

Patterns of Communication in Psychotherapy – Metaphor in Disenchantment and Melotherapy – A Comparative Study

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ABSTRACT

This article proposes a comparative analysis of the linkage structure that intervenes in the healing process in psychotherapy, starting from ethnopsychotherapy - disenchantment and arriving to the current psychotherapeutic practice - particularizing as a genre approached through melotherapy. The purpose of psychotherapy is to trigger a change of cognitive and emotional patterns that will eventually lead to the change of the client's behavioral pattern. Any psychotherapeutic approach starts from the idea of communication between the client and the therapist, based on an inter-human relationship of a particular kind, namely the therapeutic relationship. The particular character of communication in psychotherapy is conferred by its symbolic component. Beyond the message clearly communicated by words, communication between the two partners has a series of subtle attributes that materialize in the structure of the message and the emotions conveyed through it. The analytical approach to therapeutic language has been reported to the linguistic entity of the metaphor, using as an expositional method, the comparison.

Keywords

Psychotherapy; disenchantment; melotherapy; Neuro-linguistic programming; communication

INTRODUCTION

The metaphor "is a style figure resulting from an implicit comparison by substituting the word object of comparison with the image -word" [The Explanatory Dictionary of Romanian Language, 2016]. The metaphor can be understood as a style figure used in literature, colloquial language and psychotherapy. The word acquires another meaning, by means of a subtle comparison. This process is realized by "placing the sign of identity between two different objects by their names on the basis of an analogy."

Starting from the term "analogy" used in the definition of the metaphor, we reported the notion to the classical, computational and NLP concept (Thibodeau P.H, Boroditsky L, 2011). In fact, this feature of the metaphor is found in Noam Chomsky's theory of transformative generative grammar (universal grammar) (Chomsky N, 1957), by comparing the linguistics field with mathematics and formulating new theories about cognitive mechanisms. The purpose of this article is not to analyze the intrinsic theoretical mechanism of this theory, referring only to the possibilities of its application in psychotherapy. Thus, the notions of "surface structure" and "Deep Structure" of the NLP language have opened up new possibilities for decoding the meaning of the clients' messages in therapy. Terry Winograd uses this theory as a starting point (Winograd T, 1983) when comparing the metaphor of linguistics and data processing with computer programs. A first step in semantic memory research was made. Although Winogard's theory was criticized by cognitivists, further research in the field continued. Currently, research in the field of cognitive psychology focuses on the creation of computerized models of recognition and interpretation in figurative language, the purpose of which is to decipher the functioning of natural systems.

All forms of therapy use the word to build the objective reality of the surrounding world. The use of metaphors in the psychotherapeutic language reveals the content of the patient's thinking, giving the therapist an image of his mental pattern.

NLP encodes human experience as an expression of the mind-body interrelation materialized in the form of a linguistic neural network. Using a NLP-specific model, we can assume that the problem the client presents for therapy comes from a change in the representation of the correct model of the world that leads to inappropriate or even unwanted behavior. In this context, the psychotherapeutic intervention aims at restructuring the client's universe representation. The metamodel is a linguistic structure derived from the model developed by universal grammar. The purpose of its use in psychotherapy is to recover some missing parts of the client's model in the form of what NLP defines as the Surface Structure. This is actually the representation of the client's world. The Surface structure is only a part of this representation, being derived from the profound structure. Actually, thiese is the representation of the client's world. The Surface Structure represents only a part of this representation, being derived from the Deep Structure. If the phenomenon of impoverishment occurs by means of the linguistic process of removal, the description made during the therapeutic interview is incomplete, appearing in the customer's conscious world model. There is a correspondence between the missing parts of the model as linguistic representation, cognition, and client behavior which shall adopt limited

behavioral options. Recovering missing parts from the Meta-Model by means of the psychotherapeutic approach should not only be seen at the level of a linguistic construct, but as a phenomenon that has a correspondent in the experience model of the customer. Objectively, recovering missing parts from the Meta-Model will lead to the process of behavior change, with the enrichment of behavioral options. An important role in the therapeutic process is represented by the therapeutical relationship and its subjective component, namely, the therapist's intuition and experience. (Bandler R, Grinder J., 2007, 1975)

