Chapter II. Narration analysis
1. Preliminary remarks

A central problem in psychoanalytic research is the establishment of systematic links between theoretical hypotheses and the manifestations of patients in sessions. In this context, the stories of patients are valuable. Such emphasis on analysing the narrative has undoubtedly been influenced by linguistics (Greimas 1966), sociologists (Flick 1998, Polkinghorne 1998, Riesmann 1993, Jovchelovitch and Bauer 2000) and cognitive psychologists (Conway 1990, Linton 1982, White 1982, Wagenaar 1986, Linde 1993, Brunner 1990, Murray 1995, Sarbin 1986a, 1986b, Edwards 1997, Gergen 1994). Bruner (1990) even affirms that the story evokes a richer paradigm than computer or neuron-based information for studies of the mind, of meaning and interpersonal relations.

Because they recognized the value of narration, a number of psychoanalysts proposed the development of methods based on its study. However, even the most recent methods fail to posit a clear nexus between theoretical hypotheses and the story; some of then, i.e. Schafer (1992), even question the value of meta-psychology itself. In other authors, the problem does not lie in questioning of meta-psychology but rather in the procedure for categorizing stories. It is true that the mode of classification of stories can reveal (or not) some connection with psychoanalytic theory and consequently, each classification will create very different grids. To be more precise, the categorical grid of stories can be a derivation of an inductive process or a deductive one. It is inductive when the grid is created on the basis of prior statistical analysis of 1) the most encompassing and general constituent elements of the contents of stories and, as far as possible, 2) concepts that transcend this terrain and define a more general theory of psychic processes. It is deductive when it originates in more abstract theoretical hypotheses and, from this standpoint, mediates observable features. The drawback of an inductive method is that it makes any link with a general theory virtually impossible; the problem with the deductive method is that it can abuse its inherent tendency to synthesis and will then lose subtlety for capturing the diversity of manifestations. On the whole, we consider the deductive method preferable, because we can progressively refine the path leading from theoretical hypotheses to manifestations, while the inductive approach is obstructed by an unbridgeable gap created by the lack of general concepts capable of providing a framework for the hypotheses culled from statistical criteria.

Most of the present systematic methods for analyzing the story are based on inductive and pragmatic approach, and for this reason, it is difficult to find a way to establish links with metapsychology. Such is the case with the method of Luborsky *et al.* (1990, 1994a, 1994b) and its successive re-elaborations (Dahlbender *et al.* (1991), which lack systematic linkage with psychoanalytic theory, despite their intention of studying the evolution of a treatment guided by Freudian hypotheses. The same can be said regarding the methods of Teller and Dahl (1981a, 1986), Gill and Hoffman (1982b) and others. The inductive character of these methods lies in their categorizations of stories. Although these classifications include, for example, concepts such as 'desire' (as in Luborsky's method), they respond, not to the hypotheses of psychoanalytic theory, but to a descriptive conception. The desires contained in the corresponding grid include: 'to feel well and comfortable', 'to be successful and help others', etc.—hardly reconcileable with psychoanalytic theory. Thus, these methods approach the stories of patients with extra-analytic criteria, so

that no systematic linkage with meta-psychology can be made. Consequently, the connection between clinical studies and theoretical developments lacks fluidity, and the process of refining hypotheses is constrained.

In any case, we can affirm that, with the exception of the project inaugurated by D. Liberman, the methods for analyzing language used to investigate the patient's discourse (and even the analyst's) take the analytic session as their point of arrival. What we mean is this: they originate outside psychoanalytic theory and practice and then enter its sphere, particularly its practice. This is a decisive factor that creates a gap between psychoanalysts who use so-called empirical methods vs. classical psychoanalytic research. For our part, we have proposed instead to start from the other end, which we consider more appropriate and valid in methodological terms—and a further step in Liberman's thinking. So we start from the Freudian psychoanalytic theory of sexuality as the basis of a method for analyzing language. Thus, we can work with a fluid connection between theoretical propositions and discursive manifestations in sessions, especially stories.

