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Editorial

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As I publish this issue, there is some great news and some sad news.

The sad news is that Roberto Kertész, a long-time IJTARP Reviewer, has died. An Obituary for him appears on the next page.

I know that Roberto would have been delighted by the great news, which is that this is a Special Issue containing three brand-new papers by Stephen Karpman.

Written in Steve's own inimitable style, I was prompted as I read them to recall how Eric Berne's books were so full of brilliant nuggets. When Steve reminded me that he was a former *Transactional Analysis Journal* Editor, I was intrigued to see his writing style – and soon realised that he personifies Berne's Rule No. 4 - *Write in layperson's language* (Look in the first article to see all 5 Rules). I did have to do some editing, however, partly to factor in that some of our readers will be using Google translate so we need to minimise colloquial terms, and partly because his references to poker playing meant nothing to me – I must have come upon the TA scene too late.

What is particularly exciting about this Special Issue is that Steve pulls together his contributions over the years AND presents significant new ideas, thus honouring Berne's legacy and abiding by Rule No. 5 - *Always keep inventing*.

He also more than meets Rule No. 1, which is *Don't say anything that you cannot diagram*. I was amazed

at how many variations there can be of the insightful, invaluable and widely known, drama triangle – with each adding an extra perspective.

As Editor, I agreed with Steve that it is appropriate in this issue to be flexible around Rule No. 2 – *Don't say anything that has ever been said before*. Because these articles are retrospectives as well as new material, it clearly makes sense to repeat some information rather than expecting readers to go back to original references, especially when they may not have easy access to previous publications. There is also some overlap between the three articles, done so that each one will stand alone in the future.

That just leaves Rule No. 3 - *Always apply Occam's razor*. You will see various examples of Steve's thinking about this – and I was intrigued to learn that it was this rule that meant the drama triangle had only three roles.

I will finish this Editorial by reminding all of you that IJTARP is listed in the Directory of Open Access Journals (www.doaj.org); that authors retain their copyright and can put their papers on Academia (www.academia.edu), which now indicates that it is accessed by almost 90 million academics; that you can help us raise the profile of TA generally by alerting your colleagues to the existence of this free access journal; and please consider making a donation when you finish reading so that we can keep publishing.



Obituary: Dr Roberto Kertész

With much regret we announce that Dr Roberto Kertész, an IJTARP Reviewer for several years, died in October 2018. Dr Kertész learned TA from Eric Berne and others at the San Francisco Seminars and then introduced it into South America and Spain.

He was founder and first President of Asociación Latinoamericana de Análisis Transaccional (ALAT) and was awarded the ITAA Service Award for his contributions to TA.

He was responsible for the creation of models that include integrated transactional analysis, PALT for family businesses (psychological, administrative, legal and technical variables), the 20 basic steps of learning, the paradigm I think and see, then I feel and do, the 5 steps for decision making, problem solving and conflict management, and the 5th Existential position OK-OK realistic.

Dr Kertész also received recognitions from universities, academies and societies' in Japan, Poland, Italy and Germany as well as Peru, Mexico and Uruguay. A sad loss to IJTARP, to the TA community worldwide, and especially to our colleagues in South America.





"Don't Say Anything You Can't Diagram." The Creative Brainstorming System of Eric Berne

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Abstract

This is a paper about the invention of ideas - and the protection of those ideas, including examples of Berne's original five rules of invention, and how they were successfully utilised by his followers, and the international organisation he set up to protect these ideas.

Eric Berne In His Time

The story begins in the 1960s during a time of social change in America. In those times a rebellious new freedom emerged to challenge any and all 'establishment' ideas in the arts, politics, music, science and social structures. The rebel heroes of the youth were the musicians, not the military. The bumper stickers on VW Bug autos read 'Question Authority'. The change proliferated among post-war baby boomers and hippies who refused to dress and act in the establishment way and were advising each other 'Don't trust anyone over 30'.

In those revolutionary social times of the 1960s the 'new' that was needed then was a way of explaining what people do with each other and why. People had a new interest in relationships in those times and Berne was the man to provide it. His *Games People Play* jumped to popularity in those years with over 100 consecutive weeks at the top of the *New York Times* national bestseller list (Berne, 1964a). Also, what was welcomed at the time was his PAC ego state model from that book that separated the authoritative *Parent* from the inquiring *Adult* - clarifying the difference between the two for that bumper sticker that read 'Question Authority'.

We can ask, did the times create Eric Berne or did Eric Berne create the times? Was his runaway bestseller *Games People Play* a participant or a follower of history? Berne and TA fit in well with the positive growth models of the day. He included a philosophy that believed that people were born OK - and others were OK too. Bad scripting could change that - but it was treatable with TA.

Psychoanalysis - Time and Expense

One such target for change inevitably were the psychoanalysts (and most of whom were over 30). This was the authoritative dominant theory of psychotherapy of the day, that required one-on-one individual therapy too many times a week over an expensive number of years. And the training was lengthy, controlled and expensive - not a peoples' psychotherapy. Berne once advocated for the "one session cure" that would save money and time. Eric Berne was a psychiatrist who briefly trained the psychoanalytic way but soon revolted and dropped out, later explaining "I could've spent the rest of my life disproving psychoanalysis but I decided to invent TA instead."

The New Therapy Structures

The first challenge to psychotherapy was to the structure, the one-on-one 50-minute therapy session, an elitist consulting room mandate that was quietly conducted behind closed doors between private and privileged individuals. This could now be replaced by the more socially popular, open, fun and less expensive group therapy. Berne shifted the focus of TA to group therapy so that transactions could be observed and recorded and discussed later with the trainees there in the outer observers' circle.

Couples' therapy became popular too as it would now spread the blame in an egalitarian way between both partners in a transactional dynamic rather than isolating just one person, with them realising that 'It takes two to play a game'.

Individual psychodynamic therapy for the troubled child too would be replaced by family therapy with the time's focus on the *culture* surrounding the *individual* child - the family who created that *identified patient*.

The private consulting room could now be moved to classrooms, rehabilitation centres, organisations and businesses for expertise in conflict resolution there. These paid well as a lucrative alternative for the

individual therapist who could figure out how to make glossy brochures and bring psychological insights to the boardroom

The socially-involved post-war 'baby boomers' took to the structure of popular intensive weekend marathons and large educational seminars with rooms full of people, ideal for finding new contacts for friendships and sex. That generation of optimistic experimenters were following their mission to 'change the world' within their self-appointed 'Age of Aquarius.' They would try almost any experimental approach, including aromatherapy; primal scream therapy; mysticism, astrology and cults; Tarot card readings; past life regressions; tree hugging on drugs; and nude body 'touchy-feely' therapy in hot tubs. The San Francisco Bay Area was a hotbed for all those choices. Some therapists fought with each other to establish dominance and market share, polarizing their *subjective* versus *objective* belief systems and their opposite personalities, fighting it out as represented in a four-square Bias Box (Karpman, 1975a).

Professional Resistance.

