

Suggestible 📄

About this Document:

1. 🚫 This is a document intended for people aged 18+. NSFW. It discusses sex and topics that may upset you.
2. This document relates to the files at eSuccubus.com, created as a result of the eSuccubus Patreon and [eSuccubus:Fantasy](#)
3. This script was created using a transcription tool with only minor edits. If you see a nonsensical part or other error, let me know by email or discord message and I will go spot check the file to fix it. Thank you! 😊

Tags: Induction, Deepener, Beginner Series, Intermediate Trance, Conditioning, Rapport

Duration: 18 Minutes

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Elena McIvor: May I be permitted to make a suggestion? People usually permit something as subtle, simple, as safe as a suggestion. And suggestibility is key. There's a certain relationship which grows up over time between those who drop and those who orchestrate the story of their dropping. It's not me who drops you, me who dunks you, it's just me who says, hey, what if you dunked?

What if you dropped? And given that my power therefore exists in the ten percent wiggle this way or that way from the middle, putting my finger on the scales. Not my entire way, isn't suggestion where we live, where this thing between us lives? Well, listen then, and I'll give you an idea, and you may do with it as you please, but it's an idea I'm going to do my best, diligently, and I have not always done so.

To get deep inside, because it is one I feel, and I feel has been instrumental in some truly hair raising and toe curling experiences while in a fixed, focused, fantasy forward, credulous state. This isn't the last of these ones, I'm gonna try and get deep, deep inside of you. You will think throughout induction, deep in her, wow, she's really not pulling punches, but I encourage you to engage with the exercise.

Whatever that means to you. And when we find whatever layer does exist, when you can execute these instructions, turn this little key in here, click, then at that time you and I will have a talk about the three things you really should know to get really good at being a hypnotic subject. I mean, I can tell you what they are.

Suggestion, credulity, And faking it till you make it, or faking it till it makes you. These are the three. These are the three we're going to be in, and the first of them, here, now, is just a suggestion. So hopefully it's a lot safer feeling and simpler feeling than all the other. So listen well. This is similar to that siren's voice tug, if you listen to that one.

Even I have that one, so when I speak, there's this little pull. Somewhere behind my heart, or in my gut, it's just, oh. Follow that. A pang of longing to ooh. There is a trail you could drop on. But of course I must deny myself that, all day, every day, in order to speak these for you. Where I would be very silent, very drooly, very happy.

And very without anything to share. So, sharing it. Revel where I can't, at least until the final word is said. Begin with the simple, eliminate outside requirements. Get yourself separated from things that might distract, and just be yourself. Eyes closed or open doesn't matter. Sitting up or sitting down doesn't matter.

This is to some extent a study in, have you been drilling in the little triggers I put out into the world? Have you been taking those things I use most frequently in my own sessions, which I will reinforce, reify,

expand on here, and making them part of you? I'm sure in some extent, but I will also do the like work.

If your mind requires that we go down a long and trembling slide, Before you will consider yourself gone enough, close enough to your core to accept the simple phrasing of a suggestion. Then we'll get you there.

Deep, heavy, steady breaths are so important. And so are normal, and so are slightly sped ones, and so are the medium slow ones of, I anticipate activity, maybe alluring activity. I had better keep myself at least a little up. All are adored. None begrudged. And yet, once that state has been contemplated, you do have to consider where do you learn your hypnosis?

The breathing. The deep, steady breathing. Instead of walking you through, Oh, here's your whole body relaxing, and the breath is the anchor. The breath is the central tether. The breath is the line going down the well to drop the clear, but mind emptying trance. But, not so for you. Not here. Instead, we're focusing on voice vibration.

There are many parts of the body that have trained to respond over a long period of time or because of what they came up out of to certain stimuli. Little holes in the upper part of the nose that carry smells directly to memory receptor. Directly to, oh, that's why it's an organic difference. But there is also the acquired hypnotic conditioning.

How does that work? Mostly a combination of these three.

Suggestibility, where you take on board the things I say as though they tugged at your heartstrings as though they were persuasive. I try to phrase them well. Secondly, to fake it till it makes you. Meaning that once you've cooperated and collaborated with a certain way of being long enough, you'll just end up there, again.

Especially if it's easy, and fun, or part of something alluring you're doing with a companion, a play partner. Or as your masturbatory, or stimulatory, or even relaxing efforts peak. You'll find, what if I did let it take me? What if I try to stop my hand and, oh! One of the most common hypnotic phenomena, finding that you think you're doing something totally voluntarily, till stopping comes up.