2. Psychoanalytic categories of narrative sequences

The preceding argument enables us to consider together two sets of hypotheses: the primordial fantasies, which are universal, and the variants of sexuality. Fantasies acquire a specific, distinctive coloring when combined with one or another variant of sexuality. In turn, universal fantasies can provide models for breaking down a story into prototype scenes. For example, the universal fantasy of intra-uterine life can correspond to an initial state of equilibrium in a story, while the fantasy of seduction can correspond to a scene where desire is awakened. Following this Freudian proposal, we intend to specify five scenes in the story. Two of them are states; the remaining three are transformations. Thus, a narration contains: 1) an initial state of unstable equilibrium, broken by 2) a first transformation, corresponding to the awakening of desire; then we note 3) a second transformation, part and parcel of the attempt to consummate desire, and then 4) a third transformation that includes the consequences of the attempt. From there the story passes to 5) the final state. Thus two states (the initial and the final) and three transformations constitute the matrix of narrative sequences. Of course, in the unfolding we can find suppressions (narratives of only the final state or only of the scene where desire is awakened), redundancies, permutations or condensations. This formal structure acquires specific qualities for each language of eroticism; this implies that the actors (or players), affects, actions, the ideal, the group representation and the space-time concept all have high degrees of specificity. We can differentiate the actors by their function: a model, a subject, the double and his or her helpers. Sometimes, objects of desire and rivals also make their appearances. This categorization of actors is based on Freud's hypotheses (1914c, 1919h,1921c).

We thus have 1) a psychoanalytic categorization of the variants of sexuality and 2) a systematization of the scenes and players in the narrative sequences. Below, we describe the differentiating characteristics of these scenes in each variant of sexuality.

From the initial state to the awakening of desire

The initial state is characterized by the fact that tensions that arise can be resolved with resources that are already available. For the narrator, this equilibrium

may be pleasing or not. If the narrator (the patient) is in a position as a helper in the scene, excluded from symbolic recognition by the model and the subject, his position corresponds more to a character pathology (if GPH, UPH or A2 predominate), or a psychosis (if A1, O2 or O1 predominate) or to a toxic or traumatic pathology (if IL predominates). For example, it is usual in conversion hysterias for the patient to remember having been in the position of the helper who makes the mother beautiful, in infancy, with an aesthetic harmony that also involves the narrator. By contrast, in hysterical pathologies of character, the mother manages to become beautiful at the expense of the narrator, who does not receive the radiation of the dominant woman's charm. For his part, an individual affected by melancholy will become a scapegoat who allows another (the subject) to get rid of his guilt and especially his feelings of inferiority and be freed from the criticism of his Superego. However, this subject fails to relieve or relax the narrator's Ego's struggle with the function of self-observation and criticism. The other, sacrificed at the expense of the melancholic individual, is seen by him as a subject enjoying a Paradise-like situation (god's love) at his expense. In conversion hysterias and hysterical pathologies of character, GPH predominates; and in melancholy, O2.

The arousal of desire (from the initial state) reorders the picture, since it shows an evident break in the preceding system. For the person positioned as the subject of desire, the hostile link with rivals (if they exist) is exacerbated, so that there may also be invalidations, objections and attacks from those operating as models of the subject, or at least from some of them. In this case, there are two kinds of objections, which may be successive or simultaneous: because of a betrayal of some sort of loyalty or pre-existing agreement (with the concomitant guilt feeling), or because of not having the resources (helpers) required to consummate the desire (with the resulting feeling of inferiority). Other problems can stem from nostalgia for the supposed prior equilibrium. At least four alternatives are possible, two of them derived from personal decisions (accepting to become the object of desire or not), while the other two involve fate, representing the all-powerful position of a dominant model, who can in turn introduce many variations that favor or interfere with the project of the subject of the desire.

When a person positions himself as the (passive) object of someone else's desire or as a helper, the situation changes, at least regarding the locus of decisions and the way the narrator is involved. Whoever occupies the position of helper can explode into mute, impotent rage, alternating with panic attacks at the risks implied by any unstoppable change in a subject located outside and thus impossible to control, on whom the narrator depends. On other occasions the narrator positioned as helper can hold the illusion of some magical change in an oppressive situation, or can be thrown into fathomless depression.

In sum, the arousal of desire makes for a complex scene with manifold consequences that appear in the subject's road toward consummating desire. The events we are considering fall into five large areas (which also constitute five further positions for the narrator): 1) the relation of the narrator with the model or ideal, especially whether the latter supports his initiative that derives from the awakened desire, 2) the relation with the object (if there is one), who may encourage or discourage the project that involves him, 3) the relation with rivals (if there are any), who may threaten or respect the narrator's intention, 4) the relation with helpers, which include anything from information, objects or genies to animals and people, which may be available or unavailable for reaching the desired ends, and 5) the

relation with doubles, whose example may encourage or discourage the subject's initiatives. Consequently, parts of a complete story can unfold as the relations of the narrator with an actor in one or another of these areas or several of them. With this general outline, we can attempt a more precise description of the differentiating features of the initial state and the awakening of desire, in the stories corresponding to each language of eroticism.