Establishment psychiatry of course resisted all this challenge to their power and training by ridiculing this 'carnival of new therapies'. They prevented the inclusion of others into the scholarly academic institutions that they morally controlled with an unchallenged belief system - and a *professional practices committee* to back them up 'legally.' Too much of this exclusivity remains to this day. There was a tough fight ahead for acceptance of any new method. One therapist working in a local clinic told us that they could not mention using TA or they faced being fired. History is not kind to rebels and insurrection.

Resistance was strongest from the very psychoanalytic roots that Berne had walked away from. He taught us how to fight that resistance. He told one story where a psychoanalyst friend had a complaint about TA saying "*Yours is oversimplified;*" to which Berne answered, "*Yours is overcomplicated.*" Another time Berne was criticised that his TA was "*intellectualising*" by psychoanalytic standards, and he had a ready answer for that too, "*We respect our patients' intelligence!*" Thus, he taught us how to defend TA.

If we hesitated using TA language with our patients, he reassured us "*You know your patient is getting better when they start using your language.*"

Berne stimulated his following with the common leadership 'Us Against Them' rallying cry, polarising his difference with the psychoanalysts by saying, "*Back in New York they're still driving a Model T Ford but out here in California we're driving a Mercedes-Benz, ha ha.*" (Karpman, 2006).

Steiner in his book described the competitive atmosphere of the time, "Berne...had a wonderful wit which made it possible for him to present the most radical ideas to what is probably the most skeptical, competitive, and discounting audience in the social sciences" (Steiner, 2012, p.13).

Eric Berne The Scientist

Was Eric Berne a product of the times? What did he do differently? He differed in that he was a social scientist in those times who would revolutionise, clarify and categorise human relationships and human destiny for the first time with a much clearer scientific system of analysis including the classification of over 100 'unconscious games' for the first time. His crisp objectivism was designed to overthrow the prevailing fuzzy science of psychodynamic psychiatry whose soft terminology of fantasy he referred to as "*All that jazz.*"

What Was the Bernian School of TA?

One point that is little known is that Eric Berne was first of all a) a scientist; secondarily, b) a physician; and last of all, c) a transactional analyst. The Bernian school of TA is not about TA; it is about the scientific method that he used to invent TA, and to teach his followers how to keep inventing more TA. That was his mission.

Berne based his intellectual process on the medical model of hard science. Similar to a book in chemistry, surgery or neurology, a TA book could belong next to those hard sciences on the bookshelves in a medical library.

His model could also be used to invent other therapies at any time and place in any country.

How Berne conducted his seminars

For Eric Berne, we did not gather there to learn transactional analysis - that might happen as an aside - nor did we focus on the therapeutic applications of transactional analysis in psychotherapy. What Berne intended was to gather followers to help him make and teach new theory because he could not do it all alone, and he taught us how to do that. Later in this paper, I will give examples of the new theory made by his followers by using all of his *five rules of theory-making*.

With *weekly brainstorming* we practiced theory-making at his weekly seminar 'think tank' in his commuter home he bought in San Francisco for that purpose for the 10 years prior to his passing in 1970. He ran a tight ship but he could also be supportive and funny. If we ever drifted away from theory-making into casual *pastiming* in his living room, he would soon interrupt with his wit by saying "*Hey gang, we're in danger of having an interesting evening here, so let's get some work done instead.*" And then to the Adult he would say "*OK now let's set this up*" - set up the problem to be solved. He kept us focused (Karpman, 2014).

Berne's science

To reach his medical scientific goal, social transactions needed to be reduced to their theoretical core, whittled down by applying the centuries old Occam's Razor of Scientific Parsimony, already a standard in the hard sciences. To be accepted for publication as a TA paper, the new concept had to be finalised into diagrams, lists, charts, graphs or formulae. An example of that simplicity would be in Berne's three basic PAC circles. He believed that strictly applied scientific reductionism would place transactional concepts firmly in the company of the other respected sciences.

The TA writing style

Beyond the science, Berne went further by adding that the concepts must be teachable to others by writing them up in layperson's language, "*understandable to an eight-year-old child, a Midwest farmer, and an M.I.T. professor.*" All three. This may still be revolutionary in TA to this day, but those were his rules. Then good ideas could easily be passed on and taught. They would not be 'lost to the dustbin of history' as the saying goes today. This packaging of the concepts into visible and easily understood language allows the current TA to be easily taught in the ITAA's four fields of transactional analysis: Psychotherapy, Counselling, Organisational, and Educational.

Eric Berne's Scientific Method

Only a few of those early therapies of the 1960s remain. Eric Berne's TA remains. How he did it is the story of this paper, as we discuss the science, the structure, the incentives, and the training that was established - and that many others did not establish.

His system required objective proof of measurement in that every transaction studied could be observable in real-time in a "*photographed and tape-recorded*" reality, which was his definition of reality, a reality that medical science already demanded but for which psychology was behind the times. He applied this as a strict standard to any future theory we would make. For example, in his training seminars, one was not allowed to talk of *unconscious processes*, because these could not be photographed or tape-recorded.

Berne was the role model. He made sure his new system could be explained and duplicated. The purpose of this paper is to fulfil that, drawn from my observations assembled from my training there for six years. All those Tuesday night sessions were tape-recorded and are now permanently housed in the Eric Berne Memorial Library (2019) at UCSF Hospital Library in San Francisco.

Which ones will not survive today?

Consider now that today there also are many fine new theories emerging for their day in the sun; these will not know of the following steps to ensure permanence,

and soon they may fade out, usually because of a combination of attrition, finances, disagreements, or a lack of leadership and a meeting place with easy parking. But those people will enjoy the excitement while it lasted. Here are some possibilities of leadership that will not survive:

a) *Gurus with too much Critical Parent.* Some movements are destined to be temporary if they have an over-controlling leader who will not let go of power. Without the democratic will of the rebel 1960s, with their slogan 'Power to the People', they will not allow a democratic system of voting and peer review that might challenge the orthodoxy and add fresh new ideas to the movement.

b) *Gurus with not enough Adult.* If the leader does not keep coming up with new information or elicit enough information from others for their followers to learn, or does not demonstrate enough Adult to be a role model that can solve all the situations that might arise.

c) *Gurus with too much Adapted Child.* Leaders could be too easy and too much into democratic ways and may compliantly postpone weekly meetings to rescue the unfortunate people who 'can't make it' regularly. Instability sets in and people leave. Berne established fixed reliable weekly meetings that could follow the movie refrain 'If you build it they will come.'

Among the many things Berne did right was imbed his work within a lasting international structure with guaranteed professional training and meetings. Almost none of the therapies of the 1960s survived to this day. Why not? Often it was a lack of a long-term plan or structure, attrition without recruiting newcomers, or the loss of the charismatic leaders who went on to do other things. Some leaders got into trouble. Books have a shelf life. The news cycle gets shorter. Followers drop out or go on to their next best thing. Leadership gets down to just one person. The ITAA survives; this paper explains how in this 50th anniversary of the creation of the ITAA.

