Poster

**Strategies of power and manipulation displayed in a scene where more than two characters are present.** The analysis is based on a scene from W. Shakespeare’s play *King Richard III*, studied with the Algorithm David Liberman (ADL)

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I. **Aim:** Investigation of an intersubjective scene with the purpose of analyzing the resources, libidinal drives and defenses held by each character to impose his will upon the other.

II. **Sample:** Scene played by Richard III and his mother (W. Shakespeare’s Richard The Third, Act IV- Scene IV)

III. **Instrument:** The analysis was done applying the David Liberman Algorithm (DLA). It is a method designed for the analysis of erogeneities and defenses in the discursive manifestations.

IV. **Analysis**

IV.1. **Perspectives of the analysis.**

The scene may be analyzed under two perspectives: i) the dialogue between mother and son without taking into account the influence of the presence of the third character (the ex-queen) because she does not add or express anything significant to what is already being said between mother and son. ii) the same dialogue taking into account the third character (the ex-queen) considering not what she said but what she represents for the hidden purposes of each, mother and son. Under this perspective, she becomes the real destinatory of their speeches and what seemed to be a cruel verbal fight between mother and son now turns into an alliance between them. We will here develop the first perspective, i.e. the intersubjective relation between Richard III and his mother and leave the second perspective for a future study.

The specific aspect of this research is that upon analyzing a scene where more than two persons were present we found that the same text changed completely its meaning depending on whom it was addressed to.

The argument of this scene is as follows: Richard had committed several crimes to obtain the crown of England. He is shown marching with drums and trumpets, exhibiting his power, when he is intercepted by the Duchess of York (his mother) accompanied by an ex-queen, Elizabeth. Richard’s mother, together with Elizabeth, had decided to accuse him with insults and curses. The scene was analyzed in the speech-acts level. It was divided into six parts, each one determined by the mother’s actions.

In this encounter, the mother uses her mother power to force her son to listen to her. The son grows weaker as the scene advances, using elusive phrases, complaints and threats.
until he finally surrenders. We payed special attention to the resources each one of them employed to intend to persuade the other.

**IV.2. Research on drives and defenses in the dialogue**

**Part (i) The mother curses Richard’s birth.**
Enter King Richard and his train, marching, with drums and trumpets.

<table>
<thead>
<tr>
<th>King Richard</th>
<th>Ereogeneities</th>
<th>Defenses</th>
<th>State</th>
</tr>
</thead>
<tbody>
<tr>
<td>Who intercepts me in my expedition?</td>
<td>A1</td>
<td>disavowal</td>
<td>failed</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Duchess of York</th>
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</tr>
</thead>
<tbody>
<tr>
<td>O, she that might have intercepted thee</td>
<td>IL</td>
<td>foreclosure of affect</td>
<td>successful</td>
</tr>
<tr>
<td>By strangling thee in her accursed womb,</td>
<td>02</td>
<td>disavowal</td>
<td>successful</td>
</tr>
<tr>
<td>From all the slaughters, wretch, that thou hast done!</td>
<td>A1</td>
<td>disavowal</td>
<td>successful</td>
</tr>
</tbody>
</table>

**Part (ii) The mother denounces the crimes. Richard tries to silent her. Elizabeth supports the mother.**

<table>
<thead>
<tr>
<th>Queen Elizabeth</th>
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<th>State</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hidest thou that forehead with a golden crown</td>
<td>A1</td>
<td>according to the goal</td>
<td>successful</td>
</tr>
<tr>
<td>Where should be branded, if that right were right</td>
<td>UPH</td>
<td>according to the goal at the service of A1</td>
<td></td>
</tr>
<tr>
<td>The slaughter of the prince that owed that crown</td>
<td>IL</td>
<td>catharsis-accord. goal at the service of A1</td>
<td></td>
</tr>
<tr>
<td>And the dire death of my poor sons and brothers</td>
<td>GPH</td>
<td>according to the goal at the service of A1</td>
<td></td>
</tr>
<tr>
<td>Tell me, thou villain-slave, where are my children?</td>
<td>GPH</td>
<td>according to the goal at the service of A1</td>
<td></td>
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<tbody>
<tr>
<td>Thou toad, thou toad, where is thy brother Clarence?</td>
<td>A1</td>
<td>according to the goal</td>
<td>successful</td>
</tr>
<tr>
<td>And little Ned Plantagenet, his son?</td>
<td>UPH</td>
<td>according to the goal at the service of A1</td>
<td></td>
</tr>
<tr>
<td>(Note: both assassinated by Richard)</td>
<td>GPH</td>
<td>according to the goal at the service of A1</td>
<td></td>
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<tr>
<td>Where is the gentle Rivers, Vaughan, Grey?</td>
<td>GPH</td>
<td>according to the goal at the service of A1</td>
<td></td>
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<tr>
<td>Where is kind Hastings?</td>
<td>GPH</td>
<td>according to the goal at the service of A1</td>
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<tbody>
<tr>
<td>A flourish, trumpets! Strike alarum, drums!</td>
<td>IL</td>
<td>foreclosure of affect</td>
<td>successful</td>
</tr>
<tr>
<td>Let not the heavens hear these tell-tale women</td>
<td>UPH</td>
<td>evitation</td>
<td>successful</td>
</tr>
<tr>
<td>Rail on the Lord’s appointed: strike, I say!</td>
<td>A1</td>
<td>disavowal</td>
<td>successful</td>
</tr>
<tr>
<td>(Flourish. Alarums.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Either be patient, and entreat me fair,</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Or with the clamorous report of war</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thus will I drown your exclamations</td>
<td></td>
<td></td>
<td></td>
</tr>
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</table>

