

King Richard The Third, adult psychic helplessness and the scene of believing untruthful words: libidinal fixations and defenses studied with David Liberman algorithm (DLA)

Adela Woizinski (UCES) and David Maldavsky (UCES)

I. Goal

1. Helpless people appears frequently occupying the position of being dependent of a person having secret aims of vengeance, and tendencies to intrude the other's body. Could we investigate the display of the scenes conducting to this kind of exchange?
2. Is DLA method useful for analyzing intersubjective exchanges?

II. Sample

Scene played by Richard and Anne

Previously a soloque of the hero permits us to know that he wants to seduce Anne for increasing his political power. The scene between both occurred in the context of the advance of the funerary procession of Anne's father-in-law, composed by some members of his group and conducted by Anne. She switches alternatively from the expression of mourning states to the curses and threats against Richard, the killer of Anne's father-in-law. Richard stops the group and Anne attacks him and stresses his disharmonic appearance. He answer demanding her charity and changing then to flatteries and lies (he first said that he didn't kill Anne's husband and after than he admits the fact of being his killer). Then he demands her to share the room and the bed. He adds that he killed her husband and her father-in-law because of her beauty, that awoke his wishes of eliminating his opponent for obtaining her love. Richard said that the vengeance against who loves her is contrary to the nature. He offers himself as a better husband for her. We prefer to quote the continuation of the text.

Duke of Gloster:

I. (She spits at him) Why dost thou spit at me?

Lady Anne:

Would it were mortal poison, for thy sake!

Duke of Gloster:

Never came poison from so sweet a place

Lady Anne:

Never hung poison on a fouler toad.

Out of my sight! Thou dost infect mine eyes.

Duke of Gloster:

Thine eyes, sweet lady, have infected mine.

Lady Anne:

II. Would they were basilisks, to strike thee dead!

Duke of Gloster:

I would they were, that I might die at once;
For now they kill me with a living death.
Those eyes of thine from mine have drawn salt tears,
Shamed their aspects with store of childish drops:
These eyes, which never shed remorseful tear,
No, when my father York and Edward wept
To hear the piteous moan that Rutland made
When black-faced Clifford shook his sword at him;
Nor when thy warlike father, like a child,
Told the sad story of my father's death,
And twenty times made pause to sob and weep,
That all the standers-by had wet their cheeks,
Like trees bedasht with rain; in that sad time
My manly eyes did scorn a humble tear;
And what these sorrows could not thence exhale,
Thy beauty hath, and made them blind with weeping.
I never sued to friend nor enemy;
My tongue could never learn sweet smoothing words;
But, now thy beauty is proposed my fee,
My proud heart sues, and prompts my tongue to speak
III. (She looks scornfully at him)
Teach not thy lips such scorn; for they were made
For kissing, lady, not for such contempt.
If thy revengeful heart cannot forgive,
Go, here I lend thee this sharp-pointed sword;
Which if thou please to hide in this true breast,
And let the soul forth that adareth thee,
I lay it naked to the deadly stroke,
And humbly beg the death upon my knee
(he lays his breast open; she offers at it with his sword)
IV. Nay, do not pause; for I did kill King Henry
But 'twas thy beauty that provoked me.
Nay, now dispatch: 'twas I that stabb'd young Edward,
But 'twas thy heavenly face that set me on.
V. (She falls the sword)
Take up the sword again, or take up me.

Lady Anne:

VI. Arise, dissembler: though I wish thy death,
I will not be thy executioner.

Duke of Gloster:

Then bid me kill myself, and I will do it.

Lady Anne:

VII. I have already

Duke of Gloster:

That was in thy rage:
Speak it again, and, even with the word,

This hand, which for thy love did kill thy love,
 Shall for thy love kill a far truer love;
 To both their deaths shalt thou be accessory.

Lady Anne:

VIII. would I knew they heart

Duke of Gloster:

'Tis figured in my tongue

Lady Anne:

I fear me both are false

Duke of Gloster:

Then never man was true".

Method

We'll apply DLA (David Liberman algorithm), a method designed for the analysis of erotogenicities and defenses in the discursive manifestations.