How to Create A Lasting International Structure

Had the dropouts followed the list below it could have given permanence to their hard work - if they believed in themselves enough and if they wanted it. Almost none of them did that. Berne knew that he had something good, a keeper. For additional permanence that went beyond the written theory, Berne followed the psychoanalytic model of creating a solid international organisation that could last over time. For any new therapies that want to ensure permanence they could follow this list used by the ITAA - if they have the great idea that people want and they keep improving it. Berne and his followers established, among others:

1. *An International Organisation.* The International Transactional Analysis Association (ITAA) was established 50 years ago to ensure longevity. Also established was the European TA Association (EATA) and many solid local TA organisations like the USATAA in America. Some local organisations did not want to pay dues to a parent organisation as well and that needed to be worked out. Incentives were later added of membership levels in this new family - within a welcoming ITAA Parent structure. A well monitored website would always be available for necessary information. Dues at the right level are needed for financial survival.

2. *Voting.* A voting system is needed to elect officers, Board of Trustees members, and committee chairs including ethics, future planning, and conference chairs. These offer legitimate power and prestige as a motivation to continue participating in the organisation.

3. *Professional Accreditation.* Earning professional accreditation is a strong incentive. That needed the spontaneous creation of many available training institutes and a certification process which offered the trainers income and prestige with international notoriety and a committed following with those in their training contracts. To this permanency was added a goal of higher professional membership rankings. An aim of further professional accreditation would come with acceptance into university settings.

4. *Professional Journal.* A respected peer-reviewed journal is needed. The USA-based ITAA created the *Transactional Analysis Journal (TAJ)*; the Europe-based EATA established the *International Journal of TA Research (& Practice)* since 2018). Two journals are appreciated for diversity and choice by authors and readers, and the avoidance of centralised power in one country. It is perhaps a sign of the times that the latter is online only and open access to all.

There are many other local journals, some remain, some dropped out. A quarterly journal was needed as incentive to create and publish new theory and therapy. Fresh new ideas maintain an organisation and ways are needed to get those ideas spread around. The Editorial Board was an incentive for people to exercise their expertise in reviewing papers and to gain an official title on the board as their reward. A membership newsletter was also needed and called *The Script*.

5. *Awards for Excellence.* After Berne's death, I proposed and it was approved that an annual Eric Berne Memorial Scientific Award (EBMSA) be established as incentive and reward for creating and publishing important new theory; and, for the individual winners, adding the incentives of notoriety and lecturing opportunities. Other annual voted awards have been added for social and organisational excellence.

6. *Competent Trainers.* At the grass roots level, travelling trainers and workshop leaders would spring up. Talented teachers would train people around the globe for certification. If they set up several training contracts in any city, that could keep them coming back for years and enjoy an adventurous life of travel, fame and fortune. Their programmes are not monitored and if they overcharge and undertrain or seem stringent or unethical they soon lose their trainees by rumour and attrition.

7. *Annual Conferences.* To all conferences, the ITAA added the Free Child fun of a Wednesday night gala membership greeting, a Saturday dinner and dance, and sometimes special luncheons. Examinations for advanced accreditation would be scheduled as well. There always has to be a membership meeting scheduled with officers reporting. Ample time must be allowed for members' complaints, questions and answers to maintain a sense of participation. In the early days of first building up of TA there were two annual conferences a year at fun resort places people wanted to go to. The local TA leaders were willing to do all the work to sponsor it.

8. *Books and Publicity.* For added permanence, best-selling books were written that publicised the new theory, often with the added bonus of going on publicity tours, drawing new people into the circle. Quickly, TA had two popular bestsellers *Games People Play* (Berne, 1964a) and *I'm OK, You're OK* (Harris, 1967). With those publications TA was thrust into the national spotlight, generating and welcoming newcomers seeking new insights, therapy, training and belonging.

There are several ways of making it all last through gaining permanence with:

- solid scientific theory;
- excellent training;
- happy membership;
- a financially stable structure.

In my talk at a TA gathering recently in Jamaica, with the Star Wars title of *The Last Jedi*, (Karpman, 2018). and speaking as the last Jedi actually teaching Eric's secrets of the 'Force', I compiled the following list of what I call Eric Berne's 'Five Rules of Theory-Making'. Outside of his TA circles, these were too original for the time and they are still mostly too original today.

Berne's Five Rules of Theory-Making

1. Don't say anything that you cannot diagram;
2. Don't say anything that has ever been said before;
3. Always apply Occam's Razor;
4. Always write it up in layperson's language;
5. Always keep inventing.

That was it. All the early major TA theory-makers followed these rules and their ideas were easily remembered and discussed.

In my teaching of Berne's rules at selected ITAA conferences, such as in Bilbao (Karpman, 2011) and Berlin (Karpman, 2017), someone in the audience would always complain "*I can't do any of those.*" Once, another woman responded to that saying, "*It's easy. You just walk into a room and right away you have a theory about what's going on.*"

Original thinking and eventually theory-making gets easier if you are taught how and if you joined a similar weekly brainstorming seminar with a dedicated group whose singular purpose was to generate exciting new theory week-in and week-out - and to change the world, as was our task of the 1960s. Brainstorming is a well-known process. Successful businesses conduct brainstorming meetings routinely as necessary to stay ahead of the other businesses who are also brainstorming new ways of getting ahead. Most committees in the ITAA meet to brainstorm new ideas. Original thinking is fun and natural to people. And people like to solve puzzles.

The Seminar Rules

Berne invented strict new rules for his seminars that were set up to support the foundational mission - we meet to create new TA theory. The meetings were complete - purposeful for the Parent, objective for the Adult, and fun for the Child. This three ego state 'bullseye' would keep the attendance high.

Berne, a group therapist, had his own 'think tank' group now in his new commuter home in San Francisco (his primary home was in Carmel to the South). The living room and dining room spaces were combined with seating to accommodate up to 30 people. Everyone had a good view of the blackboard which was placed to the right of Berne. Every meeting was taped with Claude Steiner handling the recorder. There are over 100 tapes now stored at the Eric Berne Memorial Library at the UCSF Library in San Francisco with a newly compiled package of selected tapes in eight CDs with photos and identification of seminar members additionally available (Karpman, Steiner and Ricciuti, 2016). A wealth of personal and professional information, letters and photographs have been compiled by Carol Solomon on the Eric Berne Memorial Library website. Many interviews of colleagues and seminar members were assembled at the time by Henry and Liz Jorgensen for their in-depth biography *Eric Berne, Master Gamesman* (Jorgensen and Jorgensen, 1984).

One of the seminar rules was that anyone speaking of their new idea was required to get up and walk to the blackboard and diagram it. Berne frequently drew diagrams on the board next to him. The blackboard

was the centrepiece of his seminars. People were encouraged to spontaneously walk up to the blackboard and write and draw their ideas and they frequently did.

