

Chapter III. Speech acts analysis

1. Preliminary remarks

The tool for narration analysis allows us to investigate the patient's childhood history, and also his friendship, work, family and current love relationships. This instrument is an advance in the field of systematic psychotherapy research. However, the instrument for the analysis of contents is not so useful when our interest focused not on the stories that the patient tells (extra-transference point of view) but the scenes played out during the session, during the discursive interchange (transference point of view). The perspective we will try to consider now has some similarities to conversational analysis (Atkinson and Herritage (eds.), 1984; Edwards, 1997; Garfinkel and Sachs, 1970; Sachs, 1974; Schegloff, 1984; Schegloff, Jefferson and Sacks, 1977), to which we try to contribute systematization in the frame of psychoanalytic categories of the erotogenicity. It also has some similarities with rhetoric research (Bitzer, 1968; Fahnestock, 1986; Perelman and Olbrechts-Tyteca, 1958; Toulmin, 1958), where the discourse is focused from the perspective of persuasion (*ars praedicandi*). Among the methods for psychotherapy research, we have Stiles' book (1992) on sentence analysis from the perspective of Pierce's ideas. Based on Liberman's description of styles, Wiethaeuper *et al* (2004) also developed a method for speech acts analysis, considering verbal and para-verbal levels of analysis. They also add a useful summary and examples of Liberman's description.

Sometimes a therapist grasps clearly that, although the patient depicts a wedding party scene (corresponding to GPH), at the same time he is showing another scene in the range of lament (O2), accusation (A1) or financial speculation (IL), in which the therapist is also involved. At those times the difference between narrated and effectively displayed scenes in session is clear. If we detect the concrete scene displayed in session by the fact of speaking, we can place it in the general frame of narrative sequences already mentioned: respectively, the vale of tears (O2), the attempt to realize a wish for justice (A1), project to obtain gain (IL). We have a question (which scene is displayed by the patient in the session) and a categorical system (expressed in the grid of scenes) where we can find the differential significance of what we detect. The problem is how to transform discourse material in order to detect what scene it is about. We can answer that we have an intuition about the scene the patient is displaying to the analyst: seduction (GPH), cathartic discharge (IL), abstract cognitive key (IL), etc. However, we think that those intuitions are not systematic, and that we therefore lose certain nuances that a more refined tool could detect. To investigate the specific scenes displayed by the patient when he speaks, we recommend focusing attention on two types of speech acts: phrase-structure and para-verbal components.

2. Phrase structures

2. 1. Definition and grid

There are many difficulties for dealing with the study of the phrase-structure, especially because of the lack of a psychoanalytic tradition of systematic analysis of the topic. The systematization of narration was more accessible. We had clear intuitions, enough suitable tools (grid) and a tradition of methodological discussions about those topics. Also, for phrase analysis we didn't have a supporting theory (as the formal theory of the narration) and we couldn't decide what our unit of analysis should be. Therefore, we had to make different methodological decisions, and the first one was to define what is a phrase. In fact, linguistic definitions don't seem entirely

appropriate for psychoanalytic research. The authors refer to this level of analysis in terms of phrase, utterance, sentence or enunciate. For the delimitation and the definition of a phrase, they used different criteria: phonologic, semantic, syntactic (Bloomfield, 1933; Chomsky, 1965; Hockett, 1958; Karcevskij, 1931; Lyons, 1971; Martinet, 1960). As an enunciate, it was opposed to enunciation or speech acts (Austin, 1962, Ducrot and Todorov, 1972, Searle, 1969). It was also categorized into two large groups: phrases that refer to states and phrases referring to transformations (Greimas and Courtés, 1979). We consider the phrases in terms of the semantic, erogenous significance of the enunciation. We are interested in a phrase as an act that expresses the speaker's subjectivity: if he objects, thinks, exaggerates, dramatizes, interrupts himself because of impatience (skips over syllables of a word), manifests his emotions, threatens, accuses. These phrases show, as acts, the specific scenes that are developed during speech. So, this is our proposal, in some ways similar to those of other authors (Irigaray, 1967; Todorov, 1970), although we have a systematic project. Also, formally, some phrases can be mistaken for a narration ("The hooligan provoked me, we hit him and he fell down"). On the other hand, some phrases can coincide with a unique term, as those word-phrases of early childhood that can survive into adulthood in exclamations such as "watch out", "shit", "come on", "now, look" and many more. Other phrases can be joined in sequences to make up an argumentation, a pragmatic trap or some other result.