In GPH, the initial state appears as a particular equilibrium centering on aesthetic harmony: a beautifying center that radiates its charm out to the general situation. The subject works as a helper that enhances the charm of the situation and in exchange receives the radiation of the beauty of the nucleus. At the center there is a couple, where a beautiful woman full of power receives a man's gifts. Harmony between the narrator and the remaining members of the group, seen as rivals, is maintained throughout this scene, since jealousy and envy are attenuated by involvement in the general situation. In UPH, the initial state appears as a routine. It unfolds in a closed environment, dominated by a leader whose gender is often is often the opposite of the subject's. In this space a group of players of the same sex as the subject's display and boast of their potency (sexual, intellectual, muscular, financial). These players have only superficial and fleeting relations with the world outside the group, relations lacking in commitment, and they work to preserve or improve their appearance, holding on to the illusion that time does not pass and that old age and death can be eluded. In A2, the initial state corresponds to a situation of equilibrium with regard to knowledge, with the supposition that in a group with a strong hierarchy (derived from public oath-taking), it is possible to access a cultural treasure that will make it possible for the individual to decide on his own actions in an orderly and ritualized manner that precludes any enjoyment of filth or cruelty.

In A1, the initial state is characterized by a natural legal equilibrium that has not been ruined by the artifice and arbitrarity of cultural laws. This natural equilibrium often brings men and beasts together in harmony, and abuses of power are neutralized and punished effortlessly by everybody, and especially by a hero. In A2, the initial state typically coincides with the biblical moment of Paradise, before the appearance of temptation and sin. At this moment of Paradise, work is unnecessary and instead, the gifts flowing from divine love can be enjoyed. In O1, the initial state corresponds to a moment of cognitive peace where an individual and his group believe they possess the certainty of an abstract truth that gives order to the general situation. Finally, in IL, the initial state appears as a balance between diverse unspecified tensions, in a group characterized by attachment but also disconnection among its members, who all depend on a leader lacking in perception and memory, except for a speculative type of thinking. Calculation is often used to express such equilibrium, in an exercise where at the end the numbers are perfectly balanced.

In a similar manner, we can define the transformation that creates tension in this state of equilibrium. In GPH, the awakening of the desire to find completion in beauty appears as ruining aesthetic harmony, especially because of disorder arising in the nucleus. in consequence, making the dominant woman beautiful is increasingly resented and envied and is achieved at the expense of the subject, who experiences moments of loss of totality, disgust, and a somnolent sadness that pacifies the hostility of the leader and the rest of the group. This state holds until the arrival of a character loaded with attributes (consisting especially of the power to

recognize the subject's claims and bestow certain beautifying gifts on him). Then, the subject speaks a phrase containing a promise, that focuses on awakening the illusion of loving surrender. This phrase can be expressed as a set of words or as a dramatization where an actress celebrates the witticisms of her partner with easy laughter (thus anticipating a scene where her orgasmic plenitude will confirm her partner's sexual potency and by this token again strengthen his sexual identity). Thanks to the dazzle of this scene, the person making the promises tries to produce belief in a presence in the place of what is lacking. The prior aesthetic fragmentation has now been replaced by this demanding tension, directed by the male or female protagonist toward the object of the promise, in the hope of generating a state of fascination by mirroring the consummation of desire in an anticipatory way. In consequence, the subject of the enunciation of the phrase proposes himself as an attribute of the person to whom he has offered him or herself, and aspires in this way to achieve the harmonious unification of the fragments. In UPH, the awakening of an ambitious desire is presented as the fateful and surprising emergence of an attractive and enigmatic object that invites the subject to relinquish his refuge in appearances or images, and commit to approaching this object and understanding its depths. The object belongs to a group that is foreign and hostile to the subject's, and is under a twofold prohibition against getting close and especially becoming part of the group. In A2, the awakening of desire appears as the discovery (spied out) of an attractive and demeaned object, disordered, ignorant and incorrect. This object awakens the subject's sensual attraction and a desire for possession, the latter in the guise of attempting to rescue the object from degradation, following the dictates of a pre-existing public oath. In A1, the awakening of vengeful desire arises from suffering and unjust harm that awakens an irrepressible thirst for revenge. The hero has been taken by surprise, due to his inexperience, immaturity or lack of resources, and has endured very intense feelings of humiliation and shame. In O2, the awakening of desire is resented as a sinful temptation, bringing together sexuality, knowledge and the impulse to devour. The obverse of temptation may also emerge: an expiatory project where the subject aspires to sacrifice himself and renounce desire. In O1, the rise of tension appears as a major catastrophe that shakes up the preceding cognitive system, and simultaneously as the idea of being called to a truth that casts light on whatever was making the preceding proposition fail. This experience of "being called" combines feelings of sadness and terror at the ruin of the preceding system, and also anxiety and uncertainty at having to face a new cognitive adventure that involves departing from the spaces and associations linked to the preceding formula. In IL, there is an abrupt drop in energy or excess of excitation in the leader and consequently in the group, which awakens a frantic desire for gain. Oscillations then appear between panic attacks and apathetic depression, caused by the magnitude of the effort to be made.

