

SPR Roma 2004**The David Liberman algorithm (DLA) and the systematic research of discourse in psychoanalysis**

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A. General presentation**Graphic I. Inventory of the main erogeneities and defenses, and of the levels of analysis****1. EROGENICITY**

IL Intrasomatic
 O1 Primary oral
 O2 Secondary oral sadistic
 A1 Primary anal sadistic
 A2 Secondary anal sadistic
 FU Urethral phallic
 FG Genital phallic

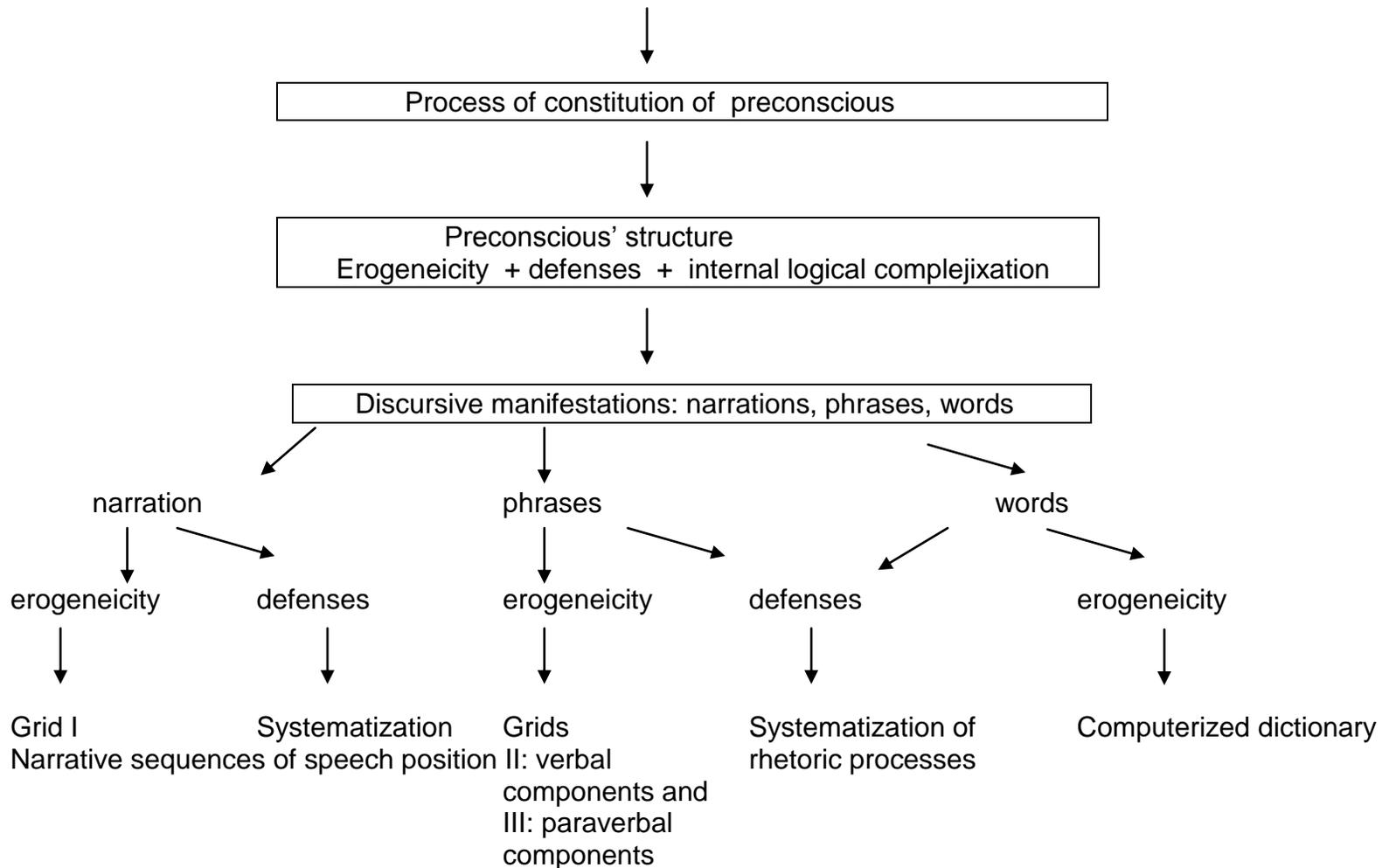
2. DEFENSE

State	Successful	Failure
Defense		
Normal		
Repression		
Disavowal		
Forclusion of the reality and the ideal		
Forclusion of the affect		