We can see that the categorization of a manifestation as a phrase depends on a theory, which we lacked and try to build. We note the importance of the fact that phrase analysis (which allows us to infer consummated actions using the words in the speech acts) can serve to detect scenes displayed while speaking. With this perspective we can go deeper into the investigation of the transference in session. On the other hand, this focus on speech acts has a second function: it allows us to understand a long discourse as the display of a phrase; for example, the careful description of the scene of cleaning the bedroom as act denouncing abuse, or the scene of evocation of lost paradise as act of ambiguity and avoidance.

This focus on the level of the phrases also allows us to contribute to the study of jokes, slips of the tongue and many rhetorical games. In fact, Freud's slip of the pen, which he analyzes in "the subtleties of a faulty action" (Freud, 1935b), occurred when he wrote a dedication, which on the level of the phrase corresponds to GPH, and in the narration is an expression of the consummation of the corresponding wish (to give a gift).

In the same way, the phrase "Baby o-o-o" of Freud's grandchild (Freud, 1920g) expressed the narration of a concrete fact (corresponding to A2). It differs from the previous "o-o-o" of the same child, which corresponds to the word-phrase with a value of an expulsive act, like despotic orders (A1). We can see how this level of analysis allows us to investigate the process of constitution of the preconscious. In addition, we infer that this level of analysis is in practice the best choice if we want to investigate psychoanalytic processes with children and adolescents up to the age of 15, especially if they tend to play in the session, with the participation of the therapist. So, the patient's language mainly contains phrases as speech acts, instead of the narration of scenes that happened outside the session. Therefore, the scenes analyzed are those displayed during the session.

The categorization of speech acts according to their language of eroticism is based on the consideration of the corresponding scene in the narrative sequence. We have already mentioned, for example, the value of the dedication for the GPH (as

realization of the wish) and the concrete narration, for A2 (in this case, as an attempt to realize the wish). We can also say that the doubt is an expression of the failure of the attempt to realize the wish for A2, and that the provocations and accusations are attempts to realize the wish for A1. Therefore, we developed an inventory of phrase-structures according to language of eroticism as speech acts.

Scenes corresponding to IL combine the lack of subjectivity and the tendency to maintain an economic or organic equilibrium. Scenes corresponding to O1 include disconnection to the immediate life, emphasis on abstract processes and on hypochondriac states. Scenes corresponding to O2 combined references to the own or others affects, the use or the demands of the manifestation of them, expressions of impatience and feelings of self diminution. Scenes corresponding to A1 contain aggressive manifestations and self infatuation. Scenes corresponding to A2 stress the relevance of concrete thinking, the effort for controlling the objective world, the importance of social contracts and their consequences, the order and correction of the speech, the hierarchic organization. Scenes corresponding to UPH include the tendency to advance into unknowns spaces and the opposite reference to the routine, the refuge in other's opinions and advices and the relevance of the contract with a person or a theme. Scenes corresponding to GPH combine tendencies to the aesthetic totalization and the ways for arriving at it.

The inventory we developed is not exhaustive, because we still add some other elements; nevertheless, the new additions are progressively less frequent. This is our proposal (Table I).

Table I: 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	condolence or commiseration	confessions of doing something against the law or moral precepts	description of concrete situations	warnings "be careful, because..."	imitation

	films, books, etc.)					
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, linked with moral, cleanness, culture and order	phrases in suspense	Emphasis and exaggeration
		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		distributive arguments: "each", "neither... nor"	greetings and other ways to make contact	question: how

		interrupting other person because of impatient feelings				
				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 the second place, in the third place...		equation between quantities of qualities: the more.. the less..
				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?		

In each column the grid has been arranged according to affinities of the features of the corresponding speech acts. This arrangement can be useful when the investigator is examining the scene displayed by the speaker. In the facts, we observed that, if we try to infer what scene is displayed by the speech acts, sometimes we need to consider a combination of phrases (syntagmatic analysis), not just one.