Attempts to consummate desire

The attempt to consummate desire is enacted in a set of scenes where the actors are involved in developing different combinations of the practices of love and hostility. In this set, it is a good idea to differentiate the preparatory from the central scenes, which are derived from the former. Some preparatory scenes address the conquest of helpers (sometimes at the expense of the enemy, if there is one), while others are concerned with obtaining recognition or guidance from a leader operating as a model or ideal and yet others are preliminary or test encounters that anticipate

the principal contests. The narrator's position is important: sometimes as the subject of the action, others as helper, object of desire, double, or some other position. When in the position of subject, decisions must be made, with fear of failure, and conflicts derive from filling the commitment; also, relationships with trust and distrust of the available helpers alternate. Also of great importance is the degree of support and recognition the model or ideal provides, even though others, also in possession of this place, may condemn him for the acts that are to be consummated. Also valuable are the ways in which the objects of desire and the rivals (if there are any) respond to the subject's initiatives. Actually, achieving or missing the goal depend on the efficacy of the helpers or seemingly random conditions that affect circumstances (like the power attributes of the gods, who officiate as models or ideals), on the answers from the objects and on the rivals, if there are any. In every language of eroticism, these general processes play out in a particular way.

In GPH, the attempt to consummate desire appears in the framework of a heterogeneous group that progressively orders itself around a nucleus imparting coherence to it. This nucleus has a beautifying value, whereas the rest is organized in sectors that are more or less close, often arranged in concentric circles. Between the center and the periphery there are comings and goings of reciprocal beautifying incitement, until the entire set reaches an aesthetic culmination. Importance is placed on the fate of a hostile person who threatens the harmony of the general situation, and who might or might not join the rest. in the nucleus of the scene, the relation between the delivery and reception of an offering or gift, is essential.

In UPH, the attempt to consummate desire appears as an encounter between two persons with different potentials; the result is that one of them ends up burnt out, is infected or is wounded by the other. The scene implies that the subject enters the depths of the object of desire and then sorts out the dilemma: the object is marked by a hostile model, is faithful to someone the subject cannot rival. In fact, two attributes of this person make him inaccessible to competition: he is a progenitor (at the origin of the object of desire) and he is lost, often dead, and thus becomes the messenger of the end of the subject's life, in a more or less distant future.

In A2, the attempt to consummate desire appears as the subject's growingly difficult struggle to dominate his object, increasingly trapped in a world of filth, cruelty and moral degradation. The object of desire shows his loyalty to a corrupt group, and acquires increasing power over the subject, who progressively loses the group's recognition and conformity with moral norms and tradition.

In A1, the attempt to consummate desire appears as the execution of violent vindicatory acts that occur after many preparatory feints. In these acts surprise, agility (mental and physical), knowledge of the other's weaknesses and diversionary maneuvers are important. The subject, bent on the heroic life, aspires to annihilate an abusive and unjust though powerful enemy. The nucleus of the story shows the moment when he manages to subdue and humiliate him. Likewise, homosexual and heterosexual practices are important in that they are a way of expressing either triumph over the enemy or a fall into the traps he has set, or finally showing one's own Achilles heel (emotional dependency on a vulnerable object).

In O2, the attempt to consummate desire appears as a sinful act, a locus of defiance where the impulse to devour, knowledge and the sexual act meet. The opposite of sin, reparation, can also appear, with which the subject tries to rectify

the harm that has already been done, resorting to generous and altruistic acts that displace (like a sacrifice) one's own egoism and wantonness.

In O1, the attempt to consummate desire appears as suddenly finding (or generating) an essence, decoded from empirical phenomena considered expressions of an abstract formula. This decoding is valued as a revelation that makes it possible to order cognitive chaos into a new code that the ignorant masses cannot access because of their arrogance. The position of whoever accesses this sorting out is that of a non-participant observer, as if he were seeing through a wide angle lens or viewing from above or connected to the world by means of some apparatus.

In IL, the attempt to consummate desire appears as an organic intrusion that awakens the object's excruciating enjoyment, thanks to which the active subject manages to make a difference. This consists in the extraction of a gain of pleasure that generates a state of chemical euphoria. This intrusion can also develop in the economic terrain, as a violent intrusion into a bank vault to seize its deposits.