Erotogenicities

- IL Intrasomatic libido
- O1 Primary oral
- O2 Secondary oral sadistic
- A1 Primary anal sadistic
- A2 Secondary anal sadistic
- UPH Urethral phallic
- GPH Genital phallic

Defenses

Main defense	State		
	Successful	Failed	Both
According to the goal, creativity and sublimation			
Repression			
Disavowal			
Foreclosure of the reality and the ideal			
Foreclosure of the affect			

Tools

DLA method contains various grids for investigating narration, speech acts and movements. Those grids permits the researcher to detect libidinal fixations. Some rules allow to infer the defenses and its state. The application of DLA offers multivariate results. Various erotogenicities and defenses can be detected. Among them, certain eroticism and its corresponding mechanism prevail.

The scenes can be either narrated or displayed by the fact of speaking. When displayed, the scene appears as a sequence of speech acts or actions. Three tools allow to investigate the manifestations: 1) a grid for analyzing narrations, 2) a grid for analyzing speech acts, 3) a grid for analyzing movements. Another instrument allows to infer defenses in each on of the three levels of manifestations.

III. Analysis

III. 1. Investigating erotogenicities

The presence of Richard in the scene leads Anne to change from the oscillation between O2 (expression of mourning) and A1 (insults and threatens against him), combined with GPH (exaggerations), to A1 (threatens, insults, etc.) and GPH (references to Richard's aesthetic disharmony and exaggerations). O2 disappears from her discourse. We'll research the scene where Richard more explicitly proposes Anne to married him. That scene has various parts, differing by changes of Richard's strategy and the progressive weakness of Anne's position.

I. Anne combines her reject (insults, curses, references to Richard's aesthetic disharmony), and exaggerations. A1 and GPH prevails. The fact of spit out also combines A1 and GPH. Richard combines O2 (manifestations of love) with comparison between his love and the one of Anne's husband (GPH). Richard appeals systematically to flatteries and exaggerations (both corresponding to GPH), combined with manifestations of his love (O2).

II. When Anne expresses her wishes of killing him, Richard changes his strategy. He combines flatteries (GPH) with argumentations centered in the expression of affects (O2) of pain for being rejected. He affirms that those painful feelings are stronger than the ones he felt when his father and his brother died. Thereafter he combines flatteries (GPH) with references to his love (O2).

III. When she just can answer seeing him with contempt (combination between A1 and GPH), he insists with his flatteries (GPH) and his references to his love (O2). He reinforces his argumentation offering her a sword for killing him (provocation, corresponding to A1).

IV. When she seems deciding to attack him, Richard exhort her (A1) to accomplish the act adding that he killed her father-in-law pushed by her beauty (GPH). Immediately he repeats the same structure: he killed Anne's husband, because she guided him. Richard argumentations gather defy and confessions (A1) of being a killer of two important men for Anne and flatteries (GPH) and expressions of his love (O2).

V. When finally the sword falls from Anne's hand. Richard's argumentations change. He begin presenting two options (A2) to her: either she takes again the sword (provocation, corresponding to A1) or she takes him (O2).

VI. She answers that, despite she wants his death, she will not be his executioner, and simultaneously accuses him as a liar. The first part (she will not be his executor) corresponds to A2, and the accusation to him of being a liar combines A1 and demanding of more flatteries (GPH). The insistence of Richard in offering his life if she demanded his death combines O2 (plead with) A1 (provocation) and A2 (demanding a decision to her).

VII. When she remembers him that she already demanded his death (combination of A2 and GPH), Richard replies objecting (A2) her, and insisting in his exhortation: if she wanted that, he will kill himself because of his love. His insistence demanding her decision corresponds to A2, combined with a provocation (A1) and flatteries (GPH). Finally he gives her his decisive argumentation: if he committed suicide, she will be the accomplice of two deaths. This argument combines A2 (if... then...) with the fact of placing her in the position of accomplice (A1).

VIII. She finally expresses her wishes (GPH) for knowing his hearth. And Richard displays promises of his true love (GPH).

First moment

Anne	Richard
A1	O2
GPH	GPH

Second moment

Anne	Richard
A1	O2
GPH	GPH

Note: The difference with the first sequence consists of the expression of Anne's wishes of death against Richard; thus, he changes his O2 argumentation, from demanding love to expressing his pain for being rejected.