And really, often what you do is not to do something with the fervor of trance. It's to perform an activity with the glazed obeisance of oh,

well, does it really matter if I play along? Only to find that you don't really want to stop, so you dive fully into it and then you're gone. And then there's fantasy.

There is credulity. It is entirely possible to love trance with an attitude of scientific fervor. Oh yeah, it is so cool. What verifiably happens to me. I just think that is the slightly less fun route, imaginative play. The engagement of fantasy thinking, I have become this. This is what I've become, and that has certain implications, that has certain requirements.

That causes certain things to occur. This is actually a very reasonable way of approaching your hypnotic play, because it means that you have that in genre explanation depending on the scene. It's also the one that meshes best with BDSM play, because you and your companion would have a shared lexicon, an understanding, if you are a certain type of classical hypnotic trope or meme.

And so exploring those is a good idea. And I use them, and I encourage you to. But even just listening to me talk, remember I mentioned Siren's Voice? When you are used to listening to someone as your font of decent hypnotic ideas, suggestions you hold onto, stuff that worms

in deep and you breathe deeply and, well I'll be giving you example upon example and when we get to the end and I tell you, the simplicity of it, the mind I speak to may be more tenderized than this.

So first focus in on me, and remember you can mix in what you like. Your mind may go down to any tributary. It may go back to all that stuff about breathing, or the reminder that you're safe and secure. What makes you more inclined to engage with hypnotic trance in the first place? Everyone walking around has a bunch of caveats, conditions, Oh, well I only trance if, oh well I only trance if, and the answer I ask you to take on board instead is, Oh, I can't resist hypnotic trance.

Say it like it's a problem. Say it like you look askance, go, Actually, I can't resist hypnotic trance. But of course, the trance state and the general process of giving you suggestions, even without saying the word trance, or even just giving you a literal suggestion, it's all hypnosis in a way. I mean, we're trying to understand the way everybody does this.

Way your brain interfaces with it. I'm always inventing a new tool when we're working on this, but really I'm just gonna keep giving you ideas And if you're open to things you can become more open nuanced in

different ways of focusing your mind To quote sleepin girl who I will link to below Different focuses on your body and mind and I've liked that description.

I've taken that on board sense Your awareness of yourself, of your nervous system, of the things we let be in the background, just so we can survive the everyday, might bring them to prominence, or enhance a capacity, or lead you. That's the one I like. I'm leading you. Not to water, but to wells of the self, seldom unplumbed, down the center of which, I must remind you, the breath runs like a tether.

Like a long rope that might plumb a bucket up. From the very nadir of you, that deepest point at which drips all the things you let drool down your body. And when we think lust, don't we think down below? When we think trance, don't we think light and airy and drifty? Sensory experiences are important too.

Not everyone gets the same raft of things. I am cognizant of this. And so if you think, oh well that type of induction doesn't work for me, I never only present one row down. It's where I want to go. And since where I want to go is as deep as I can go, you know. And there it is, wound around you from the edges in the spiral of O.

There's always a road deeper. I want to go there and I can't go there because I have to stay up and say these things to you, so I think of all the things I'd say to myself. Wouldn't it be nicer if every muscle was slack? If choosing to do anything at all was overridden by choosing to do nothing but fall deeper?

And if ultimately that central line that connects brain to heart to the space between your legs draw a line down the middle of your body. Draw a line down till you're on your knees looking at the ground considering. I could kneel, or lay down, and when suggestions are flowing, it's often educational for them to come along with a kind of pleasure, arousal, those kind of narratives of, here is the driving chemical of your brain, here's the dopamine, here's the carrot on the string, and it can come with simply dominance, submission, with binding.

What is the idea that your wrists are so heavy that, bound where they are, lifting them would take you far too long? Not slow movement as though in tar, but the, my arm is covered in something heavy. Lift, lift, lift. The best thing about that kind of resistance, lift, that kind of tensioning in a subject, is when I say drop it.

The arm goes down, oh. Yeah, I always get myself. I should just start admitting it instead of trying to soldier on or do ten takes. So my right arm's out of commission but I still got the left. In any event, it's things like this where a throwaway thing becomes a crafted rule of your world. If you were reading a book or playing a game or even watching a program, a play, you might try to learn about the world it's in.