**Part (iii) The mother tries to speak. Richard tries to delay her discourse.**

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<tbody>
<tr>
<td>Art thou my son?</td>
<td>A2</td>
<td>according to the goal</td>
<td>successful</td>
</tr>
</tbody>
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<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>Ay, I thank God, my father, and yourself.</td>
<td>A2</td>
<td>repression</td>
<td>successful</td>
</tr>
</tbody>
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Then patiently hear my impatience                                      A2 repression successful
IL foreclosure of affect successful
A1 disavowal successful

King Richard
Madam, I have a touch of your condition                              02 disavowal successful
That cannot brook the accent of reproof.                              UPH repression successful

Duchess of York
O, let me speak!                                                      02 according to the goal successful

King Richard
Do, then; but I’ll not hear                                           02 according to the goal successful

Duchess of York
I will be mild and gentle in my words                                 GPH according to the goal at the service of A1

King Richard
And brief, good mother; for I am in haste                            UPH repression successful
A2 repression successful

Part (iv) The mother reproaches his birth. Richard, after trying to obtain some affective recognition, tries to escape.
Duchess of York
Art thou so hasty? I have stay’d for thee                             A2 repression successful
God knows, in torment and in agony                                   02 disavowal successful

King Richard
And came I not at last to comfort you?                                02 disavowal successful

Duchess of York
No, by the holy rood, thou know’st it well,                           GPH repression successful
Thou camest on earth to make the earth my hell.
A grievous burden was thy birth to me;                                02 disavowal at the service of A1 successful
Tetchy and wayward was thy infancy;                                   GPH repression successful
Thy school-days frightful, desperate, wild, and furious;             IL foreclosure of affect successful
Thy prime of manhood daring, bold, and venturous;                    A1 disavowal successful
Thy age confirm’d, proud, subtle, bloody, treacherous,               More mild, but yet more harmful-kind in hatred:
What comfortable hour canst thou name,                              02 disavowal successful
That ever graced me in thy company?                                   A1 disavowal successful

King Richard
Faith, none, but Humphrey Hour, that call’d your Grace                02 disavowal successful
To breakfast once forth of my company                                A1 disavowal successful
If I be so disgracious in your eye,                                   GPH repression successful
Let me march on, and not offend you, madam.-                         A2 repression successful
02 disavowal successful
Strike up the drum.                                                   IL foreclosure of affect successful
A1 disavowal successful
UPH according to the goal successful

Part (v) The mother wants to speak. Richard gives in.
Duchess of York
I prithee, hear me speak

02 disavowal successful

King Richard

You speak too bitterly

02 disavowal successful

Duchess of York

Hear me a word;

A2 at the service of A1

For I shall never speak to thee again.

A1 disavowal successful

GPH at the service of A1

King Richard

So

A1 disavowal failed

Part (vi) The mother curses her son

Duchess of York

Either thou wilt die, by God’s just ordinance,

02 disavowal successful

Ere from this war thou turn a conqueror;

A1 according to the goal

Or I with grief and extreme age shall perish

A2 according to the goal

And never look upon thy face again.

GPH at the service of A1

Therefore take with thee my most heavy curse;

A1 according to the goal successful

Which, in the day of battle, tire thee more

A2 enlace causal

Than all the complete armour that thou wear’st!

GPH at the service of A1

My prayers on the adverse party fight;

A1 according to the goal successful

And there the little souls of Edward’s children

GPH at the service of A1

Whisper the spirits of thine enemies,

And promise them success and victory.

Blood thy art, bloody will be thy end;

A1 according to the goal successful

Shame serves thy life, and doth thy death attend.

(Exit)

IV.3. Remarks

Part (i) and (ii):
The scene starts with the mother disrupting her son with a violent outburst (IL) regretting having given birth to him (02) and cursing him (A1). Queen Elizabeth joins the mother’s accusations. (A1) continues to be prevalent and the magnifiers (GPH) and (UPH) are complementary.

Richard intends to veil the accusations with noises of drums and trumpets (IL) and subsequently degrades and humiliates both women (A1) as a resource to avoid being himself accused (UPH).

Part (iii):
This is the beginning of the real scene between mother and son where she uses her main argument to defeat him: she is his mother (A2). Richard, on his part, intends to degrade her accusation of murder to a simple reproval (02).

Part (iv)
Her position as mother continues to be her central argument. But this time she does not say she would have strangled him but that she waited for him in suffering (02). Richard has an unexpected reaction: he responds claiming for love (02). However, the mother responds
with anger, maintaining the mournful complaints and claims. There is more reproach in her (O2) than accusation (A1). And he responds with bitterness using again the noises of drums and trumpets to silent her words and exhibit his power.

**Part (v) and (vi)**
She urges him with her last threat. Richard finally gives in. The mother lets her curse fall upon him.

V. **Conclusions:** In this verbal fight between mother and son, the main resource the mother uses to submit her son to her own will is the power of her hierarchic position as a mother (A2). She exhibits her sufferings (O2), accuses him in the midst of cathartic outbursts (IL) or uses mild and gentle words (GPH) until the final curse (A1). Richard, on his part, tries to avoid her words (UPH), threaten her (A1) and obstruct her voice with the noise of drums and trumpets (IL) but his defenses grow weaker and he ends up surrendering to her assault.

It is interesting to note that the mother is, in fact, acting simultaneously as a representative of justice and as the mother of a murderer. This gives place to two perspectives in the analysis of her main defenses, that range from ‘according to the goal’ to a successful disavowal. In his turn, Richard also has two positions: he appears as the suffering son of an indifferent mother and as the murderer of his rivals and their sons. Like his mother, he has two defenses, “according to the goal” and disavowal. The point is that both positions in mother and son depend on whom the respective speeches are addressed to. This will be the subject of a future research.