If from the back of the room a hippie on a love mission would emote "*Love is in the air, love is everywhere!!*" Berne would immediately say "*Go to the blackboard and diagram that!*" If the person could not do that, they would be kicked out of the seminar, because they were saying something that had already been said before - and they could not diagram it - thereby breaking Berne's first two rules of creativity. Berne once said TA was like a three-scoop ice cream cone "*If it gets too warm it melts.*" I was kicked out of the seminar for a week once by twice bringing up the word "*dependency*". That word had "*already been said before*" (Freudian) and could not be "*photographed and tape-recorded*" and belonged to another school. Looking to our past was not our mission, we needed a clean cut to make something entirely new.

Berne had a wit but also ran a tight ship. No drinking or smoking allowed. We started and ended on time. There was always play time afterwards set aside for the Child fun, where we would invent a group game or go out together on 'field trips'. Elections were settled by a broad jump. Other serious scientific meetings probably did not do this.

Equality was the standard for the membership. A presenter had to first write the *unsolved question* on the blackboard and then we would all focus on trying to solve it, hopefully by stimulating new TA theory. Presenters were not allowed to "*talk down to the audience*" by "*having all the answers*" because then the audience would not be equal to them, nor would they have been needed to solve something. Solving puzzles was the goal of the seminar and not just listening to old-school case studies. If the direction was unclear Berne would often get us all back into our Adults by saying, "*OK gang, let's set this up and solve something.*" It was a working group, not a social group.

Berne kept interest up by often using the seminar to get feedback by reading the latest writing from his new book. This was a leader demonstrating how it gets done, the 'Here's How' in the original script matrix. He was inspiring and frequently dropped pearls of wisdom such as "*The Child is the most important ego state and all the other ego states are set up to protect it.*" Once he read to us the names of all his new trading stamps: blue for sad, red for mad, grey for fear. When he spoke of a 'mauve' stamp, I questioned it from the audience, and he replied with his wit, "*I put that in there to hook the Blemish players.*" Everyone laughed. He was an interesting man.

A discussion of the rules of the seminar and Berne's rules for theory making can be found further

summarised in the back of my book *A Game Free Life* (Karpman, 2014).

Who Were Berne's New Theorists?

Who made up the new theorists? Professional background or gender did not matter; just anyone using their imagination could come up with major new theory, and they did. We were there to learn that brainstorming can solve a problem in TA. Brainstorming creates ideas - which can be developed into concepts and then into theory and then into writing and then into published articles and then into lectures in conferences.

Were the new theories created by research? Yes, we regularly discovered new ideas for psychotherapy - but it was not traditional research. It was 'brainstorming research'. Another kind of research. There was no time for the double-blind studies to prove or disprove something. There was a job to do and the aim was to get it done each week by the people in that room with the added incentive to have it published immediately in the next issue of Berne's *Transactional Analysis Bulletin* - and not two years later which was the old tradition.

His system to create scientifically formatted theory, presented in this paper, could be duplicated in any city in the world if a charismatic leader with helpers met weekly and followed Berne's seminar brainstorming rules.

After Berne's untimely death in 1970, the ITAA trustees passed a resolution that an annual Eric Berne Memorial Scientific Award (EBMSA) be established following my suggestion (as mentioned above), with a permanent plaque and a \$400 financial award, to be voted on and given annually in celebration at the annual membership meeting. The Editorial Board then constructed strict new rules for what is an original theory and what is not, to ensure that we never give out a 'popular' award. An award speech would be given and published in the following January TA journal.

The following are examples of early EBMSA winners selected from those who trained with Berne, some who later created their own think tanks, or were directly influenced by Eric Berne's 202 study group. These theorists are listed as examples of *those who strictly followed all five of Berne's rules* and were subsequently rewarded with professional recognition in science. Of course each article has its own scientific diagram.

1971 Steiner. The Script Matrix, a triplex ego state **diagram** of parents delivering scripting messages to their child (Steiner, 1966).

1972 Karpman. The Drama Triangle, a triangular **diagram** of the three switching roles of Persecutor, Rescuer and Victim during games (Karpman, 1968).

1973 Dusay. Egogram, an intuitive **bar chart** measuring the relative strength of five ego states in manner and facial expression (Dusay, 1972).

1974 Schiff and Schiff. Passivity and Discounting, two lists of four ways of passively discounting problem solving during agitated states (Schiff and Schiff, 1971).

1975 Goulding and Goulding. Injunctions, decisions, and redecisions, a new redecision therapy including a **list** of 12 injunctions and script decisions made by a child under family stress (Goulding and Goulding, 1976).

1977 Kahler with Capers. Miniscript, a new treatment model with a **diagram** based on the script reinforcing power of a **list** of five counterscript drivers. (Kahler with Capers, 1974).

1979 Karpman. Options, a confronting ego state **diagram** showing 24 positive ways to cross transactions to escape from games (Karpman, 1971).

1980 Mellor and Schiff. Redefining Hexagon, a six-sided **diagram** to explain discounting behaviour (Mellor and Schiff, 1975a, 1975b).

1981 Ernst. The OK Corral, a quadratic **chart** showing how four life decisions are based on one's four OK/OK +/- positions (Ernst, 1971).

1982 Erskine and Trautman. Complex **diagrams** for the racket analysis of games. (Erskine & Zalcman, 1979).

1983 James Self Reparenting A system for self reparenting, with **diagrams** (James, 1974).

1984 Levin. Cycles of development, **lists** with **diagrams** of seven developmental stages with tasks that will recycle throughout life (Levin, 1982).

In his prior writings, Berne had demonstrated diagram-making by example in all of his works; here are some examples – there are many others:

- Relationship **Diagram** (Berne, 1961, p.130);
- Structural **maps** within organisations (Berne, 1963);
- The **list** of over 100 social games (Berne, 1964a)
- **Diagrams** of ego states and crossed transactions (Berne, 1964a, p. 29),
- The **list** of Four OK Positions (Berne, 1966, p.270);
- The **list** of six levels of Time Structuring (Berne, 1966, p.230);

- The **list** of Six Basic Hungers (Berne, 1970, p.210);
- The **list** of Six Time Scripts (Berne, 1970, p.166),
- Game **Formula G** (Berne, 1972, p.23).

The Lost Science of Eric Berne

But then where did it all go? Today's TA barely looks like Berne's social TA. How could that happen? It is said that the further one gets away from the source, the more the influence is lost. If one reads current TA literature today, we see very few signs of Berne's strict rules of diagram-making and tight scientific writing written in layperson's language. We do not see popular new books published on TA. Five decades later the transactional analysis that attracted people from the bestseller Berne's *Games People Play* and Harris' *I'm OK, You're OK* hardly seems recognisable anymore. More often it looks like post-Freudian writing. Let's look at some of the reasons.

1. The 202 Seminars Were Replaced by Training Standards

The weekly two-hour time allotted for the 202 seminars was designed for brainstorming new theory. That continually breathed new life blood into TA in a research and development effort. But TA moved up from the inspired change-the-world Child to the practical Adult, and then into the stricter Parent to keep things in order. This inevitable progression model is diagrammed with the Parent Percolator (Karpman, 1975b). Members now had to give their weekly time over to the needs of Parent ITAA Training Standards Committee to prepare for their credentialing exams. Training Standards ended the 202 in most cities. Sometimes it allows for new theory ideas.

