Abstract

I. Objective This research combines two interrelated lines of work within the frame of the research tools of the David Liberman Algorithm. One of them is the exploration of voice specifics in the context of verbal mimic, on the basis that vocal mime transmits, in a similar way to face and gesture, the language of emotions, and therefore, of drives. The second line focuses on the design of an instrument responsive to captivating the relations between source variations and voice specifics (fundamental frequency, harmonics and formants; height, intensity, rhythm and duration), and the different types of affect. From this standpoint this research focuses not only on the above mentioned phenomena (sources and particularities) that intervene in the production of voice but also on those instances of the phonatory apparatus (breathing, glottic source and vocal tract) which intervene in their production, which means that motricity and its products are privileged in this research. The tool design presents a psychoanalytic frame of reference within which interrogations arise that lead to look for answers in acoustic phonetics. On the other hand, the DLA method comprises a grid of paraverbal components conceived in part with the issues discussed which appear related to the different drives. This research aims to enrich and refine the mentioned instrument with the perspective of a phonological analysis of the voice components. II. Sample The sample consists of the first five minutes of recording of a session of a teenage patient and her psychoanalyst. The exchange between the two is described and the patient’s answers on justifying the reason why she rejects her father’s presence are the focus. The material is tackled from the three levels of analysis: a) level of acts of speech, b) level of voice physiology, c) level of paraverbal components. III. Instrument David Liberman (1970) proposed, in the realm of clinical work, a transcription of psychoanalytic sessions which take into account: a) the phonological form of pronounced words; b) the contingencies of verbalization (i.e. to choke, to clear one’s throat); c) variations in height, intensity and voice rhythm. His proposition can be compared to the analysis of musical scores. Interpreting the way a patient speaks, imitating the different intonations, rhythms and voice accents allows to explore the relation between voice and the affects implicated.

Keywords
Drive, voice, affect, speech acts.