walked up a hill and suddenly spotted this pure strip of land, hidden between two dunes, where the light blue water glittered between the sun, with the softly murmuring wide ocean caressing the white sandy shore below you in an eternally repeated leisurely rising and falling flow of its white foamy waves.

8. Practice Anchoring



Emotions are associative; they get linked to particular stimuli, which can later revive that emotion, even if there's no logical connection between the stimulus itself and the emotion.

Lots of people react very emotionally to certain old songs, because they automatically connect these songs to a special moment in their life. There are places, sounds, ... that make us feel very good or sad, depending on which experiences we associate them with. If you had a truly positive experience with an Italian girl many years ago, you may suddenly realize that you have become a lover of all things Italian and maybe not even be able to remember or explain why.

In exactly the same way, you can "anchor" strong emotions, that is: mark them and in this way link them to a touch, to a specific motion, to a painting, to the starlit sky ... in fact, to anything at all.

- **The stronger the emotion felt when the anchor is set, the stronger the response will be when the anchor is "fired" later.**
- **The more special and specific the anchor, the longer it will retain its function.**

Remember Jung's Archetypes? People share a number of inner images. Some are universal, most however culturally determined. The trigger words that activate these images are nowadays called: powerwords.

When talking to women for instance, chances are you trigger a few emotions when using these powerwords :

angels,
sacred,
magic,
fairy tales,
princess,
goddess,
paranormal experiences,
the inner voice,
the inner self,
the pure soul,
biorhythm,

the true nature,
bigger whole
wholeness,
universal bond,
signs,
destiny, fate,
serendipity,
be in touch with her path,
true passion,
be connected
connection with self,

finding the One
the other half
things that are meant to be,
realization cycle
harmony, peace,
safety,
protection,
sharing,
trust
calm ocean
safe harbor

feelings that bridge time,
more, deeper,
surrender = give in to
something overwhelming,
all-enveloping emotion,
emotional growth, grow,
learn
reaching deeper levels,
enhance,
beauty,
adoration,

it feels as if I loved you before I met you,
as if I have always loved only you,
as if I have been searching for you all my life

as if I love you since the dawn of mankind,
I will love you as long as I live ... and more,

Just imagine feeling more intensely than ever before, feel this sense of overwhelming, irresistible passion... and then realize you can feel completely one with yourself, with the universe ... and even more.

9. USE PRESUPPOSITIONS

Presuppositions assume that the person you're persuading has already accepted your proposal or has reached an agreement with you, even he has not yet done so. See how the questions below "presupposes" your desired outcome.



- "Are you still willing to join me in my quest?" (This question does not ask "if" you're willing, but it presupposes that you're already willing.)
- "I will give you \$100 when you finish this task. (Notice I didn't say "if" but "when.")
- "When do you want to start doing your assignment?" (It assumes you already want to do it; the only question is "when" to start).
- "How happy are you to be here in this memorable event?" (It assumes you're already happy; the only question is your level of happiness.)
- "I'm glad you checked this out. How will you apply it to your business?" (It assumes you will apply it; the only question is "how" you will apply it.)
- "Shall we start the program on Thursday or Friday?" (It assumes the program will push through; the only question is "when.")

When you ask these questions, people will also start thinking of answers and may therefore get distracted from thoroughly understanding your question. You can then easily persuade them at this point.

10. Magic Conversational Hypnosis Questions

You can make people do what you want right now by asking a question that assumes he has already did your desired request.



Here's an example:

- "If you made money with this program, would you continue your membership?"

If he says "yes", then you're in a much better position to persuade. That's because he will never know if he will make money with your program... unless he joined.

Another way of asking is called: The false choice

- Do you want to completely relax or do you prefer to just chill out?
- Would you prefer to go to "the Kings", or do you prefer "the Shakespeare"?

whatever choice is made, leads to a convenient situation for you!

In fact, where it comes down to is : never ask questions, but make it seem like you are

Never, never EVER do I ask someone to do something. Tell them they can. Tell them they will. But let them THINK you are asking.

- We have a household goal of \$60 once for the year. We only come around once a year and \$60 gives us \$5 a month to budget with, fight the cause in your name and win. You can meet that goal tonight, right.

Notice there is no question mark at the end of that sentence. That's because there is no question. The words may sound like a question, but your tone should sound like you are stating a cold hard fact. You can say no to a question, it's a lot harder to say no to a fact.

Confidence is key.

Be confident that your listener wants to do what you are suggesting. Be positive. Not selling your idea isn't an option. Talk, confident that the other is interested in what you are having to say. Confident that they want to get involved. Most of the time they will do what you want, because it never even occurs to them to do otherwise.

Back that confidence by using strong language:

- not "I am trying, we will try, maybe we could, ..." but : "I will"
- not "you could help me if ..." but, "you will help me by ..."

10+. Subliminal Magic Writing

Use the same techniques when writing about yourself.



In your texts and stories:

1. **Be a winner :**
2. **Have others name you, or name yourself over and over again as :**
 - a. The one they trust,
 - b. The (only) one that can satisfy their desire, need, longing
 - c. Healthy, handsome, smart, tender, protective, strong, caring,
3. **Make them repeat :**
I want, need, desire ...
4. **Include specific positive information about yourself :**
 - a. Preferences
 - b. Things you are good at
 - c. Successes
5. **Refer to previous periods of wellbeing, happiness, success**