3. LEVEL OF EXPRESSION

1. word networks
 2. phrase-structures
 3. narrative sequences

**Graphic II. General outline of preconscious
DRIVE (erogeneity) AND ITS DESTINIES (defenses)**



B. Detection of the erogeneities

Graphic III: Grid for the narration analysis

Eroticism	Genital phallic	Urethral phallic	Secondary anal sadistic	Primary anal sadistic	Secondary oral sadistic	Primary oral	Intrasomatic
Scene							
Initial state	Aesthetic harmony	Routine	Hierarchic order	Natural legal balance	Paradise	Cognitive peace	Balance between tensions
First transformation: arousal of the wish	Wish for aesthetic completeness	Ambitious wish	Wish to dominate an object in the frame of a public oath	Wish for revenge	Temptation Expiation	Abstract cognitive wish	Speculative wish
Second transformation: the attempt to realize the wish	Reception of a gift	Encounter with the mark of paternity in the depth of the object	Knowledge that the object remains attached to corrupt subjects	Revenge	Sin Reparation	Access to the truth	Pleasure gained by an organic intrusion
Third transformation: consequence of the attempt to realize the wish	Pregnancy Aesthetic disorganization	Adventure defiance	Moral acceptance because of its virtue social condemnation and moral expulsion	Consagrator as a leader Motility impotence, feeling of being in jail and humiliation	Expulsion from Paradise Absolution and love acceptance	Consagrator because of his/her geniality Loss of lucidity and functioning at the service of the other subject's cognitive pleasure	Organic euphoria Asthenia
Final state	Shared harmony Constant feelings of disgust	Adventure Pessimistic routine	Moral peace Moral torture	Evocation of a heroic past Return to natural peace Unending resentment	Vale of tears Recovery of Paradise	Pleasure in revelation Loss of essence	Balance between the tensions without loss of energy Constant tension or constant asthenia

Graphic IV. Grid for the phrases' analysis

LI	O1	O2	A1	A2	UPH	GPH
banality and inconsistency	abstract deduction	moan: "I could have been, but..." "I should have been... but"	offense, blasphemy and imprecation	maxims	popular proverbs	praise: "how nice"
flattering	metaphysical and mystic thinking	complain and reproach	curse: "I wish you died", etc.	religious and ritualized invocations	premonition and omens	promise
references to state of things (weigh/volume/quantity/grossness/deterioration)	denial that creates a logical contradiction in front of alien statement	request and begging	slander, detracting and defamation	quotations	give or ask for advice	invitation
hyperrealism	logical paradoxes	asking for forgiveness and excuses	accusation and denunciation	references to a consensual concrete known	warning "be careful because..."	dedicatory
accounts	metalanguage (talking about language) or equivalent (talking about films, books, etc.)	references on affective states	incitement	information of facts	questions and statements about spatial or temporal localization	appeal to the listener
catharsis	clue phrase	references on things states (climatic, objects aging)	distortion	description of concrete situations	interruptions in other person or in self discourse	showing a desire: "I want to talk about this"
interruptions because of sound languishing	ambiguity and indefiniton	references to be doing an action	threats	conditional imperative "if...then", "no... because"	phrases in suspense	private oath: "I swear you"
abusive orders to do something opposed to the general law	interruptions because of sound languishing	interruptions (to swallow a word or syllable) or interrupting other person because of impatient feelings	power show off	public oath and imposing obligations	pretext	dramatization
confessions of doing something opposed to law or moral	references on disturbed states of the own body	condolence or commiseration	intrusive interruption	contract	gossiping	exemplification
		demanding	rendering or	orders, indications	greetings	

		of love, recognition and affective approbation	admission of defeat	according with general law	and other forms to make contact	
		exigence	triumphal mockery	valuation judgements and critical, linked with moral, cleanness, culture and order	accompanying other person discourse (m-hm, aha)	emphasis and exaggeration
		affective manipulation	boasting	justifications of statements, words and acts	pet words (eeh, you know) as a sign that the channel is occupied by the emitting	nonsense, embellishing, fantasy lightness
		aplacatory submission	confessions of doing something opposed to law or moral	clarifications: that is...	ambiguity and avoidance	comparison between qualities: beauty, sympathy
		condolences	abusive orders to do something opposed to the general law	what is it or what happens and why	cautious approach	metaphoric comparison
		empathic understanding		classification	excessive approach	question: how
		exaltation of the sacrifice		distributive arguments "each", "neither... nor"	minimizers: "a little scared"	causal relation in which determinant factor of an effect is the increasing of a quality (so beauty.. that)
		expression of the feeling of own or alien inutility		ordering: by one side, by the other side, in first place, in second place, in third place...		equation between quantities of qualities: the more.. the more.. the less, etc.
				syntactic rectification		syntactic redundance
				confirmation (or rectification) of alien opinion or asking a confirmation or rectification of owns opinion (consulting)		joke with words

				completing (or correcting) the alien phrase		phrase on rareness (how strange) or unbelivity (I don't believe it)
				control of memory, own or of another person: do you remember? do you understand me? I remember this		
				deduction, conjecture and concrete inference		
				concrete generalization		
				synthesis		
				Introduction / closure of a subject (theme, person, including the speaker itself)		
				doubts		
				presentation of alternatives "or.. or"		
				comparing between objective and hierarchy traits		
				description of the position in the frame of an order or a social hierarchic		
				causal linking: "x because y", "if... then", or its questioning: "there are no relation between a and b" , "what does it matter?"		
				objections, adversative phrases and negation that confront affirmations, exaggeration ("not so much") qualifications		
				notations and signaling		
				abbreviations		