From the consequences of the attempt to consummate desire to the final state

The consequences of the attempt to consummate desire appear in a euphoric or a dysphoric way. Such consequences are expressed in terms of the subject's links with the model, who may or may not recognize success in conquering a goal; consequences are also expressed in the relation between the subject and his helpers, to whom he can assign a place in the success or failure. Likewise, the subject may or may not participate in the feeling of triumph or failure, and the rival may admit defeat or flaunt his triumph. There may also be tension between the subject and one or another of these positions; defeat at the hands of a rival can be accompanied by high praise from a model or ideal.

With regard to the different modes in which this scene appears in the story of each language of eroticism, it is worth noting that Freud (1915e) discussed a similar question when considering how castration anxiety appeared in different clinical structures: conversion hysteria, obsessional neurosis and schizophrenia; This is a hypothesis we examine below. Regarding the final state, it is sometimes a return to the initial one and at others may include lasting dispiritedness or joyfulness postulated as permanent.

In GPH, the consequences of the attempt to consummate desire show predominant disorganization of the general harmony and a loss of identification with a dominant person, who then irrupts headlong. This may be experiences as an explosion, where the parts lose their coherence as a whole. The dysphoric version can also appear as the triumph of a deformity through weakness or loss of form, or because something salient collapses, or is inside but then obtrudes. On the euphoric side there may be a scene of pregnancy as a result of delivery and reception of the gift. This state then works as the anticipation of a definitive reunion where beauty is enhanced.

In UPH, the consequences of attempting to consummate desire are conceived as the effects of seeing something that injures narcissism, meaning that the depths of the object contain a trace of the father. The subject may respond by downgrading the function of the father (constructed in the object of desire) to the category of a rival with whom it is necessary to compete endlessly. Another alternative is being infected wounded, experiencing malaise, pessimism and fragility vis-a-vis fate; a feeling of impotence leads to the refuge and solace of routines.

Alternatively, the seeing mentioned above may be considered a process of initiation that leads the narrator to become an adventurer who, instead of avoiding anxiety-producing situations, tries to face the enigmas implicit in anxiety, keeping the questions open and upholding subjective commitment with dignity.

In A2, the consequences of the attempt to consummate desire appear as a scene where the subject ends up segregated from those who are clean and orderly, and has been downgraded to the world of corruption, with consequent moral condemnation. In the euphoric version, the subject is recognized for the lofty morality of his values and success in the effort to eliminate the rotten apples, meaning, to eradicate vice, impurity, corruption and the cruelty of an object or group.

In A1, the consequences of the attempt to consummate desire have dysphoric and euphoric versions. The former is expressed as humiliation, incarceration and motor impotence, while the latter shows the recognition and consagration of the hero by a model and a group. Sometimes the situation is more complex: a hero can fail in his struggle, but can become a martyr, or, inversely, a triumphant character in the first period can be condemned, vituperated and persecuted by later generations.

In O2, the consequences of the attempt to consummate desire, on the dysphoric side, consist of expulsion from paradise, the loss of the love of a subject who gave the subject loving recognition and material sustenance but now condemns him to providing for himself through his own efforts. The scene can also have a euphoric character, with forgiveness and recognition from that dominant character and thus the recovery of love and the return to the initial state of Paradise.

In O1, the consequences of the attempt to consummate desire are expressed as the recognition of the geniality of the protagonist, repository of an abstract and hermetic key, whose understanding is unbearable and crushing for the rest. On the dysphoric side, the scene's meaning is that the narrator is dispossessed of something essential, thanks to which another character experiences cognitive bliss while the former is bereft of lucidity, in an incomprehensible world that produces terror, panic and nostalgia for lost, secure knowledge.

In IL, the consequences of the attempt to consummate desire take the form of a struggle to keep the license of euphoria within certain bounds or, from the point of view of whoever has suffered the imposition, the consequences may also be experienced as an explosion of unbearable violence alternating with experiences of asthenia or somatic exhaustion.

Let us now consider the final state. In GPH, the outcome may appear as a lasting condition of disgust or horror and the pleasure of exhibiting one's own disharmony and sowing seeds of distaste and aesthetic anxiety. Another dysphoric outcome can also occur: the development of an evil and envious, rejecting and powerful beauty that disdainfully leaves the remaining characters with a permanent feeling of disharmony and aesthetic disproportion, also increasing their fascination with the cruel beauty's solitary charms. In the euphoric version, it is a scene embracing a happy and lasting harmony, full of shared enjoyment. In this scene the participants form a set to which each contributes, in a diverse way, the elements that enhance the global aesthetic harmony. In UPH, the final state can appear in two guises: as a shutting off that leads into routines or as an opening onto a possible future, in a world that permits moving forward. In the closed ending (the dysphoric side), the routine is sometimes concealed under diminished capacity. In the final state of A2, the protagonist has irredeemably fallen into abjection. He then suffers

