

SPR Edimburgo 2006

Investigation on verbalizations and movements during a session of a child.

Applications of David Liberman algorithm (DLA)

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I. Problem: Is it possible to systematically infer libidinal and defensive meanings of child's movements (combined with verbalizations) during the session?

II. Sample

When Christian's (7) psychotherapy began, he had severe eating restrictions and upsets of incontrollable rage in the school. He must have the TV on to get sleep. The first problems happened after a move, when he was less than two years old. At that time he started to talk repeating words that he listened in the TV and in some computerized games that were in his house. His older brother treated him with great violence. Christian responded with a passive attitude.

During the treatment, the boy had positive changes: the explosions of rage, often connected with the fact that he didn't get the food that he wanted, diminished. Also diminished the violence that he suffered in front of his brother. He didn't need the TV for going to sleep. Then, it was more evident his inability in all kind of movements, so the therapist recommended the complementary intervention of a psychomotricist.

A big part of the sessions was dedicated to the patient's eating problems. Christian linked them with narrations referred to world catastrophic scenes that included the invasion by aliens coming from other planets and galaxies. He also expressed changing anxieties concerning to his body, especially his mouth, the fall or grown of a teeth, for example. So he used to look at himself at the mirror with some terrified though that he couldn't express.

But the most appealing clinical fact was some brunch of movements that he repeated in other places: he kept seat in silence, a little bit reclined, with his arms holding himself, and his jaw held by his palms and/or his closes hand. He seemed absorted, staring to some uncertain image connected with the present situation. In this context happened the following sequence (at the beginning of the session).

Sequence I

Christian went to the coach and lied extending his arms. He remained hypotonic, silent and absorbed for a while and finally he sat on the coach and smiling entered in contact with the therapist.

Sequence II

Spontaneously the patient narrated some achievements concerning his muscular capacities (he could run across mechanic stair in both directions). The therapist invited him to describe more extensively the scenes of his achievements. When narrating these scenes, Christian used his hands as revolvers. The therapist stressed his movements saying: "To whom you want to kill?". Laughing, the patient answered: "To my fears I killed them". The therapist

said that those achievements are accompanied by some yet unsolved problems.

Sequence III

The patient said that he had acne, and showed a dot in his face. The therapist said that this dot was not acne but a little scar. Christian went to the mirror, opened his mouth and saw a grown teeth. Then referred to a bruise in his front, and showed it to the therapist. The therapist asked him when he hit, and the patient answered that some days before. The therapist said that it was nothing serious.

Sequence IV

The patient took some toys (including little puppets, an ambulance and a tent with an acronym SAR). Seeing the group of toys, the patient began to display his typical rare conduct. He placed reclined, with his hands on his jaw, holding with the palms his head. Doing so, he referred briefly to the TV images of New Orleans invaded by the water after the hurricane, and the scenes of destruction. He asked for the meaning of SAR (written in the tent) and the therapist answered that perhaps it meant "Servicio de Asistencia y Rescate" (Assistance and Rescue Service). The patient remained almost silent seeing the scene displayed in front of him with the toys and continuously repeated his conduct: reclined, his hand holding his head.

III. Method

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

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

Erotogenicities and defenses can be detected in scenes either narrated (Table I) or displayed while speaking (Table II) and/or acting. In order to detect erotogenicities while acting, another grid is available (Table III). Each movement can be understood including it into a movement program. Some movements express states and other ones (active or passive) correspond to actions. These ones can be prepatatories, consumatives or complementaries. Other

movements correspond to the efforts for dominate and coordinate specific apparatus (ocular coordination, walking, writing, etc.) to be conquered by the patient. In order to analyze defenses, some sequences of steps are recommended (Table IV).

The research of clinical manifestations of children requires the use of various DLA's tools: 1) narration, 2) speech acts, 3) movements. Applying these instruments, it's possible to study libidinal fixations and defenses.

IV. Analysis

Sequence VI contains the prototypical conduct of the patient, not easily understandable. But the three previous sequences allow us to infer some of its most important meanings. Sequence I showed the hypotonic initial state of the patient and his recovering of tonicity (when sitting on the coach and connecting with the therapist). The sequence of movements corresponds to IL, having euphoric outcomes. GPH has a complementary value. It is possible to detect a switch from dysphoric (lack of aesthetic harmony) to euphoric (recovering aesthetic harmony) states.