Many centres were not able to meet on a weekly basis because of home and schedule conflicts. That was not an issue with the randomly sorted membership in Eric Berne's training group with the entire San Francisco Bay Area to draw from.

Basic TA theory and practice (what "*had already been said before*") had to be learned for the exams instead, as the next step for professional certification, with a strong new interest now in belonging to the ITAA family with its many benefits, but pre-empting the previously organised focus on new theory making.

2. The Originators "Did Their Own Thing"

'Do your own thing.' Fritz Perls permission posters and bumper stickers saying 'question authority' were the mindset of the 1960s. So Berne's trainees scattered out on their own to individualise themselves, which was the order of the day, and develop their own important new forms of psychotherapy, with variations that Berne could not have imagined by himself. Many of these, like the training centres established by the Gouldings in nearby Mt. Madonna and by the Schiffs

in Oakland, still included creating and publishing very important new theory. Therapists travelled from all over the world to reside and study at these centres. People used Berne's theory to develop and demonstrate their own systems, but often did not teach new trainees the Berne theory rules behind how they did it.

There were also the TAers who stayed on as the classical school and were quite content to continue with Berne's 'game and script' TA. The 202 seminars continued to meet weekly at Dr. Dusay's house in San Francisco after Berne's passing. Many TA trainers were still mentioning Berne's principles, but the effects did not show up in the TA literature as often as previously. All training centres encouraged the publication of new ideas.

3. Natural Decay, Entropy and Attrition

Time naturally takes its toll. Natural attrition was replaced by new blood which had no roots to Berne and the 'Great Pyramids' of yesteryear. A new generation usually wants something new of their own. Individuals have agendas. Original principles were no longer known, taught, or important to the newer members, most of whom just wanted to learn to be better therapists and get professional certifications to practice. To some there seemed to be enough TA theory invented already, maybe too much. Training became costly and time-consuming with people dropping out.

4. Freud's 'The Return of The Repressed.'

Berne's agenda was to overthrow the dominant Freudian establishment but like the Star Wars *The Empire Strikes Back*, a Freudian TA insurgency gradually fought back to hijack Berne's TA. This essentially went unchallenged because of Berne's early passing. The Neo-Freudian platform of intersubjectivity, fantasy, transference and projection took over. (Karpman, 2006). This soft language was never allowed in Berne's seminars, but the Freudian systems were mentioned in Berne's earliest writings, which was used to attract a wider interest in TA in the Relational school.

What happened also reflected the dominance of psychodynamic approaches in the wider psychotherapy field. Many newcomers to TA were bringing the relational approaches with them and were attracted to the TA clarity, training and organisational benefits. Many TA therapists today now prefer this Neo-Freudian relational TA and are glad to have Berne's early theory available to refer to.

However, others see that the official TAJ is often published with no Bernian style diagrams at all, with none of the simple crisp language, imagery and scientific diagrams. Often, the predominance of the references is assigned to Neo-Freudian authors and

other non-TA authors. At times there were articles with diagrams submitted and accepted, but they were only found tucked into the back of the Journal because they did not fit in with the 'newer TA'.

Many members stopped reading the journal and left the organisation because it was not the TA that they loved with its racy insights into what people do with each other. That TA was useful to the 99% world population, now the new TA is mostly useful just for the 1% therapists and their clients. But the relational therapy is very successful in the hands of therapists who prefer the emotional experiences of that method.

5. The ITAA Organisation Did Not Preserve Berne's Methods

The ITAA stayed passively open to change, re-elected new officers and committees every few years, the Board of Trustees met only once a year for a day or two, and often the continuity of what was important fell between the cracks. Oversight gets lax in a volunteer organisation. Egos get involved. Power and agenda step into a vacuum. But the ITAA also made many more things permanent, like the important Training Standards Committee and examinations for TA credentialing, the rigorous peer review of articles for the TAJ, the reliable scheduling of the annual conferences, and other benefits. And there is a central office with long-term staff that that are known and reliable.

Successful organisations thrive on research and development for new ideas and TA had an established genius system set up, but no-one locked it into place. Original TA articles appear regularly in print but the strict five rules of creativity of Eric Berne did not. Some articles seem like 'old school' articles. Berne's brilliant TA ideas research model was left to entropy and fade into history.

5. "Always Keep Inventing"

But most of the originals did stay with Berne's system for creating new theory. Many created their own institutes devoted to therapy and training but also to brainstorming the discoveries from that therapy and writing it out in line with Berne's five rules.

A demonstration of Berne's Fifth Rule, that emerged from Berne's weekly 202 brainstorming sessions, was the drama triangle idea I invented back in 1966. It got popular, even went viral, and soon it was necessary to 'mark out my territory'. It became 'my baby' and necessary new variations had to be invented as the need arose. So I will demonstrate some examples of Berne's Fifth Rule of "*always keep inventing*" as follows, adding explanations of why each improvement had to be developed.

The drama triangle became popular and spread in use quickly - but only because it incorporated all of Berne's five theory-making rules, plus I gave it a catchy

diagram and a catchy name with 'kid hooks'. Had I just written a typical long, cumbersome and wordy article explaining three roles it would have gone nowhere, just like so many other good ideas buried in such articles that do not get the recognition they deserve. The beginning rules of theory-making are not widely enough known; a remedy for which is a purpose of this paper.

As the history goes, the drama triangle began by chance one day when I playfully wondered what would happen if ... I could make a single diagram that could incorporate the triple fake moves used in basketball and in football, both interests of mine? Who thinks of thought experiments like that? The seminar groups left me in the mood of playful creativity. I had a favourite three-part move myself that I used in basketball to get free for an easy lay-up. With a lot of paper on hand I doodled combination diagrams for 30 pages and eventually came up with the drama triangle. On page 29 I had a fourth position on the triangle, a puzzle-meister *Trickster* who was pulling the strings, moving all the action like a puppeteer. But Occam's Razor required more reductionism so I incorporated switching action into arrows which had to be condensed into a triangle. I gave it a catchy name to hook the Child and it caught on and went viral with over 100,000 references found on Google (Karpman, 1968, 2014). Berne referred to it as *Karpman's Triangle* and that name caught on too.

To me at the time it was just a throwaway idea, a sports diagram I put on my office blackboard for two years and only used with patients. Then one evening when I showed it to Eric Berne he lit up and said "*Write that up Steve! People are going to quote you for 200 years.*" The rest is history. How did he know? It is now 50 years and counting. (Karpman, 1968, 2014)

Need It, Invent It, Teach It

The longer someone stays with their idea, the more there will be needed to improve the idea, and a greater need to teach it and make known the improvements of the idea (or one can ruin it and make it overcomplicated).

We see continuing improvements in the fields of contemporary abstract art where an artist may make thousands of drawings to finally get a signature image of their own, to then play out all the variations of their idea to stake out their territory and keep the imitators away. Picasso went through many years of reinventing himself in the different eras of his life. Eric Berne invented a disruptive signature idea of his own and he kept inventing the necessary variations of the idea throughout his life and teaching it to others. In the pages ahead I will demonstrate variations of the drama triangle and why they had to be invented and useful enough that it needed to be taught.