MATERIALS AND METHODS

The method has been applied to patients who had psychotherapies session, in the period unfolding between 2014-2017. The ethical principles of the practice of psychotherapy have been respected. The purpose of this approach was to use patient centered therapy (C. Rogers, 1951), in accordance with the patient's emotional care needs, consistently reported to the socio-cultural context, as well as to his/her own values and beliefs. This aspect is particularly important in psychotherapeutic practice, providing an objective method of approach. Communication in the context of psychotherapy is a key element in achieving the goals. There are, however, a number of barriers in the therapist-client communication that lead to the emergence of resistance to therapy, when communication barriers are ignored or can not be overcome. In this way, the phenomenon of escalating antagonism can be explained by the inconsistency between the realistic objectives proposed by the therapist and those of the client.

This article refers mainly to the use of the linguistic structure of the metaphor and melotherapy in the context of patient-centered psychotherapy, emphasizing the importance of communication in accordance with the patient's specific language within the therapeutic process.

Psychotherapy aims to initiate a process of transformation of the client, at the cognitive, emotional and behavioral level (Holdevici I, 2004). For this reason, it has to be assimilated to a process, with sequential function. It is absolutely necessary for the client to be aware of the fact that there is a correspondence between the impoverished model and the event considered concluded, on the one hand, and the recovery of the missing part of the model and the process which can be influenced, on the other hand (Bandler R., Grinder J., 1975, 2007). Thanks to these findings, it has been widely acknowledged that metaphor plays an important role in cognition. Studies show that although individuals do not recognize the role of metaphors as an important factor in their decisions. (Holdevici I, 2004), the metaphoric language they

use is an indicator of their own pattern of thinking, and an important aspect of the decision-making process.

In accordance with these theories, we used a comparative analysis, between ethnopsychotherapy, and melotherapy, using the metaphor as a linguistic entity, as well as the NLP model. (Rogers, C., (1951); Holdevici I, 2004)

Disenchantment knows a double identity: positive, beneficial, consisting in the invocation of the Good and another, with evil connotations. It suffered variations in different cultures and epochs: shamanism, disenchantment, magic, witchcraft. This concept brings together two dimensions, namely, ethno-historical psychology and ethnological psychology (Xavier Belsiyal. C, 2016).

Essentially, ethnopsychology "is a form of representation of the phenomenology of traditional medicine that includes the sick man, the illness, but also the representations of society about health; the traditional healer and his varied practices, but also the status of those involved in this universe, the images, symbols, beliefs and superstitions that were part of the traditional view of the world (Curseu – Pop I., 2013; Grădinaru N., 2015). Beyond the strictly theoretical delimitations, we can consider the emergence of disenchantment as a practical necessity, at a time when medicine and psychology did not exist in scientific evidence-based form, and man's conception of health and illness, particularly mental illness, was rudimentary and based on the existence of beliefs passed from generation to generation, in accordance with popular beliefs.

The etymology of the word "descântat" comes from the Latin word for "song", which received the prefix dis or often des, thus creating an antonym with the meaning of a separation. It is a term that defines something that is not song. We notice that the two 'song/singing' terms and "incantation" (magical formula that is sung or recited) belong to the same word family. The meaning of the disenchantment term can be interpreted, in this sense, as being something opposite to the song, it limits or cancels the effect of the song. In this situation, how can we explain the positive action of disenchantment, preserved and accepted over time as a form of ethnotherapy, without its practitioners being subjected to religious persecution, as it happened with magicians or witchcraft in the West, who often died in the flames of the pyre.(Curseu – Pop I., 2013, Pop D., 1997).The preservation of the tradition of the discourse as a form of empiric psychotherapy was conditioned by the belief "in the existence of a genius of evil, whom we call the Devil, in eternal struggle with the genius of good, whom we call God"] Of course, the existence of Divinity and of the Devil could not be

stigmatized, and they were integrated into folk culture as a therapeutic resource. (Grădinaru N., 2015; Graur M.S., 2015)