Sequence I

Eroticism	Manifestation	Defense	State	Function
IL	1. Hypotony and disconnection	Foreclosure of the affect	Failed	Main
	2. Recovery of tonicity and reconnection with the perceptual world	Creativity	Successful	
GPH	1. exhibition of an aesthetic disharmony	Repression	Failed	Complementary
	2. Recovering of aesthetic harmony	Creativity	Successful	

Sequence II combined verbal narration (A2) with dramatized (GPH) movements stressed by the therapist as expression of A1 wishes. The main scene displayed in session was a dramatization (GPH), and the narrated scene corresponds to A1 (conquest of alloplastic movements). A euphoric version of A1 appears either in narration level and in dramatized scene with the movements. The combination between narration and dramatized scenes with movements was a consequence of the insistence of the therapist asking Christian to describe his achievements. A2, having a euphoric result, prevailed in verbal speech acts, and GPH, equally with a euphoric result, predominated in patient's movements. The therapist stressed the relevance of the movements.

The patient gathered both acts (verbal and movements) when answering to her. In narration analysis a euphoric version of A1 was relevant.

Sequence II

Erogenicities	Manifestation	Defense	State	Function
<u>Movements</u>				
Acts meaning				
GPH	Dramatization	Creativity	Successful	
Dramatized scene meaning				
A1	Revolver	Creativity	Successful	
<u>Narration</u>				
A1	Conquest of new capacities on alloplastic movements, thanks to the help of a giver, the psychomotricist Killing the fears	Creativity	Successful	
<u>Speech acts</u>				
A2	Narration of concrete situations	According to the goal	Successful	Main
GPH	Verbal jokes	Creativity	Successful	Complementary

In sequence III, on speech acts level O1 (hypochondriac reference) is combined with A2 (references to concrete situations) and with GPH (invitation to be seen by his therapist). GPH prevails. In movements level, O1 (being the object of observation) is combined with GPH (tendency to show). GPH prevails. In narration level, O1 (lost of the organization of the body) is combined with GPH (lack of aesthetic harmony). GPH prevails.

Sequence III

Erotogenicity	Manifestation	Defense	State	Function
<u>Movements</u>				
<u>Acts meanings</u>				
O1	Being an object of observation	Disavowal	Failed	Complementary
GPH	Dramatization	Repression	Failed	Main
<u>Dramatized scene meaning</u>				
GPH	Exhibition of an aesthetic disharmony	Repression	Failed	
<u>Narration</u>				
O1	Lost of the organic body essence	Disavowal	Failed	Complementary
GPH	Lost of the	Repression	Failed	Main

	aesthetic harmony			
<u>Speech acts</u>				
O1	Hypochondriac references	Disavowal	Failed	Complementary
A2	Narration of concrete situations	According to the goal	Successful	Complementary
GPH	Invitation to be seen	Repression	Failed	Main

In sequence IV, considering the speech acts level we can notice that the abbreviation (SAR) is the opposite of the display of narration and dramatization of sequence II. The acronym condensed scenes without display yet. To ask about the meaning of the abbreviation can be understood as an action tending to display what was condensed. In the sequence II, the insistence of the therapist on trying that Christian narrated certain episodes has the same value, and the patient displayed narrations and dramatizations. In the sequence IV the silence and quiet observation of the scene of the toys, connected with the references to the TV images of New Orleans, allow to infer another scene still condensed, without the corresponding display. In speech acts level, O1 (references to the TV scenes) is combined with A2 (references to the acronym). O1 prevails.

Narration level of analysis leads to a different conclusion. References to scenes of the city invaded by the water combine dysphoric versions of IL (intrusion), O1 (TV images), A1 (violence) and GPH (increasing sexual excitation and aesthetic disorder). O1 dysphoric scene prevails.

As his narration, Christian's movements expressed a catastrophic situation (like New Orleans disaster), combining dysphoric version of IL, O1, A1 and GPH, with the prevalence of O1. Simultaneously his movements contained a dramatization (GPH) and implied an increasing of his tonicity (IL), perhaps as a reaction against the risk of the reaparition of his hypotonic initial state. But being a defense against hypotony, his movements lead to an excessive increasing of his body tension. This act corresponds to an IL scene, in a dysphoric version.

In consequence, the strange group of movements appeared in sequence IV can be considered from two different perspectives: 1) as a display of a scene, 2) as a narration of it. As a display of a scene, those movements express a combination of 1) condensed scenes (GPH) lacking of display and manifested just as affects of horror and pleasure, 2) lack of the corresponding description of concrete situations (A2), 3) a procedure for maintaining or recovering tonic equilibrium (IL) but arriving to a dysphoric outcome and 4) the patient's position as an observer without participation (O1).