Some phrase-structures contain a clear reference to rhetoric (metaphor, exaggeration, for example). In fact, this whole list can be seen from the rhetorical perspective, particularly those centered on the analysis of the discourse from the perspective of persuasion (*ars praedicandi*).

2. 2. Methodological issues

We can investigate the concrete categorical system that organizes the preconscious of a speaker (therapist, patient). This system is presented in opposite terms (paradigmatic focus). Therefore, we can analyze the kind of phrases (as an expression of the erotogenicity) that form the repertory available to a certain speaker. But if we are interested in studying the speaker's subjective position, expressed in

terms of the scenes displayed while speaking in session, it is useful to pay attention to a specific sequence of phrase-structures, in an extended discourse or a single phrase (syntagmatic focus). Sometimes, establishing links between phrase-structures and scenes in the narration requires elaboration on the investigator's part. A key phrase is an expression of a scene where the speaker assumes that reality is composed of enigmas that a lucid mind with cognitive power tries to decode. This phrase indicates the efficacy of O1. Thus, this patient can offer him or herself as an undecipherable enigma. If so, the patient tries to produce a narcissistic wound in the therapist. Sometimes the outcomes in the scene displayed while speaking are dysphoric: for example, when the patient expresses doubts about the therapist's opinion, and tries to interfere with his possessive, dominant pleasure, centered on the power of knowledge, it corresponds to A2. But sometimes the patient can't realize his wish to dominate and control reality. His doubts are an expression of this failure. Methodologically, the phrase-structure's grid is a way to work with the variable of the scene displayed in session. However, we can only give general indications about assembling structure-phrases and scenes contained in narration grids. As shown, the former add many nuances to the latter. Making this operational does not lead to univocal solutions: the doubt can appear as an objection opposed to a therapist's assertion or as self-objection, which thus changes its value in the scene while speaking.

In concrete situations, we also notice diverse complications; for example, "the hooligan provoked me, I hit him", etc., which seems to be an objective narration of an event and belongs to A2, has content that is an expression of a1 (to take justice in the subject's own hands). Often, we give in to the tendency to analyze the phrase from its contents, and not just according to its value as a speech act. This double analysis of the phrase is also valid, but pertains to two different perspectives, the extra-transference (narration analysis) and the transference perspective (speech act analysis). Also, we can study an interrupted phrase of promise; therefore, we have two languages of eroticism (GPH and UPH, respectively), both corresponding to an analysis of speech acts. We need to be aware of the coexistence of various languages of eroticism and to find a criterion to evaluate each element in the ensemble. As a guiding criterion to decide which is the internal logical prevalence we suggest focusing on the close of the phrase-unit.

As in other works (Maldavsky, 1999, 2002a, 2002b, Maldavsky *et al.*, 2000) we try to define how to decide on prevalence and relative subordination. At this point we note the complexity of this level of analysis. In fact, we can distinguish between statistic and logical prevalence, and, in consequence, apply a general criterion to this level of analysis: the last mentioned, the logical, is decisive. But we don't have precise definitions of how to detect this logical prevalence in phrase sequences (not only within the phrase). Of course, we can affirm that a phrase at the end of a narration or of a session is logically dominant; this point, in global terms, is beyond discussion. In fact, that criterion is decisive. A sequence of phrases of objection and classification (A2) can end in a threat (A1), a promise (GPH) or a lament (O2), and these final phrases are prevalent from the syntagmatic point of view, because it is the end point, the close of the ensemble. But the last phrase is not always decisive. In newspaper discourse, for example, the main segments are the headlines, some introductory fragments, and perhaps the opening lines of the text; some patients speak like journalists. As for the therapist, we must distinguish, for example, among some contact phrases, others that have preparatory value and phrases expressing the

central proposal: signaling interpretation or construction. Thus, syntagmatic analysis requires more sophistication.

Another difficulty of phrase analysis is practical: it is harder to study in large texts. In fact, for the study of narration we have an instrument that allows us to include large manifestations in a relatively synthetic form. But we have only a very rudimentary instrument to analyze the huge amount of phrases of a discourse. In consequence, we consider that the application of this part of the method is more useful in microanalytic investigation, for example transferential and counter-transferential features in various selected fragments, etc.