An analogy with modern medicine and psychology reveals that there is a series of similarities, if we call upon an exercise of imagination, building a temporal parallel. (Aldridge D., 1996; Aldridge D., 2004). Thus, incantations are classified according to the disease and the purpose which they are addressed to: for cure (sores, crying of newborns), of love. In this way, disenchantment acquires a dual character: defensive - healing or therapeutic (disenchanting and dissolution) and offensive (charms and spells). It is not difficult to notice the double action of disenchantment, the somato-psychic. (Graur M.S., 2015, Aldridge D, 1996). Thus, we relate in a simplistic, intuitive manner to a unanimously recognized philosophical concept, whose main exponent was Maurice Merleau - Ponty. He, the promoter of phenomenology, supports the importance of mind-body duality.

Although it is a song without melody, disenchantment was gifted with therapeutic virtues, similar to melotherapy. A natural question arises: What is the factor that transforms disenchantment into a phenomenon with healing powers? (Panda S.C., 2006; Koen D.B., Lloyd J., Barz G., Brummel – Smith K., 2008)

In this context, it is necessary to discuss another very important aspect in the practice and efficiency of disenchantment, namely the relationship between the transmitter and the beneficiary. We discover a similarity with the therapeutic relationship of modern psychotherapy. The fact that the "technique" of this practice is transmitted selectively is not a secret. (Koen D.B., Lloyd J., Barz G., Brummel – Smith K., 2008). And in this regard, we can speculate that over time there have been native individuals with certain qualities that have transformed them into masters of psychotherapeutic practice, precisely through the extraordinary ability to use metaphorical language, the representative example being Milton Erickson, the father of therapy and ericksonian hypnosis (Thibodeau P.H., Borodits L., 2011). The founders of Neuro-linguistic Programming refer to the therapist's intuition and experience in the work called "The Structure of Magic." (Rogers, C., 1951)

In a world where both medicine and psychology are evidence-based, interdisciplinarity offers the opportunity to perform analogies and associations. Starting from the expression "the map is not the territory," one of the fundamental principles of NLP, we can easily achieve an analogy between the objective and the subjective level, the beliefs and the image of the individual's world. (Belnap B, Hal L.M.). The information provided by the imaging investigation methods that allowed human brain mapping in conjunction with naturalistic observation, allow for the

identification of similarities on disenchantment and melotherapy (Horoufchin H, Bzdok D, Buccino G, Borghi AM, Binkofski F, 2018; Dreyer FR, Pulvermüller F. 2018).

The anatomy of the process in the practice of psychic therapy and psychotherapy reveals two common aspects, namely, metaphorical language and ritual. (Holdevici I, 2004, Curseu – Pop I., 2013, Grădinaru N., 2015). The language of disenchantment reveals a series of metaphors to involve the person subjected to the ritual in a certain situational context, according to a series of individual and social norms. The process employed is the creation of contextual suggestions and the positioning of the subject in a certain spatio-temporal succession. Although the study of rituals originally appeared to be important only in the context of anthropological studies with reference to primitive cultures, current studies provide more and more consistent evidence in support of the importance of rituals for modern humans. (Holdevici I, 2004)

The pattern of psychotherapeutic construction in ethnopsychology is based on cultural symbolism reunified in a series of concepts that are in agreement with the perception of individuals regarding the meanings given to certain representations and expressed in characteristic linguistic terms. In this context, cultural symbols represent the objective representation of certain collective psychological phenomena (Holdevici I, 2004, Curseu – Pop I., 2013, Grădinaru N., 2015).