And you could start by assuming that the world's just like ours. But when you learn something different, when you notice that tingle at the edge of your senses, when someone says, you know, you could be asleep, pliable, suggestible, and hearing all the wonderful things that only happen when you're past induction, past deepener.

When you're deep past deep. And that's what suggestions are, they're asks and answers. I asked if I were to describe very convincingly and confidently that your arms were heavy and weighted against your thighs, your sides, the seat, the desk. And then I asked you to raise one and you were like, Huh, look, you said I could, so I can.

And then I said, Oh, but they're too heavy to keep up for long and it dropped. That is an explanation. Paired with a setup, but there are

much more complex ones. I could go on with ten and seven, just hearing counting down gets hypnotized subjects sometimes, and that's where you'll notice. A lot of these asks are common asks on purpose.

If I were experimenting, or if I knew I had a specific agenda, fine. But if one is to address the general audience with suggestibility as an aim, I really think that Making a bunch of asks, a bunch of offers, giving them scattershot. Now, if one responds more to an authoritative and deliberate kind of approach, that too can be done.

So long, pouring my voice in your head. You know it has that little tug. I think of it as a come hither. If I saw someone I wanted to listen to, or who has given me good ideas, or who I think is about to just burst my brain in my bubble, I might very eagerly say, Oh, well should I then? But of course hypnosis is not innately suggestibility.

It's just that I think suggestibility, and the forming of suggestions, will make you better at hypnosis, the general practice, and trance, the thing you're undergoing. Hypnosis is not always relaxing. I could have you, at my behest, in fact, mentioning that kind of siren allure. Tighten your body as though some vast, wonderful firework were going to go off.

Tie light to euphoria and scent to calm. Tie body to tension and let it wind up and pop at the other end. These are all things that are fairly simple to do. Different experiences of your senses. A like for exploring them with an eye to connecting them together into future, collaborative play. Trance is like a play.

A book. A game. An assemblage of rules. It's like a lot of things, but for me, being in trance has usefully been compared to being willing to truly consider any offer made. Our inherent level of acceptingness, level of, oh yeah, I'll just take anything I hear, the discarding of common sense. And ultimately, common sense doesn't portray reality.

People can have different experiences. This is a conversation I'm presenting one sidedly, but you present your side in your responses. You knew what it was going in, and if it isn't the right time, you can always come back. But see, notice how I've been pumping the brakes, prevaricating, saying, oh, well of course this ten, seven, four, and the swinging of a metronome, it's tick, a watch moving to and fro.

In your head already, perhaps, are seeds of hypnotic Fantasy, ideation, enjoyment, and a knowledge of factual or exploratory hypnosis, a

knowledge of your past experience, does not preclude forging a new one. The plan here is to get one suggestion very deep into your head. And I've given you ways by which one may elide sidelong into deep, abiding trance.

But with you here, with you thinking, hmm, what is the hypnosis practice. Easy, my words drumming slowly into the small bones of the ear. A throb, a neuroreceptor, you hear them, you let them flow in. I have spoken at length, intentionally, to lubricate and prepare only one thought. You're so suggestible. Coming this far, listening this closely, studying this deeply, you have all the byproducts of someone who, like me, knows how to play with a suggestion, shop it for your brain.

You don't need to change what's coming out of my mouth. The words go in your ear. They vibrate through the bones. They are an electrical signal. They're an electrical signal which your mind, unless I have tooled it, into a device to deliberately do various intentional things to that thought, like move it past your notice and into your pleasure, and set you throbbing or dropping or heavy.

Unless I've done something special to it, it's now captive within your mind. If I say something that almost fits your perfect idea of how

trance goes, You can tweak it. If you're so suggestible should become, you're so good at being hypnotized. You're so good at the practice of hypnosis. You're so good at trance.

In my case, I know I'm good at it, but sometimes I always thought, Oh, I should go and do something around the house, not drop into a bed that has suddenly begun to almost glow with, If you lay here, you will begin auto hypnotizing yourself. But labeling theory, the belief in oneself, what you've been told about yourself and your hypnotic experience, let me obliterate some of the rest.

You're so suggestible. Anyone who doesn't listen to my rambles and go, oh, that's not worth listening after like two or three minutes, probably has it in them to listen long enough and accept enough asks, be collaborative enough to 3, 2, 1, be so, so suggestible.

For the style guide used to create this dyslexia-friendly formatted script, credit to Christina [Torbrook whose original guide is here.](#)