In the grid immediately above, we see that each column has a different number of expressions of a given erotogenicity (for example, 9 expressions for IL, 18 for UPH, etc.). This difference requires us to give the corresponding term of each column an inversely proportional value. This is the ponderation we propose:

IL	3.7
O1	3.7
O2	2.2
A1	2.4
A2	1
UPH	1.8
GPH	1.5

2. 3. Instrumental matters: transcription, segmentation

The syntactic structure and intonation are connected. Usually we study verbal material transcribed from a recording. So, the text shows a mix between two, not always coinciding, syntactic hypotheses: the speaker's and the recording transcriber's. So we need to reestablish the originally syntactic conscious of the speaker, leaving aside some "contributions" by the person who transcribed the material. He can include not simply words not in the original, but punctuation signs not necessarily in tune with the subjectivity of the person speaking. It is precisely on this level that we notice, more clearly than on other levels, the activity and interference of the person who has established the text.

The fragmentation of a text into phrases is a complex problem. We have similar problems in the study of narration. The unit of analysis in a text (phrase, narration) is not an easily answered question. However, each concrete narration can be delimited more easily: we have to deal with minor problems, frequently about the placement of a word or phrase, that may be hard to put into one or another narration. The problem of delimiting the phrase is harder, especially if we cannot hear the melodic line of the speaker. Often the fidelity of the transcription of the recording, which allows us to transform tonal components into all kinds of syntactic indications, is decisive. The fragmentation of phrases has its importance, particularly if we try to study statistical prevalence (paradigmatic strategy). Categorizing a large phrase of narration of concrete facts as an expression of A2 differs from assigning the same categorization to two or three short phrases, into which the same extended phrase can be fragmented. Statistically, the value of that phrase is double if we choose the second criterion of fragmentation. The same happens with dramatizations. Sometimes the dramatization consists of a large group of phrases, each one also categorized as a dramatization, so that we need a criterion to decide on fragmentation. Perhaps in both cases ("objective" narration and large dramatization) the fragmentation into many

phrases is the best solution. If not, the extension of a single phrase would not be expressed in the final score (and in consequence a certain relevance, though perhaps only statistical, would not be evident) of the fragment in analysis. In other cases, it is not clear how to fragment a phrase that may have many significations. To solve the problem we need to infer syntactic consciousness of the speaker, generating the phrase with the corresponding tonal modulation.

Another problem about segmenting a narration into phrases is a consequence of the fact that sometimes the voices of the patient and the therapist almost overlap. This fact is expressed in the transcription of the recording as fragmented phrases. These phrases are not interrupted by the patient him or herself but because of the dialogue, and they are continued at the point where they stopped, following the interference by the interlocutor. We can erroneously score these phrases as self interruptions, when in fact it is more adequate to join some of them into a single phrase, interrupted by the interventions of the interlocutor. Also in these cases, constructing the syntactic theory that guides the verbal production of the speaker is decisive.

We have made a list where the researcher can indicate the textual phrase to be evaluated, the different options s/he detects (in terms of languages of eroticism) and the definition of the dominant one.

Phrase:	IL	O1	O2	A1	A2	UPH	GPH	DOMINANT
1.								
2.								
3.								

In this list, several different values, and not just the dominant one, have their places. Sometimes the detail of non prevalent erotogenicity values acquires its weight when we are careful research. Both results need to go through the ponderation index presented above. The grid shows that we use two perspectives in the analysis. One of them is syntactic (to the left), expressed in the fragmentation of the discourse into speech acts, and the other is semantic (to the right of the list), and is expressed in the categorization of the phrase as evidence of one or more languages of the eroticism, with one dominating.

Another problem is how to analyze complex phrases. 25 years ago, F. Guiard (1977) studied the structures of his own phrases with his patients. He considered verbal and para-verbal components. Concerning the verbal component, he stressed that he used to interrupt his phrases in the middle of their development, and finally he completed them. He considered that this type of phrase-structure was the transformation of a previous one, lastingly interrupted in the middle. He considered that this fact was a consequence of his "avoiding style" (pg. 32). Sometimes he added some brief phrases to these complete, saying: "okay", as a pleasant answer to a questioning doubt about what he was saying, which previously would lead to his self-interruption. This example allows us to introduce the consideration of more complex methodological problems in the fragmentation of phrases. Sometimes a therapist can fill this brief silence (like those of Guiard) including crutches or pet words in the middle of his phrase, and completing that phrase afterwards. In that case, we can score the group as a single phrase with a self-interruption or an included pet word, which adds a UPH subcomponent to the ensemble.