The Social Level Drama Triangles

a) Role switches

The Original Drama Triangle first illustrated the roles and switches in a game (Figure 1). This included all six switch possibilities of the Trickster who was cut out of the earlier four-sided model. There are no transactional lines, only switches among roles. The roles are not ego states.

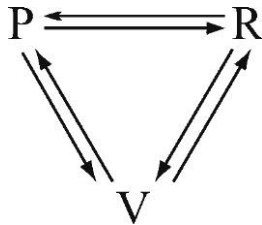


Figure 1: The Original Drama Triangle

However, over time with popular usage and with the ease of drawing it on a blackboard, others began drawing it with three straight lines only - without the arrows, and pointing up like a pyramid. The triangle became very helpful in rising above games by naming the players and the agendas. But people did not see the dramatic switching, and now the triangle was only representing dysfunctional roles. That vacuum led people to erroneously tack on their own fourth role, reversing the rule of Occam's Razor, like the Adult 'observer' role and others who do not belong, embedded within the arrows, because they were never personally emotionally enmeshed in the gritty dynamic switching that creates the drama itself.

Further, over time, people did not know that there were theoretical reasons for having the Victim in the powerless one-down position at the bottom of the triangle. Berne initially suggested to me that I place the Victim on top, in the power role, initiating the games to get their payoff, which was intriguing, but the one-down powerless position was popular at the time and it worked best for me visually. Forgotten too was that the triangle had to be drawn equilaterally to standardise the switching time and distance between the roles. I needed to clarify that on my website.

Once a new idea gets attention the originator needs to protect the original concept but without discouraging new improvements and applications. I kept it open source, free to all, with no royalties.

b) Add game switches

The Transactional Switch Drama Triangle (Figure 2) was introduced. To keep going with this story of invention, and for ongoing protection of the integrity of the idea, a quick clarification was needed to establish where to include the transactional lines. This was solved visually by placing the transactional arrows along the inside lines of the triangle. Then the switch lines were added as long circular arrows on the outside

of the triangle. This clarification of the two sets of lines was needed to head off confusion that might occur.

As an example, Figure 2 illustrates the game of I'm Only Trying to Help You. The Victim is seen in transaction with the Rescuer begging "You're the only one in the world who can help me," and the goodhearted Rescuer responds with "Yes, I can take care of all your needs." Next, to complete a game, the switch occurs (curved line), and the Victim moves up to Persecutor becoming critical of the imperfect help, and the Rescuer is switched down to become the new misunderstood Victim - and they both got their payoffs.

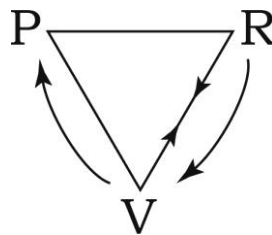


Figure 2: The Transactional Switch Drama Triangle

That diagram is used to illustrate transactions and switches. Now let's use that same diagram to illustrate role playing.

c) Role playing

In the *alcoholic game*, the alcoholic starts out in the role of the lonely and bored Victim. They then move up to Persecutor to shift their own unhappiness onto others by getting drunk and unpredictable. Then they move over to the repentant Rescuer role to make it all OK to everyone if given "one more chance". But eventually that is not satisfying so trading stamps (Berne, 1964b) are collected and cashed in with a return to the Victim role, thus starting the next game cycle, all over again, the same way. (Karpman, 2014).

Additionally, this triangle can show that each of the three roles can be taken up by different *people*. In a court room drama, you are a victim, your lawyer is the rescuer, and the opposing lawyer is the persecutor. In literature and dramas, the victim would find many heroes and villains along the way to multiply the drama.

The alcoholic assumes the troublemaking Persecutor role. the Rescuer takes on the classic codependent role of the martyr giving up on personal goals, and the Victim roles are occupied by the children taking the roles of Adult Children of Alcoholics (ACA). These classically go out into the world one day as grown-ups distributed among the same three roles of the family drama triangle: the ACA *Scapegoat* role as the new troublemaking Persecutor; the *Mascot* and *Hero* role as a Rescuer prove to the world that the family was not dysfunctional; and the *Lost child* role means living life as a Victim, numbed out and unrealised.

d) Add the positive

As shown in the Positive OK Triangle (Figure 3), I next needed to include the positive orientation of TA. Berne always taught that people could choose to use each ego state energy in a positive or negative way so I would illustrate the same +/- principle with the triangle to bring it in line with TA thinking.

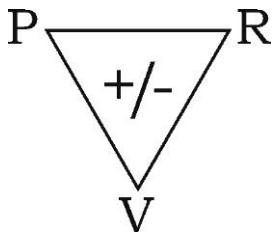


Figure 3: The Positive OK Triangle

e) Add the escapes

The Escapes Drama Triangle (Figure 4) came because, soon after learning about the drama triangle, people would ask "Then, how do I get out of the triangle?" The escape triangle shows that escapes could be managed from any of the three positions. This was later expanded to place the escapes within a different diagram, the Ernst OK Corral (Ernst, 1971; Karpman, 2014).

f) Try transaction lines

The Sex Games Triangle (Figure 5) needed to be developed in response to questions about whether the drama triangle could find its way into bedroom role playing which involved transactions. I needed to develop the use of the arrows in a different way to represent sex games consciously or subconsciously arranged between the players. For instance, the concerned Rescuer will take an 'Appeaser' role to placate the tough Persecutor, who in turn will see the Rescuer as 'too easy' and take advantage of this by doubling up on the narcissistic 'User' role. Then they could switch sides and play it a different way. There are three games to choose from.

g) Three forgiving motivations

The Compassion Triangle 2.0 (Figure 6) came next as I asked the question of what would happen if ... I could show in a diagram what had become apparent in clinical practice, that all three drama roles are always

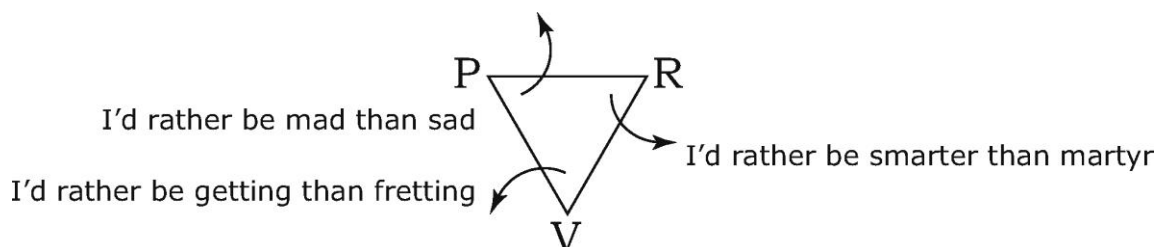


Figure 4: The Escapes Drama Triangle

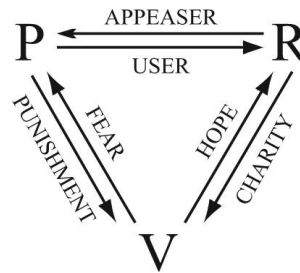


Figure 5: The Sex Games Triangle.

present in each person and at different levels of effect and awareness and use in the game, each exerting their own influence on the outcome? This reflects basic TA theory that all three ego states are always present in each person - and as visually proven in the eogram.