eternal moral torment, in a situation of despair, since he cannot rescue himself from condemnation to being cruel and morally foul. On the euphoric side, he could live in moral peace for having acted according to his own precepts. In A1, the final state sometimes appears as a return to a moment of initial lawful peace. Other times, the consummation of vengeance implies that time is again flowing, so that the heroic past is evoked; with it, a lament for the dead enters the scene. At other times, on the dysphoric side, the subject remains sunken in lasting resentment, which is transmitted through the generations. In O2, the final state is life as a vale of tears ('by the sweat of your brow will you earn your bread…you will give birth in pain.') or in the euphoric version, as the recovery of paradise. For O1, the final state can be the perpetuation of the bliss of spiritual encounter with revelation; or conversely, on the dysphoric side, the experience of having suffered the irremediable loss of one's essence, doomed to a state of mute impotence. In IL, the final state may be a situation of lasting, unbearable tension, endless asthenia; or inversely (in euphoric conditions) as access to equilibrium with no risk of abrupt loss of energy, uncontrollable acceleration or agitation.

3. General perspective

Above we have presented an outline (Table I) of the categories of scenes typifying the narrative sequence of every language of eroticism. We reiterate that a specific story is frequently constructed around a fragment of one of these scenes, such as the acquisition of a helper (a garment in GPH; a weapon in A1, or stock in IL). The following table presents a very summarized and simple version of the sets of scenes appearing in the narrative sequences of the different languages of eroticism. Note that after the third transformation (consequences of the attempt to consummate desire) we differentiate between two alternative possible outcomes of the stories, one euphoric and the other dysphoric, connoting failure.

Table I. Scenes and erotogenicities

EROTOGENICITY SCENE	GENITAL PHALLIC	URETHRAL PHALLIC	SECONDARY ANAL SADISTIC	PRIMARY ANAL SADISTIC	SECONDARY ORAL SADISTIC	PRIMARY ORAL	INTRASOMATIC LIBIDO
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

4. Instrumental matters

In view of the complexities of life, whenever we attempt to apply the categorization of stories to patient discourse, we encounter situations affected by nuances. It is uncommon to find the elements of just one language of eroticism in a particular discourse. Instead, there are combinations. for example, we often find that the active subject in the sacrifice scene, corresponding to the attempt to effect expiation and reparation (O2) has a recipient of his offering that is a character who becomes progressively more ungrateful, unjust and vengeful (A1). So the recipient of the sacrifice usually expresses a different language of eroticism. Therefore, in some way, each concrete story will have different combinations of portions of several languages of eroticism; consequently, we need to establish the connections between them. These connections are sometimes harmonious, although at times there are conflicts, subordinations and the relative predominance of a particular language. For instance, in the example above, the person making the sacrifice might signally abandon his ambitious projects (UPH), and could therefore appear in the context of a phobic character pathology, living in a routine and bereft of expectations. UPH is thus subordinate to the sacrificial project (O2). To determine which language of eroticism is predominant in a fragment, we use two criteria: statistics and logic. The former implies that we consider the most frequent language in numerical terms as dominant. The latter classifies as dominant the language most capable of encompassing the meaning of the story. To detect logical predominance it is important to evaluate the ending of a story or session, because often that is when the entire set of events is rearranged. A story where a patient begins by speaking of his yearning for enhanced beauty (GPH) and ends by alluding to his pessimism (UPH) would lead us to believe that this latter orientation is what predominates. Often the statistical and logical analyses coincide, but on occasion they conflict, in which case we propose that the logical point of view should prevail.

This method can be used to analyze a short story in a single patient or in several of them, as Freud (1919e) did when studying the fantasy of being beaten. It can also be used (as will be shown below) to study an especially significant story in a group of patients, for example those ultimately experiencing an organic change (psychosomatic patients, addicts) as the consequence of a toxic condition. When one wishes to study an entire session or sequence of sessions, it is best to follow more precise rules of an instrumental nature, based on the hypothesis that, in the descriptive dimension, several themes come up in a single session (the relationship of the couple, relationships with parents, friends, co-workers, stories from dreams, among others). Then we can break the session down into its stories and study just one or several.