Graphic V. Grid of paraverbal components

LI	O1	O2	A1	A2	UPH	GPH
<u>Tone:</u> 1) apathetic	<u>Tone:</u> 1) metallic	<u>Tone:</u> 1) sardonic	<u>Tone:</u> 1) angry	<u>Tone:</u> 1) contemptuous or denigratory	<u>Tone:</u> 1) anxious	<u>Tone:</u> 1) flattering
2) monotonous	2) languishing	2) depressive	2) upset	2) ironic	2) untruthful	2) compliment
3) pleading	3) intellectual humor	3) excited	3) protest	3) rational	3) evasiveness	3) promising
4) flattering	<u>Rhythm, pitch and sounds:</u>	4) desperate	4) suspicious	4) admonitory	4) whispering	4) inviting

	1) lack of resounding					
5) sleepy	2) few difference of altitude	5) impatient	5) accusing	5) controlled	5) pessimistic	5) seductive
6) languishing	3) cracking sound of the tongue	6) sarcastic	6) mockery	6) imperative	6) with proverbs	6) declamatory
7) eschatological humor	4) "inside laugh" (with close lips)	7) reproaching	7) provocative	7) indicative	7) aplacatory	7) infantile
<u>Rhythm, pitch and sounds:</u>		8) begging	8) insulting	8) oppositionist	8) premonitory	8) disgusting
1) nasal						
2) scream		9) compassionate	9) arrogant	9) solemn	9) corrosive and poignant humor	9) laughably
3) acceleration		10) letany	10) insidious	10) sententious	<u>Rhythm, pitch and sounds</u>	10) festive humour
4) agitation		11) pleasing	11) imperative	11) critical	1) acute sounds	
5) cough					2) hissing sounds	<u>Rhythm, pitch and sounds</u>
6) sneeze		12) guilty	12) resentful	12) clarifying	3) whistling	1) dysphony
7) hiccup		13) laughing	13) spiteful	13) explaining		2) exclamation of joy
8) bowel sounds		14) choleric	14) choleric	14) doubtful		3) exclamation of anger
9) clear one's throat		15) black humor	15) threatening	15) black humor		4) exclamation of disgust
						5) exclamation of surprise
		<u>Rhythm, pitch and sounds</u>	16) defiant	<u>Rhythm, pitch and sounds:</u>		6) exclamation of admiration
		1) whispering		sustained		
10) burp		2) sobbing	17) provocative and injurious humor			7) onomatopoeia
11) yawn		3) painful (because of psychic pain)	<u>Rhythm, pitch and sounds</u>			8) cough
			1) onomatopoeia			
12) crying		4) lament				9) clear one's throat
13) sobbing		5) laughing				
14) pant		6) acceleration				
15) slowness		7) slowness				
16) puffing		8) putting				
17) complaint (because of body pain)						
18) litany						
19) onomatopoeia						
20) to sip mucus						
21) silly laugh						
22) slurred voice						
23) drowsiness						

Words analysis. Results of a computerized dictionary (620.000 words) 1) can be contrasted with results of narration and/or phrase analysis, 2) can be seen as an anticipation of the prevalence of some scenes (narrated and/or displayed during the session), 3) can be used for obtaining a panoramic view of the discursive manifestation in an extended group of session.

C. Detection of the defenses

Graphic VIII. Defenses and clinical structures

Normal	Repression	Disavowal	Forclusion of the reality and	Forclusion of the affect
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			the ideal	
	Neuroses of transference	Narcissistic characteropathies	Psychoses	Psychosomatic, addictions, posttraumatic neuroses

Graphic IX. Defenses and erogeneities

Repression	Forclusion of the reality and the ideal	Forclusion of the affect
GPH UPH A2	A1 O1 O2	IL

Narration level

Graphic X: Detecting disavowal and forclusion

Problem	Procedure
1. To decide whether or not defenses against reality and judges prevail	Detecting if IL, O1, O2, A2 prevails
2. To decide whether the defense is disavowal / forclusion, or creativity / sublimation	Detecting whether the language contained in the scene narrated is or not harmonic with the context of the action
3. To decide whether the defense (disavowal or forclusion) is a functional or pathological one	Detecting if IL, O1, O2 and A1 are at the service of A2, UPH or GPH or inversely
4. To decide whether the pathological defense is disavowal or forclusion	Detecting from where the illusion of omnipotence of the narrator or of the object is extracted
5. To decide whether the pathological defense is failed, successful or both	Detecting the position of the narrator and the prevalence of actions or states