Sequence IV

Erotogenicity	Manifestation	Defense	State	Function
<u>Movements acts meanings</u>				
IL	Producing selftension	According to the goal	Failed	Complementary
O1	Unpleasant	Disavowal	Failed	Complementary

	observation without participation			
A2	Lack of description of concrete situations	Repression	Successful	Complementary
GPH	Dramatization	Repression	Failed	Main
<u>Dramatized scenes meanings</u>				
IL	Intrusion	Foreclosure of the affect	Failed	Complementary
O1	TV reality	Disavowal	Failed	Main
A1	Violence	Disavowal	Failed	Complementary
GPH	Increasing sexual excitation and aesthetic disorder	Repression	Failed	Complementary
<u>Narration</u>				
IL	Water intrusion	Foreclosure of the affect	Failed	Complementary
O1	TV reality	Disavowal	Failed	Main
A1	Violence	Disavowal	Failed	Complementary
GPH	Increasing sexual excitation and aesthetic disorder	Repression	Failed	Complementary
<u>Speech acts</u>				
O1	References to the TV	Disavowal	Successful	Main
A2	References to the acronym	Repression	Successful	Complementary

V. Discussion

When patient's movements are dramatizations (sequence II, III and IV) they require to take into account two perspective: 1) the acts meaning, 2) the dramatized scene meaning. The first one is an equivalent of speech acts point of view. The second one is an equivalent of narration analysis. The movements of the patient can be understood in the context of 1) the exchange with his therapist, 2) its relationship with his narrations and speech acts. The movements had two values: 1) as displayed scenes, b) as condensated narrations. As displayed scenes they were dramatizations (GPH). It is possible to analyze two kind of dramatic movements of the patient corresponding to euphoric (successful creativity) or dysphoric scenes (failed repression). The movements also can be understood as a condensation of narrations. The movements corresponding to a GPH euphoric version narrated scenes of A1 combined with creativity. Those corresponding to a GPH dysphoric version (patient's prototypical movements) narrated scenes mainly corresponding to O1 (combined with failed disavowal) and IL (combined with failed foreclosure of the

affect). It's possible to notice the regression from A1 (sequence II) to O1 (sequence IV). Also it is possible to focus clinical transformations of certain defenses, like those accompanying GPH, from successful creativity to failed repression.

VI. Conclusions

1. Child's movements during a psychotherapeutic session are an autonomous level of analysis, having its specific methodological problems, its transformations, etc., as an expression of libidinal fixations and defenses.
2. Researching the movements in child psychotherapy requires to take into account its connections with patient's narrations and speech acts and with therapist's interventions
3. Movements can be understood as an equivalent either of speech acts (displaying an specific scene when acting) and of a narration (describing simultaneously a different scene)
4. DLA method allows to microscopically research complex clinical manifestations

Table I. Scenes and erotogenicities

EROTGENICITY	GENITAL PHALLIC	URETHRAL PHALLIC	SECONDARY ANAL SADISTIC	PRIMARY ANAL SADISTIC	SECONDARY ORAL SADISTIC	PRIMARY ORAL	INTRASOMATIC LIBIDO
SCENE							
Initial state	Aesthetic harmony	Routine	Hierarchic order	Natural legal equilibrium	Paradise	Cognitive peace	Equilibrium OF tensions
First transformation = Awakening of desire	Desire for aesthetic completion	Ambitious desire	Desire to dominate an object in the frame of a public oath	Desire driven by thirst for justice	Temptation Expiation	Abstract cognitive desire	Speculative desire
Second transformation= Attempt to consummate desire	Reception of a Power OR Gift	Finding the mark of the father deep inside the object	Discerning that the object is faithful to corrupt subjects	Revenge	Sin Reparation	Access to a truth	Gain in pleasure through organic intrusion
Third transformation=Consequences of the attempt to consummate desire	Pregnancy Aesthetic disorganization	Challenge of adventure Challenge of routine	Virtue recognized Social condemnation and moral expulsion	Leadership formally recognized and honored Being unable to move; being locked away and humiliated	Forgiveness and loving recognition Expulsion from Paradise	Recognition of genius Loss of lucidity; the other enjoys objective cognition	Organic euphoria Asthenia
Final state	Shared harmony Lasting feeling of disgust	Adventure Pessimistic routine	Moral peace Moral torment	Evocation of heroic past or Return to lasting peace Lasting resentment	Vale of tears Recovery of Paradise	Bliss in revelation Loss of the essence	Balance of tensions with no energy loss Lasting tension or asthenia

