

Module II

The Sophrologist's voice in English / La voix du sophrologue

Language is the expression of culture and as sophrologists we have the tools and training to allow us to be both sensitive and adaptable as we prepare to guide a person or people of a different culture to our own. The differences may be very subtle but as mentioned before, these subtleties may make all the difference for someone as we encourage them to relax their body and allow the mind to quieten.

What implications does this consideration have when guiding an English-speaking audience?

- The main difference is that we generally take a more **pragmatic approach**, less philosophical or poetic than, say, for a French audience. Here the English language itself comes to our assistance as the vocabulary we are likely to access in our guiding is generally more practical, sentences are shorter, less complex.
- **We may use simpler words** – for example using “sensations” rather than “phenomena”
- When it comes to referring to **different parts of the body** – in particular the organs – the words we choose may be less biologically correct and we may even choose not to mention certain parts of the body when we first start guiding someone so as not to alarm them as they start to relax. For example, avoiding words like “genitals” or “perineum”.
- You also may find that you use **fewer words** than when guiding in French – as a result of keeping the sense of space and freedom for individual experience.
- As sophrologists we keep our guiding **as non-directive as possible** in order to provide an optimum level of freedom and space for our clients – allowing for a personal experience of the sophronisation in question. We are **inviting our clients rather than instructing** so our Terpnos will include **choices, suggestions and maybe questions** rather than directions.

Here are some examples:

Perhaps, maybe, might, may, could.

‘Maybe you can feel your neck lengthening.....or you throat expanding’

‘Perhaps you can sense your chest expanding as you breathe in ...’

‘Perhaps there are some new sensations in this part of the body’

'Perhaps you are aware of a particularly good sensation or feeling – something that you would like to keep with you ...'

'You might be able to imagine or sense your cheeks softening'

'There may be some tingling or a change in temperature here ...'

'The place could be somewhere you have been only once ... or somewhere you know really well ...'

Or using questions :

'How do you feel in this seated position ...?'

'Where do you notice your breathing?'

What can you sense in this part of the body?

What does the place look like?' 'What can you see/hear/smell?'

Can you sense or imagine yourself in that particular moment ...?'

Are there any new sensations you are aware of?'

is there anything in particular you are aware of?'

Other ideas:

I invite you to...

Letting your hands settle wherever you choose.

Always listening to your body and what it needs ...

in whatever way feels comfortable ...

Give yourself time to notice any positive feelings or sensations you may be experiencing ...

PRONUNCIATION REMINDERS

- **NON-ASPIRATE 'A' – no 'H'** – eg ARM, FOREARM, ANY, ANKLE
- **NON-ASPIRATE 'E'** – ELBOW, EAR, EYES
- **ASPIRATE 'H'** – INHALE/EXHALE

- **PAUSE, CLAWS, YAWN, JAW** – all rhyme with DOOR(S)
- **SILENT 'W'** before HO - (W)HOLE, (W)HO (different from WHAT)
- **SILENT 'L'** before M – CA(L)M (rhyme with ARM)
- **FOCUS** – 'O' pronounced as in 'toe', 'U' like the French 'e'
- **SENSE & TENSE** – rhyme with TENTS