We used material transcribed from a recording; sometimes, however, we concentrated on the therapist's notes. Each of these systems for collecting material has proved controversial. From our point of view, experiencing interference by a third party as a result of using a tape recorder is not a valid basis for objecting to the machine's use. Likewise, when the therapist shares the notes he takes with a supervisor could also be seen as an interference, and one the patient is not told about; in fact, for some analysts the conflict with note-taking can be potentially more disturbing than the use of recording equipment. But this does not lead us to discount this type of material, the notes a therapist takes. The fact is that we have very good clinical research that used this method, among them Freud's and that of many of his

more subtle and creative disciples. But we do prefer to work from the textual session, and this accounts for about 85% of the material on which we base our research.

With these remarks out of the way, we would like to describe the sequence of steps we recommend when the focus of the researcher's interest falls on complete sessions, with their many stories. We will begin with an overview of the most frequently used methods in psychoanalytically based research on stories. these methods include a series of operations that we can describe in detail as follows: 1) the breakdown of the text into different fragments (for example, if a patient begins to tell about an episode, interrupts, tells a dream and then continues with the preceding narration, the discourse has been fragmented into at least two parts: the episode and the dream. 2) the re-combining of fragments to form coherent units. (suppose, for example, that toward the end of the hour the same patient remembers another fragment of the episode, which he now places as the initial scene from which the previously mentioned succession derives; in this case, the fragment presented last will be re-arranged and put into place in the corresponding narrative sequence); 3) armed with a new story after having applied steps 1 and 2, we have: 4) detecting redundancy (occurring, for example, when in the course of the session the patient narrated three different episodes where he felt he was the victim of abuse, involving different persons—or a single one—as active subject(s); in such cases the three anecdotes could be reduced to a single structure; 5) the analysis of the sequence in which the stories of the session were told, basically setting up a new story dealing with the development of decisions (for example, attention could be paid to the fact that a patient alternates the story of an episode from everyday life with the evocation of a dream or fantasy, and that he distributes his discourse among these different manifestations). These five operations (breakdown, re-combination, new set-up, search for redundancy, strategy for distributing scenes in the discourse during the session) practically have the status of a canon in the analysis of stories.

We will now consider two questions: 1) what is to be done with the results of applying this sequence of steps? And 2) is there any other alternative for analyzing a concrete narration that does not involve following this set of successive steps?

The first question concerns the value or meaning given to the sequences obtained after the series of operations described above, and this refers to its sense or significance. In fact, the operations themselves imply taking meaning into account, but especially meaning stemming from common sense rather than meaning derived from applying a more general system of theoretical categories. Here, two universes are being considered: one consisting of structures built from the five operations, and another comprising the set of meanings derived from the researcher's theory. This linkage assumes some mediation, constituted by the passage between theoretical meanings to a grid of prototype scenes. These will then become categories in types of scenes where we can place those reported specifically by a patient in a session.

All this leads to a reconsideration of the steps and operations involved in studying a story. Approaching the question from a psychoanalytic perspective has made the process of analysis more sophisticated. In consequence, new operations can be added to the research method, beyond the five canonical operations mentioned above (breakdown, re-combination, new set-up, search for redundancy, strategy for distributing scenes in the discourse during the session). These other procedures are: 6) building an inventory of the languages of eroticism expressed in a concrete story; 7) detecting instances of relative predominance and subordination (from the statistical and logical standpoints); 8) building a general table quantifying

relative logical predominance (this step makes sense only when dealing with a long text), and 9) a study of logical predominance at this other level, that of the statistics concerned with logical predominance.

The problem of linking the grid with the results of the five main operations is practical, testing the exhaustive nature of the grid, not for its capacity to express the technical terms but its capacity to accommodate all manifestations. this linkage requires that the researcher work specifically, using different items to guide his work: the actions involved, the states of things and affects, the instruments the characters use, the attributes of animate and inanimate objects, the attributes of the principal actors, temporal and spatial configurations, types of ideals and group representations. We can now answer the question about what to do with the results obtained when we apply our five main operations. The sequences constructed from a patient's discourse are linked to specific slots in a grid of prototype experiences, prototypes that in turn are taken as expressions of particular variants of sexuality. Thus, we can detect minutely subtle, partial changes in a psychoanalytic process or transitory modifications and other more stable ones, as well as the characteristics of the slots showing the greatest resistance to therapeutic influx.

Let us now consider the second question: is there any alternative for analyzing a concrete narration that does not imply following this set of successive steps? Let us examine just what the question involves. The method of the five operations has been considered the best by several groups of methodologists, especially because it emphasizes the importance of repetition, redundancy and insisting on the existence of a single story type. Obviously, this insistence is often a marker that provides access to an important aspect of the patient's psychic processes. But this is not always the case. Sometimes the anecdote told over and over again, even in a monotonous manner, can be a resistance, and what is most suggestive and indicative emerges only on a single occasion and in a fragmentary way. Here too, we would be facing a disparity between statistical and logical predominance.