Table II: Grid of phrase-structures

LI	O1	O2	A1	A2	UPH	GPH
banality and inconsistency	abstract deduction	lament: "I could have been, but..." "I should have been... but"	offense, blasphemy and imprecation	proverbs, verdicts and maxims	popular proverbs	praise: "how nice"
Flattery	metaphysical and mystic thinking	complaints and reproaches	curse: "i wish you would die", etc.	religious and ritualized invocations	premonitions and omens	congratulations
references to state of things (weight/volume/quantity/thickness/deterioration)	denial that creates a logical contradiction in response to the other's statement	request and begging	slander, detracting and defamation	quotations	give or ask for advice	toast and celebration
hyper-realism	logical paradoxes	asking of forgiveness and excuses	accusation and denunciation	information of facts	crutch words (eeh, you know) as a sign that the channel is occupied by the emitting	promise
accounts	metalanguage (talking about language) or equivalent (talking about films, books, etc.)	condolence or commiseration	confessions of doing something against the law or moral precepts	description of concrete situations	warnings "be careful, because..."	imitation
catharsis	clue phrase	compassion and self compassion	incitement	conditional imperative "if...then", "no... because"	questions and statements about spatial or temporal localization	dedicatory
forcing into the alien discourse	interruptions because of sound vanishing	demand of love, recognition and emotional approval	distortion	public oath and imposition of obligations	disoriented sentences	appeal to the listener
interruptions because of sound languishing	ambiguity and lack of definition	affective manipulation	abusive orders to do something opposed to the general law	contract	recovering or maintaining the orientation	showing a wish: "i want to talk about this"
references to body state and processes	references on disturbed states of the own body	appeasing submission	threats	orders, indications according with general law	disorientated sentences	private oath: "i swear to you"
		empathic understanding	intrusive interruption	asking for a permission	interruptions of the other person's or the subject's own discourse	dramatization
		exaltation of sacrifice	power show off	valuation judgments and critical,	phrases in suspense	Emphasis and exaggeration

				linked with moral, cleanness, culture and order		
		expression of the feeling of subject's own or others' uselessness	surrender or admission of defeat	references to a consensual concrete fact	pretext	syntactic redundancy
		references to affective states	triumphal mockery	justifications of statements, words and acts	confidence	nonsense, embellishment, fantasy lightness
		references to states of things (weather, objects, aging)	boasting	clarifications: "that is, i mean"...	gossip	comparison between qualities: beauty, pleasantness
		references to doing an action		classification	ambiguity and avoidance	metaphoric comparison
		interruptions (to swallow a word or syllable) or interrupting other person because of impatient feelings		distributive arguments: "each", "neither... nor"	greetings and other ways to make contact	question: how
				confirmation (or rectification) of other's opinion or asking for confirmation or rectification of subject's own opinion (consulting)	cautious approach	causal relation in which the factor determining an effort is to increase a quality (so beautiful... that)
				syntactic rectification	accompanying the other person's discourse (m-hm, aha)	exemplification
				correcting the subject's own or others' phrases	minimizers: "a little scared"	play on words
				ordering: on the one hand, on the other hand, in the first place, in		equation between quantities of qualities: the more.. the less..

				the second place, in the third place...		
				control of memory, the subject's own or another's: do you remember? do you understand me?		phrases on strangeness(how strange) or incredulity (i don't believe it)
				deduction, conjecture and concrete inference		completing the subject's own phrases or another's
				concrete generalization		
				synthesis		
				introduction / close of a subject		
				doubts		
				presentation of alternatives "or.. or"		
				comparing between objective and hierarchic traits		
				description of position in the frame of an order or a social hierarchy		
				causal linking: "x because y", "if... then", or its questioning: "there is no relation between a and b", "what does it matter?"		
				objections, opposing phrases and negation that confront affirmations, exaggeration ("not so much"), evaluation		
				notations and signaling		

				Abbreviations		
				what is it? what happens? why?		

Table III: Erotogenicities and movements's program

Erotogenicity	IL	O1	O2	A1	A2	UPH	GPH
Movements	Tending to inner alteration (i.e., self-soothing procedures)	Tendency to the extraction of an essence (or liquid), or of an abstract clue (fingers, tongue, eyes)	Tending to express affects	Tending to vengeance on the other	Tending to grasp and dominate the object	Tending to penetrate	Tending to an aesthetic totality (i.e. waving movements)

Table IV. Overview of the steps in research of the main defenses

Problem	Procedure
1. To decide which defense prevails	Detecting which is the dominant language
2. To decide whether the defense is repression, disavowal, foreclosure or creativity / sublimation	Detecting whether the language contained in the scene narrated harmonizes with the context
3. To decide whether the defense (repression, disavowal or foreclosure) is functional or pathological	Detecting whether one language dominates the others, or uses them and becomes hypertrophied
4. To decide whether the pathological defense is failed, successful or both	Detecting the position of the narrator and the prevalence of actions or states