So we established a sharing exercise with couples with a new compassion triangle. Each partner would take turns to acknowledge all three OK+ motivations in themselves, and then all three OK motivations in the other person, and this would be a way of giving and receiving forgiveness and a way out of the game with the new shared feelings and understanding. This offered six new choices for discussing the game (Karpman, 2014). Couples initially need to refer to the diagram in Figure 6 for clarification as a way of getting started. (See Karpman (2019) for more information on how to conduct this activity).

It was later established that all three roles were triggered simultaneously for ancient survival reasons, at an instinctual level, as explained below in the Evolutionary Level of the *Darwinian Triangle 3.0* (Figure 21).

People will say they got help from the drama triangle by identifying what is happening - and then they get out. But they rarely consider, nor were they interested in, whether there were OK behavioural reasons why people stayed in the game and that they could be willing to talk about it, and get relief, and stay with the person. The compassion triangle provides a three-sided reason of why the game is played. The drama triangle shows behaviourally *what* is happening, and *who* it is happening to. The compassion triangle adds the third option of *why* it is happening.

The centre number refers to the "10% solution," that says that at least 10% of anything a person says is true, 10% of anything a person says is false, and at least 10% of the world's population would agree with that, and 10% would disagree with that. This is useful in couples' therapy (Karpman, 2014) for a person to admit partial culpability.

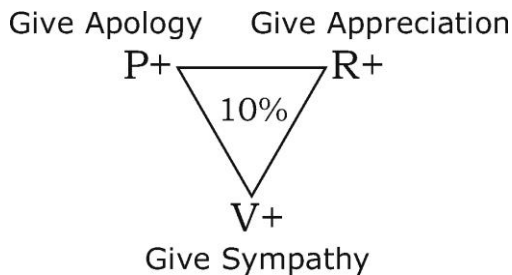


Figure 6: The Compassion Triangle 2.0

h) Add the hidden selves

The Submerged Compassion Triangles (Figure 7) is the compassion diagram but with a different visual impact to better illustrate that there are unseen reasons behind the game, by drawing it with a submerged iceberg diagram. (Karpman, 2014). For example:

Office Example. Using an example in an office situation using just one triangle, the boss only looks like a Persecutor (above the surface) when strongly criticising an employee, but secretly underneath, the boss is the Rescuer trying to help the person learn their job better and to keep them from being fired, and also a Victim because their own job is at stake if the office does not perform as senior management expect it to. There are three levels behind every action.

Couples' Example. Using the two submerged triangles diagram, a couple keep fighting because they can only see the other as a Persecutor (above the surface) and have to battle against this to get their point heard. Things would get better quickly if they looked beneath the surface and saw the other's Rescuer motivation (Appreciation - trying to fix things) and Victim motivation (Sympathy - wanting to be understood during a battle). Throw in an Apology each way and this could ease the tension behind the fighters, as also explained in the Compassion Triangle.

Bad Doggie Example. In a canine example - yes there is dog drama too - a barking dog on a leash outdoors was seen as an annoying Persecutor and a worry about the neighbours (above the surface - and all the owner could see), but secretly, doggie is a Rescuer, barking to protect their owner, and secretly a Victim, frightened they are on a leash and unable to provide their own escape if a predator dog comes after them from around the corner. Checking out for all three roles

allows a sympathetic way out of this accusatory game of Bad Doggie.

Conversely, there are three ways the dog could see their owner in that situation - as a Victim - needing their protection, as a Rescuer - always there to love them and feed them, and as Persecutor - being harsh to them.

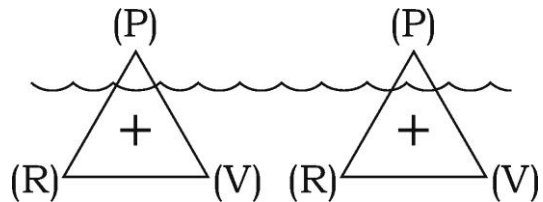


Figure 7: The Submerged Compassion Triangles

The Psychological Level Drama Triangles

i) Add feelings inside the triangle

The observed social behaviours have already been put on the outside of the triangle. The next step in the development of the drama triangle was to take a look inside to see if use could be made of the blank interior spaces inside of the drama triangle. This proved useful in giving visual space for the psychological level of TA and it attaches to the same diagram as the social level of TA so both levels could be seen in one diagram, just as both levels exist together in contact within us. The result was the Inner Self Drama Triangle +/- (Figure 8), where the three PRV roles are tucked into their respective corners and viewed with the characteristic TA positive versus negative way of using energy.

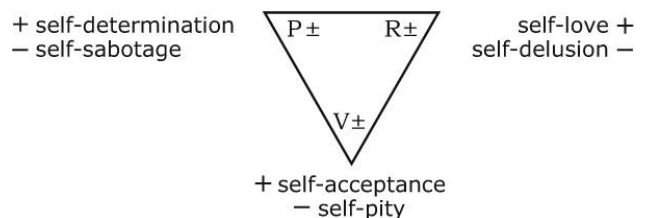


Figure 8: The inner-self drama triangle +/-

Figure 8 spells out the treatment possibilities of converting the negative energy of these inner roles into their positive energy counterpart. In one example it would be to convert the aggressive energy of the inner Persecutor from negative self-sabotage into the positive energy of self-determination and empowerment.

As an alternative use, in a depressed state, these are reversed and the positive attitude is converted into the negative attitude. For example, in the Victim role, positive self-acceptance (V+) could give way to negative self-pity (V-) during depression. This could then lead the other corners to enter into self-delusion (R-) and self-sabotage (P-) and needing treatment.

j) Add internal sequences

What else could we do now that we have started filling in the interior space of the triangle? In Figure 8 we have already given a way of illustrating our internal positive and negative *energies and feelings*. Next we could use the interior spaces to illustrate *sequences* that shift around inside us during our private inner games of stress and relief and back again.

This led to the Addiction Triangles (Figure 9) (Karpman, 2014), as an illustration of a predictable movement series of inner roles, not transactions, occurring inside the self. We can add numbers inside the triangle to represent stages of a predictable sequence.

This addiction triangle illustrates a sequence of inside games played during times of food, drug, alcohol, cigarette or behavioural addiction and can follow the pattern illustrated for a food addict: 1. The food Victim feels loneliness and boredom; 2. Rescues themselves at the refrigerator, but over-eats, feels guilty, and then shifts over to 3. and Persecutes themselves for having slipped, then returns to the Victim position 1 to start the cycle again on another day or again several times that same day.

The rotation can go in the other direction too and from any starting point. The domestic *cycle of violence* usually follows a predictable pattern on both the social level and psychological level. (Karpman, 2014).