Certain discourses need careful analysis. The syntactic structure allows the speaker to develop a phrase with a subordinate one and also a subordinate of the subordinate. This syntactic organization is a resource used by different literary authors and also by some patients. For example, this structure allows the speaker to display the complexity of an argumentation (that requires clarifications and specifications) in a narrator's, scientist's or philosopher's discourse. The structure can also allow the speaker to combine various languages of eroticism into the same complex phrase. This exposition leads us to ask a question concerning an instrumental problem: how can we indicate, in the corresponding analysis, 1) that the phrase expresses a specific language of eroticism, 2) that it contains other phrases that express other languages of eroticism, 3) that it is a complex structure, rather than a group of unconnected independent phrases.

Globally speaking we find two options: 1) to take the phrase as a unit with internal subcomponents and 2) to take that complex phrase as an ensemble of minor phrases. In the second case, the first phrase can be an interrupted one and the following phrases (that seem to be subordinate to the first phrase), are autonomous ones. Perhaps the second and third phrases, which had the function of clarification or enrichment of the first one, are the perturbing factor that transforms the first into an interrupted phrase, as when someone, while speaking, loses his bearings. We also need to be aware of the importance of intercalated phrases to clarify and enrich and their potentially complex character, as the expression of a conflict and its resolution. It would be interesting to do research focusing on the subordinate phrases and the type of the central phrase they accompany. For example, in the middle of an intervention a therapist may include a subordinate phrase (as if it were in parenthesis) expressing a doubt and its resolution. The principal phrase may emphasize patients' states of asthenia (IL). The phrase "in parenthesis" is addressed to the other interlocutor, representing the Superego, as expressed in a2.

concerning complex phrases we have three options, derived from the fact that subordinate phrases 1) appear at the end of the principal phrase, 2) appear in the middle of the principal phrase, which later continues, 3) definitely interrupt the principal phrase. If the subordinate phrase is in itself a speech act, in the first and the third options it is scored in an independent way, while in the second, it is considered a subcomponent aggregated to the main phrase. Stiles' book (1992) on verbal response modes offers some useful suggestions concerning phrase fragmentation. We especially stress his solution with respect to the detection of what the author called the "dependent clause": that is, what we call subordinate phrases.

2. 4. Instrumental matters: elaboration of results

When we analyze a long discourse, the study of phrase-structures may give us results that we quantify, allowing us to get a panoramic perspective of relative prevalence and subordination among languages of eroticism. Thus, we can gain some knowledge (though a little bit vague) of the speaker's concrete category system. This knowledge is presented in terms of disjunction in a restricted group of speech acts. However, that research does not enable us to detect the subjective position of the speaker in those speech acts. In fact, in the same global categorization (for example, UPH), terms such as pet words and the question "where" are thrown together. In the scene, pet words evidence a stop in an advance toward realizing an ambitious wish, while the question "where" expresses an attempt to get bearings in order to move forward. The statistical results obtained show only the prevalence of

one language of eroticism, but do not express the specificity of the scenes and the subjective position of the speaker in them.

If our aim is to research the subjective position of the speaker, we need to go further on this path that goes from a first grade of qualification (obtained thanks to the statistic determination of the relative prevalence and subordination of some language of eroticism) to the detection of the scene that was displayed in session. First, we recommend classifying the specific types of phrase-structure found in effective discourse (for example, for UPH, self-interruptions, greetings, pet words), because each of them has a differential value. So, we could detect the prevalent phrase-structures in the discourse. A next step could be the analysis of those fragments of the discourse where we detect a significant frequency of successive phrases of the same language of eroticism. The criterion to decide how many phrases are the minimum to select a fragment and to study it more carefully is statistical: that is, 10% of the total phrases of each language of eroticism logically prevalent (for example, if UPH has 30 entries as dominant, we will consider sequences of three or more successive entries of phrase-structures that express it). So, we can detect the incidence of certain phrase-structures in the speech of a patient and the context where it appears. In the same way, to achieve an increasing specificity of qualification, we can take another step: it consists in the selection and the analysis of certain fragments of the discourse that tend to have a decisive value in the determination of the significance of the whole. This is the case, for example, of the end of a session, a narration or the discussion of a certain topic.

