

Este trabajo fué presentado en el Congreso de la Society for Psychotherapy Research (SPR) que se reunió en Barcelona, España, en Junio del 2008, firmado por David Maldavsky y Adela Woizinski

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)
Adela Woizinski (UCES) and David Maldavsky (UCES)

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 destinatary 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.

	<u>Erogeneties</u>	<u>Defenses</u>	<u>State</u>
King Richard Who intercepts me in my expedition?	A1	disavowal	failed
Duchess of York O, she that might have intercepted thee	IL	foreclosure of affect	successful
By strangling thee in her accursed womb,	02	disavowal	successful
From all the slaughters, wretch, that thou hast done!	A1	disavowal	successful

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

Queen Elizabeth Hidest thou that forehead with a golden crown Where should be branded, if that right were right The slaughter of the prince that owed that crown And the dire death of my poor sons and brothers Tell me, thou villain-slave, where are my children?	A1 UPH GPH	according to the goal according to the goal according to the goal	successful at the service of A1 at the service of A1
---	------------------	---	--

Duchess of York Thou toad, thou toad, where is thy brother Clarence? And little Ned Plantagenet, his son? (Note: both assassinated by Richard)	A1 UPH GPH IL	according to the goal according to the goal according to the goal catharsis-accord.goal	successful at the service of A1 at the service of A1 at the service of A1
---	------------------------	--	--

Queen Elizabeth Where is the gentle Rivers, Vaughan, Grey?	GPH UPH	according to the goal according to the goal	at the service of A1 at the service of A1
---	------------	--	--

Duchess of York Where is kind Hastings?	GPH UPH	according to the goal according to the goal	at the service of A1 at the service of A1
--	------------	--	--

King Richard A flourish, trumpets! Strike alarum, drums! Let not the heavens hear these tell-tale women Rail on the Lord's appointed: strike, I say! (Flourish. Alarums.) Either be patient, and entreat me fair, Or with the clamorous report of war Thus will I drown your exclamations	IL UPH A1	foreclosure of affect evitation disavowal	successful successful successful
--	-----------------	---	--

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

Duchess of york Art thou my son?	A2	according to the goal	successful
-------------------------------------	----	-----------------------	------------

King Richard Ay, I thank God, my father, and yourself.	A2 GPH	repression	successful
---	-----------	------------	------------

Duchess of York

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 That cannot brook the accent of reproof.	02	disavowal	successful
	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 God knows, in torment and in agony	A2	repression	successful
	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, Thou camest on earth to make the earth my hell. A grievous burden was thy birth to me; Tetchy and wayward was thy infancy; Thy school-days frightful, desperate, wild, and furious; Thy prime of manhood daring, bold, and venturous; Thy age confirm'd, proud, subtle, bloody, treacherous, More mild, but yet more harmful-kind in hatred:	02	disavowal at the service of A1	successful
	GPH	repression	successful
	IL	foreclosure of affect	successful
	A1	disavowal	successful

What comfortable hour canst thou name, That ever graced me in thy company?	02	disavowal	successful
	A1	disavowal	successful

King Richard Faith, none, but Humphrey Hour, that call'd your Grace To breakfast once forth of my company If I be so disgracious in your eye, Let me march on, and not offend you, madam.- Strike up the drum.	02	disavowal	successful
	A1	disavowal	successful
	GPH	repression	successful
	A2	repression	successful
	02	disavowal	successful
	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;
For I shall never speak to thee again. A2 at the service of A1
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,
Ere from this war thou turn a conqueror;
Or I with grief and extreme age shall perish
And never look upon thy face again. 02 diasavowal successful
A1 according to the goal
A2 at the service of A1

Therefore take with thee my most heavy curse;
Which, in the day of battle, tire thee more
Than all the complete armour that thou wear'st! A1 according to the goal successful
A2 enlace causal
GPH at the service of A1

My prayers on the adverse party fight;
And there the little souls of Edward's children
Whisper the spirits of thine enemies,
And promise them success and victory. A1 according to the goal successful
GPH at the service of A1

Bloody thou art, bloody will be thy end;
Shame serves thy life, and doth thy death attend.
(Exit) A1 according to the goal successful

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.