Third moment

Anne	Richard
A1	O2
GPH	A1
	GPH

Note: The difference with the previous sequences consist of Anna silent contempt and the increasing of O2 Richard's argumentations, combined with flatteries (GPH) and with the offer of his body to be hurt by her (A1). Here begin an escalate between Anne's and Richard combination between A1 and GPH.

Fourth moment

Anne	Richard
A1	A1
GPH	O2
	GPH

Note: The tension between Anne's threatening action (without words) and Richard's defiant attitude appears repeated two times with the same structure. It's the climax of the scene of the escalate.

Fifth moment

Anne	Richard
A1	A1
GPH	A2
	GPH

Note: Being Anne surrender in her wishes of vengeance, Richard changes to a different position, presenting her two options for deciding.

Sixth moment

Anne	Richard
A1	O2
A2	A1
GPH	A2

Note: While in Anne diminishes her vindictive position, and demands Richard not to be a liar, he changes flatteries (GPH) by plead (O2), and insists with the provocation (A1) and his demand to her decision between the two options (A2).

Seventh moment

Anne	Richard
A2	A1
GPH	A2
	GPH

Note: When Anne changes to A2 instead A1 (Anne remembers him that she previously expressed her wish of vengeance), Richard uses an objection (A2) insisting in his demand of her decision, combined again with flatteries (GPH) and provocation (A1), and finally places her in the position of an accomplice (A1).

Eighth moment

Anne	Richard
	O2
GPH	GPH

Note: Anne expresses her wishes (GPH) of believing him and he states his sincerity using exaggerations (GPH) and references to loving her (O2).

Comments

Richard’s argumentations depends on the modifications of Anne’s position. In the first four moments A1 prevails on her, arriving at the climax in Fourth moment. In Fifth moment, GPH dominates Anne’s speech acts and that prevalence is maintained in the Sixth moment. In both, A1 has a dysphoric version. Finally, A1 disappears from her discourse, replaced by A2, and GPH maintains the main position until the end of the scene.

Richard combines O2 and GPH during the first two moments, but changing the argument corresponding to O2, from declaration of love to pleases. In third moment O2 is combined with A1. In Fourth moment, A1 replaces O2 in the main position, in correspondence with the increase of the violent attitude of Anne. Surrender Anne, Richard presents her two options (either... or) across the later three moments, corner her in front of the decision of acceptance his love. In Seventh moment he adds an A1 maneuver, transforming her in an accomplice. In almost all his argumentations GPH has a great insistence, excepting when Anne accuses him as a liar (Sixth moment): then he changes from GPH to O2, insisting in his love for her until the point to commit suicide if she decides so.

The changes in Richard’s argumentation depend on the modifications of Anne’s resistance. First Anne’s violence leads him to change O2 by A1 and thereafter, when Anne’s fury diminishes, Richards compels her (A2) to decide for him, combining flatters (GPH), references to his love and to suicide (O2), and placing her as an accomplice (A1).

III. Investigating defenses

III. 1. Contexts

If we want to investigate defenses, we need to take into account the context. For Richard, the context includes his secret aims of using Anne as an instrument at the service of vindictive wishes (A1). For Anne, the context includes her explicit vindictive fury against Richard (A1) plus her mourning states because her husband's and her father-in-law's death.

Richard's speech acts aren't harmonic with the context, and consequently the defense isn't according to the goal, creativity or sublimation. Richard transforms Anne's mix of mourning states (O2) and wishes of vengeance (A1) into fury (A1) and thereafter into a self aesthetic fascination for being flattered by an untruthful man. This fact constitutes an attack against Anne's feelings and an intrusion leaving her without energy*. Richard's speech acts can be seen as an expression of IL and a pathological foreclosure of the affect, suffered by Anne. For him, this defense is successful. Other defenses have a complementary function.

III. 2. Richard's defenses

Erotogeneicity	Defense	State	Function
IL	Foreclosure of the affect	Successful	Main
O2	Disavowal	Successful	Complementary
A1	Disavowal	Successful	Complementary
A2	Creativity	Successful	Complementary
GPH	Creativity	Successful	Complementary

III. 3. Anne's defenses

A change in some aspects of the defensive system can be detected.