Each of these analyses of the phrase-structures has a differential value. We have already stressed the relative value of the first type (statistic): it allows the researcher to detect globally the category system of the speaker. The second type of analysis (which distinguishes concrete types of structure-phrase in the speaker for each language of eroticism) allows the investigator to compare various fragments of a session and to recognize the similarities and differences in each language of eroticism, and consequently some clinical changes. The third type of analysis allows the researcher to study concrete contexts where certain phrases of the same language of eroticism dominate. Finally, the fourth type of analysis allows us to detect the logical prevalence of scenes displayed in the session and the position of the patient in them.

With the exception of the last option, the strategies of analysis already mentioned are predominantly paradigmatic. That is, these strategies try to gather phrases used in a discourse, show statistical values and their logical relative weight. This paradigmatic analysis allows the researcher to detect the concrete category system of speech acts of the speaker, their oppositional character and perhaps other logical relationships. But we can develop another type of research, from the syntagmatic perspective, that is, taking into account the concrete sequence of phrases detected in the speech. The syntagmatic study of the phrase doesn't have a sequence of steps. Syntagmatic research goes from the analysis of a single phrase (where we can detect the combination of two or more speech acts) to complex sequences, including one, two or more speakers. The paradigmatic studies can give statistical results, whose value we tried to specify. The syntagmatic study can also give this kind of result, but in another, more refined context. We can observe, for example, that, when a patient (like Maria, see Section B, Chapter IV) is coming to a conclusion as a consequence of thinking, instead of a phrase-structure corresponding

to A2 (such as “if... then” or “not... because”, as generalization, or as “on the one hand ... on the other hand...”, etc.), she selects GPH (especially a dramatization). As a consequence of a larger syntagmatic research of the discourse of the same patient, we can affirm that when she comes to the conclusive moment she has x per cent of sequences of phrases in which A2 is replaced by GPH. We also noticed, for example, that the therapist frequently used A2 (doubt, clarifications), especially to comment on what he has just affirmed, and in consequence we can reach statistical consideration of this sequence of phrases (one affirmative and the other expressing doubts about what he already said, or trying unnecessarily to clarify his previous statement).

We can imagine other projects: for example, research could center on the phrases that follow the patient’s (or the therapist’s) “because”. So, we can detect the repertory of the factors that the patient considers determinant of certain consequences. we can make an inventory, for example, of the components of his “causal theories” over time, with its redundancies and transformations: it is not the same if the patient considers the determinant is an affect (O2), an economic calculation (IL), an abstract argumentation (O1), a moral judgment (A1), the exaggeration of a quality (GPH) or an accusation (A1).

Concerning the syntagmatic analysis itself, we have already said that it can be centered on the same phrase, or a sequence of them. This analysis allows us to study in detail the scenes displayed by the speaker in session. To effect this analysis we need to consider the categorization of scenes on the level of the narration. We can thereby detect whether the scene displayed corresponds to an initial or final state or to a transformation, and whether the ensemble has a euphoric or dysphoric result. In the previous example of María we notice a combination between a euphoric result for A2 (brings out a concrete conclusion) and GPH (exhibition directed at the therapist). In the example of the therapist, in opposite, we notice a dysphoric result for A2 (doubts or the tendency to give unnecessary explanations interfere with his thinking).

We can also analyze the exchange of phrases between two or more persons, in or outside the session. This other type of syntagmatic analysis also allows the researcher to arrive at some statistical appreciation (on x per cent of the occasions when therapist says a, patient says b), but also allows us to focus on the therapeutic relationship as a scene, or a combination of them. for example, a woman patient displays harmonic dramatizations (GPH) if at the same time she combines them with phrases belonging to A2, which is possible if the therapist uses this latter language of eroticism, with phrases centered on the patient and not on himself (doubts, self-criticism, unnecessary clarifications). Thus, we can analyze the subjective position of each speaker in the clinical relationship in a sophisticated manner. In this case syntagmatic analysis can also detect harmonic or disharmonic ensembles, disconnection and each speaker’s readjustment to the other. The categorization of this interchange also demands considering the scenes in the narration.