Graphic XI: Detecting repression

Problem	Procedure
1. To decide whether repression, creativity, sublimation prevail	Detecting if A2, UPG or GPH prevails
2. To decide whether the defense is or repression or creativity / sublimation	Detecting if the language contained in the scene narrated is or not harmonic with the context of the actions
3. To decide whether repression is a functional or pathological one	Detecting whether hypertrophy of some language appears or not
4. To decide whether the pathogenic repression is failed or successful	Detecting whether the narrator appears or not as a stopped subject or as a defeated rival

Graphic XII: Phrase level: rhetorical analysis

Type of defense	Argumentation	Poetic
Repression	GPH, UPH, A2	Phonologic-syntactic

		transgressions
Disavowal / forclusionion	A1, O2, O1, IL	Pragmatic, semantic, logic and organic transgressions

Graphic XIII: Defenses: problems and tools

Goal	Tool
To detect defensive system in the extratransferential relationship	Analysis of the defense in the narration level
To detect the defensive system in the transferential relationship	Analysis of the defense in the phrase level
To detect figurability failures	Contrasts between 1) word and/or paraverbal analysis and 2) analysis of scenes (phrase or narration level)

D. Testing DLA

Graphic XIV. Validity test of DLA

Contrasting DLA with studies with other instrument	Contrasting DLA with clinical research	Predictive value of DLA
Maldavsky, 1998b, 2001a, 2001b, 2003a Maldavsky, Tebaldi, Cusien, Groisman, Pereyra, 2001 Maldavsky, Alvarez, Neves, Roitman, Tate de Stanley, 2003b Goldberg, 2002	Maldavsky, 1999, 2003b, 2003c Almasia, 2001 Maldavsky y Almasia, 2002 Maldavsky y Truscello de Manson, 2002 Kazez, 2002 Alvarez, 2001	Maldavsky et al. 2000

Graphic XV. Reliability tests of DLA

	Interjudges agreement	Application of the same tools to different fragments of the same case	Contrasting the results of various tools applied to the same material
Erogeneicities	Maldavsky, 1998b Maldavsky <u>et al.</u> , 2000 Maldavsky, Alvarez, Neves, Roitman, Tate de Stanley, 2003a, 2003b Maldavsky, Aguirre, Iusim, Legaspi, Rodríguez, 2003	Maldavsky <u>et al.</u> , 2000 Kazez, 2002	Maldavsky, 2002a, 2002b, 2002d, 2002e, 2003a Maldavsky y Almasia, 2002 Maldavsky, Alvarez, Neves, Roitman, Tate de Stanley, 2003a, 2003b Maldavsky, Aguirre, Iusim, Legaspi, Rodríguez, 2003
Defenses	Maldavsky, 1998b, 1999	Maldavsky <u>et al.</u> , 2000	Maldavsky 2002c, 2002d Maldavsky, Alvarez, Neves, Roitman, Tate de Stanley, 2003a, 2003b Maldavsky y Almasia, 2002 Maldavsky, Cusien, Roitman, Tate de Stanley,

			2003 Kazez, 2002
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E. Analysis of the patient-therapist relationship
Graphic XVI. Stylistic complementarities

Patient	IL	O1	O2	A1	A2	UPH	GPH
Analyst	O2	GPH	A2	A2	A1	O1	O1

Researching patient and therapist styles.

We want to investigate the style of the patient as an expression of erogeneities and defenses. Each concrete style of the patient contains a combination among different expressions of erogeneities and defenses, with some prevalence, lasting or transitory. It's better to study the style of the patient taking into account simultaneously the style of the therapist. Each therapist style can be conceived as a combinatory of strategies, and each strategy contains different interventions: introductory, main and complementary ones. These interventions can be studied as expression of the erogeneities of the therapist.

Graphic XVII. Style of the therapist

Strategy I	Strategy II	Strategy III
Introductory interventions (one or more)	Idem	Idem
Main interventions (one or more)	Idem	Idem
Complementary interventions (one or more)	Idem	Idem

Questions: 1) has coherence the combination among introductory interventions, among main ones, among complementary ones?, 2) has coherence the combinatory among different introductory, main and complementary interventions?, 3) why the strategies differ? Because of the patient change? Because of the therapist modification on his orientation?, 4) did a strategy reach its clinical goal?, 5) is the strategy pertinent from the point of view of the stylistic complementarities between patient and therapist discourses?