First to sixth moments

Erotogeneicity	Defense	State	Function
IL	Foreclosure of the affect	Failed	Main
A1	According to the goal	Failed	Complementary
GPH	Repression	Failed	Complementary

Seventh sequence

Erotogeneicity	Defense	State	Function
IL	Foreclosure of the affect	Failed	Main
A1	Disavowal	Failed	Complementary
A2	Repression	Failed	Complementary
GPH	Repression	Failed	Complementary

Eight sequence

Erotogeneicity	Defense	State	Function
IL	Foreclosure of the	Failed	Main

* The last reference to Anne indicates that she maintains these state: "Anne, my wife, is very grievous slik", and "Anne, my queen, is sick, and like to die" (p. 125).

	affect		
GPH	Repression	Failed	Complementary

III. 4. Comments

Anne's main defense (failed foreclosure of the affect) persists, but secondary defenses have some changes. In the first six moments A1 and defense according to the goal (that finally fails) occupy the main complementary functions. But in the Seventh moment A1 is accompanied by failed disavowal, and is replaced by GPH and failed repression as the main complementary defense.

All those ensemble of mechanisms are a transformation of an initial moment where O2 and A1 and according to the goal defense prevail. Eliminating O2, replaced by the augmentation of A1 and finally of GPH imply to be invaded in her mourning state by intense and perturbing feelings that finally leave her in an exhaustion state (IL). That state corresponds to the main component we infer in the scene.

While Anne's wishes of vengeance (accompanied by failed defenses according to the goal) are manifested, the Richard's ones (accompanied by successful disavowal) remain secret. Richard can use O2, A2 and GPH argumentations at the service of the aims of surrender A1 explicit wishes. But Richard's wishes of vengeance also include the aim to invade Anne's subjectivity (attacking her feelings and leaving her without energy), and the scene shows a progressive triumph of this main aim.

IV. Discussion

Richard has a great richness of speech acts at the service of A1 wishes (using Anne as an instrument for obtaining more political power and for satisfying vindicative goals). He uses flatteries and exaggerations (GPH) and references to his own affects (O2) for seducing Anne, a different A1 resources (confessions and defies) for surrender her attempts of vengeance, and the presentation of options, like or.. or... and the reference to causal links, like if.. then.. (A2) and the accusation to her as an accomplice (A1) for compelling her to accept him as her husband. All this resources (GPH, O2, A2, A1) consist of attacks against Anne's feelings (IL). Anne was for Richard just an instrument for his wishes of vengeance, he had no interest for her.

Among Richard's erotogeneicities and defenses, IL (and successful foreclosure of the affect) is the most relevant. A1 (and successful disavowal) is the main way for reaching IL goals. Besides, GPH, A2 and O2 are at the service of A1.

Anne's resources are basically GPH (exaggerations, references to aesthetic disharmony), O2 (references to the affects) and A1 (threats, insults). At the beginning, the three types of the speech acts are present, but then appears just A1 and GPH, and finally only GPH. Besides, IL and foreclosure of the affects don't appear clearly in Ann's speech acts. We inferred them taking into account the context of the scene and the sequence of the actions, beginning with the assassination of Anne's husband and father-in-law by Richard. Also Richard's IL and A1 wishes can be inferred just considering the previous context. Methodologically speaking, this inferences has its value: We can detect intersubjective exchanges not only considering speech acts of different interlocutors but also the context of the previous scenes. Speech acts

analysis requires to be complemented by the study of the previous moment to the situation to be focused. In consequence, the scene constructed by the actors have to be considered taking into account not only speech acts exchanged but also the origin and eventually the effects of them.

Anne's last position consists of being dependent from a character who takes her as an instrument at the service of wishes of vengeance. Richard's combination between IL, A1 and GPH (with the complement of O2 and A2) speech acts, and the corresponding successful defenses, awakes Anne's perturbing feelings leaving her in a helplessness state centered in IL and failed foreclosure of the affect. She becomes progressively dependent of a liar who just wants to use her at the service of vindicative aims.

Conclusions

In Anne's discourse, an initial state of mourning (O2) is substituted by impotent feelings of injustice (A1) and a fascinated state in front of the other's untruthful promise (GPH). That combination finished in a dysphoric IL state and a failed foreclosure of the affect.

Methodologically speaking, DLA shows its utility for analyzing complex manifestations using various perspectives (speech acts, context and origins, etc.) that allows to arrive at more sophisticated outcomes.