The ritual in both forms of therapy aims to create a certain therapeutic framework in which the healer or the therapist is invested with authority, another manifestation of a symbolic aspect referring to inter-human relations. The difference between the message of the narrative language of disenchantment and psychotherapy is that in the first situation the encoded message addresses the beneficial force invoked, while in the latter, the message is transmitted directly to the client. (Cristescu S.,2003).The cognitive and emotional effect of disenchantment is due primarily to the phonetic recurrence that produces a recurrence in thought rather than the intrinsic meanings of the words. There is an obvious similarity between the hypnotic language and the terms of disenchantment, both realizing sometimes bizarre associations, often determined by archaic meanings, in the case of disenchantment. In both, traditional healing and psychotherapy, suggestions are made. Communication through suggestions appeals to the unconscious resources of the patient. It is said that the fate of a word depends to a large extent on the ear that hears it, rather than on the mouth that utters it. Disenchantment often turns to impetuosity and incantation. By analyzing the rhetoric of suggestion and magic language, we can easily conclude that the magic of words is related to the ability to trigger certain inner resources of the patient, embodied in expectations, beliefs, experiences accumulated individually or in

a socio-cultural context. Word games are common elements in the language of disenchantment and the suggestive of psychotherapy. (Dafinoiu I, Vargha J.L., 2003, 2007)

As far as the content of the suggestions is concerned, both disenchantment and psychotherapy make a temporal projection (in the past, present or future) in order to create psychological realities. It is easy to observe that disenchantment only operates with statements; it is known to find that the unconscious does not operate with negation. The substrate of using suggestions is to mobilize unconscious resources by mentally creating a picture that relates to all, cognitive, emotional and behavioral levels (experiences of events lived or learned) by accessing the imaginative capacity of the person. The theme of the suggestion is in close causal relationship with therapeutic labor. (Holdevici I, 2004, Dafinoiu I, Vargha J.L., 2003, 2007).

Melotherapy is basically a type of psychotherapy that uses music as a work instrument. But what is music and who is the secret of its therapeutic powers? "Thinking, talking or writing music" means "to relate to it in terms of something else, metaphorically speaking," said Michael Spitzer. (Spitzer M., 2004). What he identifies as being "something else" refers to the multidimensional character of music. Spitzer redefines the concept of metaphor in a musical context, adhering to the conceptual metaphor theory, elaborated by Lakoff and Johnson. (Lakoff G., Johnson M., 2003). A first aspect of the conceptual metaphor refers to the pragmatic approach of language by pointing out that metaphor is a way of expression used in both literary and colloquial language (Stanford Encyclopedia of Philosophy, 2007, Bonde O.L., 2007) A second aspect is related to the restructuring of the notion limits of the metaphor, which goes beyond the borders of the simple linguistic phenomenon, accessing the territory of cognition, being considered a pattern of thought. In this way, the metaphor also accesses other fields of human sciences (sociology, organizational psychology, psychotherapy) (Jäncke L, 2012; Korsakova-Kreyn, 2015)

From the point of view of its use in therapy, we analyzed the relationship between music – emotion. (Oisteanu A, 2004, 2013; Lindquist A.K, MacCormack J.K, Shablack H 2015; Cox A, 2016)

Regarding the emotions triggered by music there is a unified theory of musical emotions resulting from the joining of two distinct concepts: everyday emotions and aesthetic emotions (Cox A, 2016). This approach was initiated by the elaboration of a set of bold hypotheses at the theoretical level, but initially lacking in evidence-based support. The model comprises eight emotional mechanisms triggered by music and referred to with the acronym BRECVEMA: brain reflexes, rhythmic training, evaluative

conditioning, contagion, visual imaging, episodic memory, musical hope, and aesthetic judgment. Schaefer H.E, 2017). Subsequently, thanks to the imaging studies (PET, fMRI), electrophysiology (magneto and electroencephalography), neuroendocrinology, molecular markers and neuroplasticity studies, corroborated with studies in computational theory, language processing, communication theory and cybernetics, conceives that music was placed in a coherent, integrated, and sophisticated light.