3. Para-verbal components

3. 1. Definition and grid

The analysis of verbal components on the level of the phrase evidences the great significance of the para-verbal components. The para-verbal components, especially tonal aspects, have triple value: syntactic, semantic and pragmatic. On the one hand, syntactically, the para-verbal component influences the delimitation of the phrase and the internal organization of its fragments. Those aspects are expressed

by syntactic notation (period, comma, parenthesis, colon, etc.). On the other hand, the para-verbal components have a second value, that we notice especially when the phrase is accompanied by an exclamation mark. That mark signals that what has been said has a specific affective tone. This second value has great importance in the study of the erotogenic significance of a phrase: if the affective tone is repugnance, we will interpret the whole in a different way than if it were resentment. The melodic line has a third value, which is pragmatic: the order not to interrupt the speaker until this line is finished. Thus, when somebody interrupts somebody else, or that somebody interrupts himself, it indicates that the melodic line is unfinished. In writing, this fact is expressed as: ... concerning these three components, we are now particularly interested in systematizing the second one, the semantic component, corresponding to the expression of a specific erotogenicity.

From this perspective, we stressed the importance of melodic lines in the phrase-structures. These melodic lines tend to join the sounds of several words (also just one word). The tone, pitch and intensity of the sound and its variations are included in this level of analysis. We also take into account weeping, which Liberman (1970) analyzed as a sequence of sounds that expresses different affects. We include laughs, burps, hiccups, yawns, sneezes and other audible para-verbal manifestations (precisely, many medieval linguists considered speech as *flatus voci*). In the same way, rhythm needs to be considered (for example, Schreber pays attention to the *tempo* of the voices he hallucinated).

We proposed to add another grid to the grid of the verbal components of the phrase: the para-verbal components (Table II). At this point, we encountered new problems of delimitation because, on the level of para-verbal manifestations, we also find, as mentioned, weeping, laughing, sighing, shouting and others that are harder to integrate into the whole. We also include some references to rhythm (accelerated, sluggish, etc.), that we can sometimes infer while reading the text of a taped discourse, but is not always detectable. So, inherent to the semantic value (from the erotogenic perspective) of the speech acts are three aspects of para-verbal components: 1) body sounds, 2) melodic and 3) timbric features. The first (tone) is a more “psychic” element, as is the affect, while the other two are a more “organic” form of expression of erotogenicity.

Table II: Grid of para-verbal components

LI	O1	O2	A1	A2	UPH	GPH
<u>Tone:</u> 1) apathetic	<u>Tone:</u> 1) metallic	<u>Tone:</u> 1) sardonic	<u>Tone:</u> 1) angry	<u>Tone:</u> 1) contemptuous depreciative	<u>Tone:</u> 1) anxious	<u>Tone:</u> 1) flattering
2) monotonous	2) languishing	2) depressive	2) upset and bored	2) ironic	2) distrustful	2) compliment
3) pleading	3) lack of affectivity	3) excited or manic	3) protest	3) rational	3) with excuses	3) promising
4) flattering	4) intellectual humor	4) desperate	4) suspicious	4) admonitory	4) whispering	4) inviting
5) sleepy	<u>Rhythm, timbre and sounds:</u> 1) lack of resonance	5) impatient	5) accusing	5) controlled	5) pessimistic	5) seductive
6) languishing	2) little	6) sarcastic	6) mockery	6) imperative	6) with	6) disgusting