The criterion of insistence as an internal agent of classification in the attempt to systematize the study of a story deserves more careful attention, both in linguistic research and its use in the psychological analyses of patients' discourses. In fact, this criterion becomes important as a guide for categorizing the material because it works as an internal indicator (in the discourse or the text itself) of the existence of a particular coherence and equally, a particular significance. This criterion carries particular weight if we have no other ways of classifying a discourse or a text. Such is the case when the research method is inductive and consequently must be guided in principle by the material itself. There, certainly, redundancy becomes a valuable indicator for establishing order and hierarchy in certain fragments. Linguists and semiologists have used this criterion frequently; for them a deductive hypothetical method is useful for systematizing a story's formal components, though not for classifying the contents by type. Now in psychoanalysis we have a systematic theory of meaning, constituted by the Freudian hypotheses on drive. In consequence, in psychoanalysis it is possible to appeal to a deductive method, making it easier to find other criteria for classifying material. For example, a scene of sacrifice and another showing a sinful act are not redundant, since both can be grouped as symmetrical and inverted expressions in O2. it is not a matter of active/passive inversion (which would merely show the same narrative structure with a simple exchange of the two actors' positions), but an inversion in values or in significance, in the terms of this language of eroticism; and consequently something we could not detect if we merely

applied the criterion of grouping based on insistence. likewise, it is one thing to group (based on insistence) scenes of promises of the bestowal of a gift, for the purpose of consummating an aesthetic achievement, and something quite different to group into a coherent whole a scene with this type of promise and another presenting a pregnancy and the birth of a miraculous child. In a case like this, two scenes were grouped into one, even though they correspond to different moments; they do, however, pertain to a single prototype narrative sequence from GPH. In the same way, it is possible to join a scene of preparation for enhancing beauty (the selection and purchase of garments and accessories) with another where the set of resources (helpers or aids) has already been assembled into a whole that enhances the charms of a body, in the scene where a gift is promised. In all these cases, scenes must be grouped based on the criterion that they have different places in a single prototype sequence.

5. Complementary remarks

Some other features of the scenes are also indicators of a specific erotogenicity. These features correspond to: 1) the attributes of the actors, 2) the ideal, 3) the collaborators, 4) the leader, 5) the space, 6) the affects, 7) the motor practices. Affects and motor practices were already described (Table II). Now we include the other five categories.

Table II. Main features of each narration

	GPH	UPH	A2	A1	O2	O1	IL
1) attributes of the actors	Beauty-disgust	Dignity – indignity	Order and correction – disorder and incorrectness	Abuser – abused	Useful – unuseful	Hyper-lucid observer – object of observation and experimentation	Speculator - object of speculation
2) ideal	Beauty	Dignity	Order	Justice	Love	Abstract truth	Gain
3) collaborator	Adornments, persons (such as offspring), clothes, gifts, etc, that enhance charm (or inversely, that produce disgust	Objects (cars, horses, etc) that increases the potency or that accompany the one who advances (bewitching, psychic and their respective tools of power: crystal ball, owl, incantation, maps, co-pilot) or linked with chance and accidents in the attempt to advance	Objects that enable the subject to master concrete reality *via* knowledge (books, etc.), *via* cleanliness, *via* institutional hierarchies (statutes, contracts at the service of administrative control, son as a functionary), *via* rites (sacred objects, etc.)	Objects that enable the subject to attack or avoid or defend himself against physical aggression that involves use of alloplastic muscles (weapons, spies, informers, accomplices, trenches)	Objects given as a sacrifice (objective properties such as material possessions or subjective properties, such as time, effort, affect, a child)	Objects that allow the subject to observe the experimentation or anonymous attack from afar (telescope, computer, camera, nuclear reactor, a daughter's eyes, mind reader)	Objects that allow the subject to obtain economic gain or pleasure (artificial penis, erotic dolls, bonds, merchandise, a dowry)
4) leader	Queen	Sorcerer, oracle	Director of school, head of other institutions	Political conductor	Mother of A family	Mystic, philosopher	Capitalist
5) space	Theaters, dance halls, reception rooms	Passages, wide open spaces, closed spaces (neighborhood, club, bar), heights, depths	Ladder of status: church, school	Battle field, jungle, concrete jungle	Intimate space (kitchen, bedroom, home), cemetery	Interplanetary space, desert, laboratory, labyrinth, virtual space	Intra-bodily space, stock and investment broker, commodities exchanges, night clubs with bright lights and deafening noise.

In the same narration, 1) the actors can have different values, collaborators, leaders, etc., 2) it can appear coexistent representations of space, affect.