In a study published in 2013, Andrew Kania, suggests "that it is a mistake to believe that music is necessarily an art, more than a language" (Kania A. 2010). There is a series of studies in musical literature that addresses the musical character of what at first glance does not represent music in the classical sense of the term. Thus, there is talk of "the organized sound," which talks about human speech as an example of organized sound but does not meet the criteria for defining music. Starting from the reference work in the field entitled 4' 33 " (Cage, J. 1961a ,1952) of composer J. Cage, the question arises: we should not try and analyze music from the pause-sound sequence. Researchers who have studied this concept bring arguments in favor of the hypothesis that for an expert those specific periods of "silence" of musical sounds can constitute the message transmitted through music and, implicitly, its therapeutic function. Thus, pauses can be perceived by the listener as a period of reflection and establishment of connections, analysis or awareness. Essentially, music also accesses the patient's unconscious, appealing to a series of cognitive and emotional but also behavioral experiences, triggering the same springs of expectation and individual or cultural, innate or learned beliefs. Thus we discover a similarity between the Meta - model language in NLP, model with the missing parts, and the breaks of this new approach, namely the concept of organized sound (Cage, J. 1961a, 1952; Aigen S.K., 2014). In another context, we can consider that there are cultural patterns of musical emotion, which are determined by the meaning given to music in the culture of origin.

Music is not therapeutics only by itself as a form of artistic representation, but rather by shaping the therapist's resonance capacity with the client and resonating the client with his/her own emotions.

Metaphorical language, suggestive (in disenchantment and hypnosis) or esthetic-emotional (in melotherapy), can create ambiguity in the listener's mind. Creating confusion has important effects in terms of cognitive patterns. In this sense, the ambiguous phrases will have at least two possible interpretations, these being the solutions to the client's problem, out of which they will later choose. The verses of disenchantment are not subject to the classical rules of versification; it has a free

structure. From the point of view of the musical genre, disenchantment can have common elements with the ballad, doina, as traditional music genres. There is a similarity in the manner of expression, both genres "sayings", a term that expresses a melodic recitation. The neurocognitive model of music perception emphasizes the similarities and differences between musical syntax and the syntax of language. (Paraschiv C, 2018)

Recent studies on the concept of embodied cognition shows the fact that our emotions, memory, speech and imagination are inseparable from our body experiences related to somato - sensory experience. (Chanda M. L., Levitin D. J. 2013, Borghi A.M., Barca L, Binkofski F., Tummolini L., 2018). Music, a special form of inter-human communication, illustrates this duality in a complex way. A hierarchy of the two levels considers the first "surface" level as a consequence of the influence of the visible body movements on perception and musical knowledge. The "deep" level has the purpose of observing the melodic morphology. This new concept presents a linguistic similarity to the previously described Meta Model. At the cognitive level, melodic information is deciphered by a mechanism to compare differences in melodic tone tone stability. Stability as a sensation is in a relationship of interdependence with physiological mechanisms of so-called perceived physical "tension." Consequently, we can assume that melodic morphology is based on the phenomenon of perception involving changes in somatic tension (Radchenko et al., 2015). These changes translate transient muscular actions in response to the tone and temporal pattern. (Radchenko, G. S., Bakhchina, A. V., Parin, et.al, 2014)

RESULTS

The results obtained by applying the patient-centered approach, using metaphor and melotherapy as working tools, which constantly report to the patient's ethical and cultural beliefs, have achieved the goals set in a shorter time. In this way, I managed to reduce the number of necessary psychotherapy sessions that could be assimilated to short-term psychotherapy. Another benefit observed was the increase in beneficial effects of psychotherapy, which caused a decline in relapse and the need to resume sessions at short intervals and increase the patient's satisfaction index. Also, the phenomenon of escalation of antagonism has been reduced or absent.

DISCUSSION

In light of the aspects exposed above, melotherapy can be considered the modern variant of disenchantment. Future research in interdisciplinary fields will decipher the intrinsic mechanisms of music action at the cortical level, highlighting the most effective ways to use it in accordance with the social and cultural evolution of

humanity. Until the deciphering of the intrinsic neurobiological mechanisms, of the phenomenon exposed, the association of these reconceptualized techniques in a modern way of approach can be a useful tool of work in accordance with the ethnocultural beliefs of the patient. In the light of the above mentioned aspects, it is important to emphasize that this approach does not leave the scientific way to practice psychotherapy. Otherwise, the results could be disputed, and the psychotherapy service would be unpredictable at a stage where it acquired a status that complies with all the principles of evidence-based therapy. For this reason, it is important that psychotherapy sessions comply with ethical principles and the standard framework by applying valid working tools so that the results obtained can not be denied or challenged.

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