	difference in pitch				proverbs	
7) bathroom humor	3) clucking sound of the tongue	7) reproaching	7) provocative	7) judgmental	7) pleasing	7) declamatory
8) lack of affectivity	4) "contained laughter" (with lips closed)	8) begging	8) insulting	8) critical	8) premonitory	8) infantile
9) infantile		9) compassionate	9) arrogant	9) clarifying	9) corrosive and poignant humor	9) laughably
<u>rhythm, timbre and sounds:</u> 1) nasal		10) litany	10) insinuating	10) explaining	<u>rhythm, timbre and sounds</u> 1) shrill sounds	<u>rhythm, timbre and sounds</u> 1) hoarse
2) scream		11) pleasing	11) imperative	11) indicative	2) hissing sounds	2) exclamation of joy
3) acceleration		12) guilty	12) resentful	12) sententious	3) whistling	3) exclamation of anger
4) agitation		13) laughing	13) spiteful	13) solemn	4) sudden drop in sound intensity	4) exclamation of disgust
5) cough		14) choleric	14) choleric	14) doubtful		5) exclamation of surprise
6) sneeze		15) sardonic humor	15) threatening	15) gallows humor		6) exclamation of admiration
7) sniff		16) gallows humor	16) defiant	<u>rhythm, timbre and sounds</u> sustained		7) onomatopoeia
8) hiccup		17) festive humor	17) provocative and hurtful humor			8) cough
9) bowel sounds		<u>rhythm, timbre and sounds</u> 1) whispering	<u>rhythm, timbre and sounds</u> 1) onomatopoeia			9) clearing the throat
10) clearing the throat		2) sobbing				
11) burp		3) painful (due to psychic pain)				
12) yawn		4) lament				
13) crying		5) laughing				
14) sobbing		6) acclamation				
15) pant		7) slowness				
16) slowness		8) shortening				
17) puffing						
18) complaint (about physical pain)						
19) litany						
20) onomatopoeia						

21) snuffling						
22) silly laugh						
23) quiet, muted						
24) grind						

We see that IL manifestations have great relevance. Of its items, several are somatic manifestations (i.e. cough, hiccup, etc.), while O2 also have major relevance. Thus, this tool is especially sensitive for investigating physical and affective states.

3. 2. Methodological matters

Some methodological problems concerning para-verbal components coincide with those of phrase analysis: 1) the tendency to focus on the content instead of the speech acts perspective; 2) the two strategies of analysis (paradigmatic and syntagmatic) and the opposition between logical and statistical evaluation of the material; 3) the question of transcription and fragmentation of para-verbal components; 4) the coexistence of various languages of eroticism in the same fragment and the consequent question of prevalence and subordination; 5) the complex structures; 6) the different ways of processing results and their specific value; 7) the interchange between two or more persons, etc. the commentaries above in regard to phrase analysis are also valid for para-verbal components research. we also propose a grid of ponderation, taking into account the differences in the number of entries for each column:

IL	1
O1	4.1
O2	1.3
A1	1.8
A2	2
UPH	2.5
GPH	1.8

On this level of analysis there is frequently an opposition between a prolonged component (i.e. melodic features) and other very brief ones (i.e. cough, laugh). a pessimist tone (UPH) may be interrupted by burps (IL), or may be accompanied by a fast rhythm (IL). Melodic lines are usually not too prolonged, including a small group of phrases, while timbric features (i.e. sleepy voice) can last a long time.

We need to examine how to convey the semantic component corresponding to affective states expressed in the phrase. Since syntactic indications are not enough, we need other types of indications, as in theater: some marginal notes in parenthesis expliciting "in an ironic tone" or "in a flattering tone". Sometimes, the person reads the text can infer the emotional tone accompanying the phrase, but sometimes, especially when there is discordance between words and melodic line, those clarifications are decisive. Liberman (1970) proposed and exemplified a way to transcribe the para-verbal features of the discourse. influenced by Pittenger et al (1960). Liberman proposed to differentiate two kinds of para-verbal transcription: 1) accidents in the verbalization (short inspiration, etc.), 2) variations of intensity, shrillness, relaxation-tension, rhythm, glisando, tremolo, etc. each feature has a specific sign for its transcription, and the quantum of it can be expressed simply by multiplying the same sign.

A sound analyzer can help us to investigate specific para-verbal features, such as the melodic (pitch, rhythm, intensity). We recommend the following strategy of analysis: 1) listen to the recording of the session to detect some recurrent features of the speaker's para-verbal components; 2) interpret them using the corresponding grid; 3) use the sound analyzer for the purpose of defining those recurrent features and finding them in other fragments of the speaker's discourse.