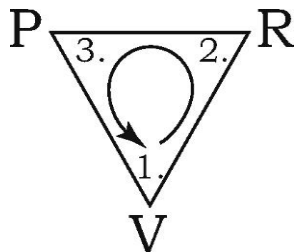


Figure 9: The Addiction Triangle

k) Add Freudian dynamics

We can use the drama triangle to show the direct link between the psychoanalysis system and the transactional analysis system, using the Freudian Triangle (Figure 10). Both disciplines have a three-sided dynamic energy system that fit together in the drama triangle.

In the Freudian triangle we place the unwanted and suppressed id into the Victim role, but it finds some outlet with the friendly Rescuer ego who can help it by converting some of the raw energy into real use in the outside world, using the many ego mechanisms of defence such as sublimation, reaction formation, suppression, etc. However, both are under pressure as illustrated by the ever-present superego, the watch-

dog Persecutor controlling and limiting excess, as illustrated.

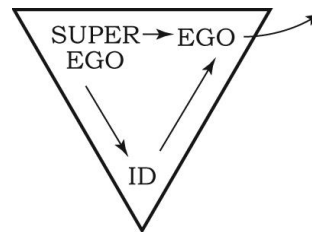


Figure 10: the Freudian Triangle

The Script Level Drama Triangles

l) Add the family triangles

To follow up on the above Freudian Triangle, we can ask if we can also use the drama triangle to connect to Freudian transference theory, by showing in one diagram a direct link from the past to the present. A new diagram was needed, in which a small drama triangle representing the early family games is placed inside the larger present-day drama triangle. Arrows can be used to show the direct connections between the past and present, which can show up as a transference reaction. This became the Transference Triangle (Figure 11).

The diagram illustrates both script and game in a single diagram for the first time in TA writing. By using connecting arrows, the back-and-forth dynamic between the past and present can now be shown in one simple teaching diagram. For convenience it can be called the Transference Diagram but it also represents Berne's memory snapback rubberband (Berne, 1960-1970; Kupfer and Haimowitz, 1971) and Berne's (1961) palimpsest. In here one can place the origins of the games from within a family triangle.

We can also change the format of the lines inside to indicate whether the process is blocked, fluctuating or overly-connected (Karpman, 2019).

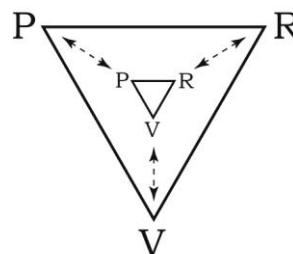


Figure 11: The Transference Triangle

m) The Redecision Triangle

Moving a step further from the theory model into a treatment model, we can use the new nested family triangles to look at the injunctions and decisions used

in the Goulding's' therapeutic script redecision process (Goulding and Goulding, 1976), as shown in Figure 12.

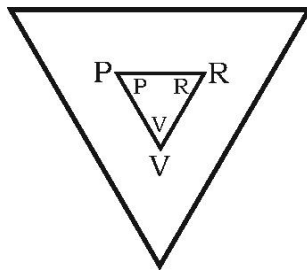


Figure 12: The Redecision Triangle.

Script decisions and injunctions under stress would have happened during a family game. That game would have a name right out of Berne (1964a) and have happened at a time and place that could have been photographed by the participants. We will call this the *Script Game* occurring within a *Script Scene*.

In the redecision treatment process, the (regressed) child is encouraged in serial Gestalt regression steps to relive a traumatic early memory. We can place those psychological level feelings of that child on the inner sides of the small family triangle.

When reliving the scripting game, we can ask the first question "How did you feel at the time?" If the child felt rejected and alone as the Victim, the next question could be "How did you feel about the world at the time?" The answer might be "No one will help me. I am all alone in the world," and a self-protective Rescue decision and life position may be made "I will have to get along by myself." The next move finalises the protective wall by moving over to a fixed and limiting Persecutor decision with a lifelong Don't be Close or Don't Want script decision as an injunction. Later in life, by replaying the script game with a suitable partner, this protective position can be continually reinforced, and serves to prevent a triggered re-experiencing of the repressed trauma (Karpman, 2014).

Additionally, we can make use of the outer side of that child's triangle to show their social level relationship with their parents and possible reasons they have for accepting the injunctions: i.e. surrendering as an over-matched Victim; granting the parents their wishes as Rescuer; and using the script injunction against them as a Persecutor by sabotaging the parents' hopes for a successful child in the world.

n) Add script reinforcement

We can use the inside of the drama triangle to modify the script reinforcing miniscript (Kahler, 1974). In the Miniscript Drama Triangle (Figure 13) the reinforcing process of the script begins in the lower left corner in

a Victim position, where one holds their unmet needs, stamps and rackets (racket, because it is a game triangle). In an attempt to repair this feeling, one moves up to Rescue oneself with the driver position of I'm OK if... However, all five drivers are built to fail and one inevitably falls to the Persecutor *stopper* position, where they are met by some of the redecision injunctions either from others or within oneself. Failed and despairing, one slides back over into the Victim position. This happens over and over again, sometimes within seconds, in a never-ending script reinforcing, repetition compulsion.

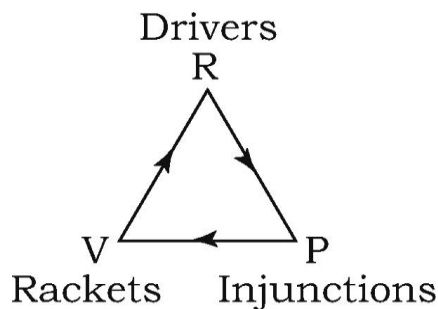


Figure 13: The Miniscript Drama Triangle

Five Split-Level TA Teaching Triangles

o) Add teaching diagrams

To keep the Fifth Rule going by finding useful new combinations of the drama triangle, we next ask what would happen if we wanted to tie together various threads of TA theory into an easily teachable all-in-one game diagram using the drama triangle, resulting in Figures 14, 15, 16, 17, 18.

The Four-School Teaching Diagram

Figure 14 organises four-in-one different approaches to TA theory, bundling Berne (rackets), Kahler (drivers), and Goulding & Goulding (injunctions) in an all-in-one Karpman (drama triangle) script teaching diagram.

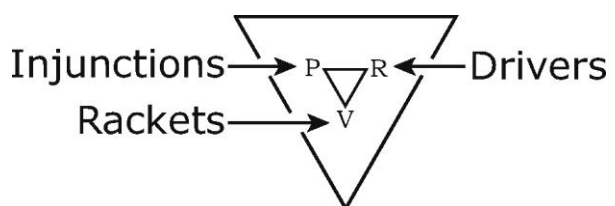


Figure 14: The Four-School Teaching Diagram

The Three TA Levels Teaching Diagram

Figure 15 focuses on three classic levels of TA study. On the outside, place what is in the here-and-now at the social level; inside we place the unspoken racket feelings and beliefs at the psychological level, and deeper inside we place the first origins of roles and games at the script level.

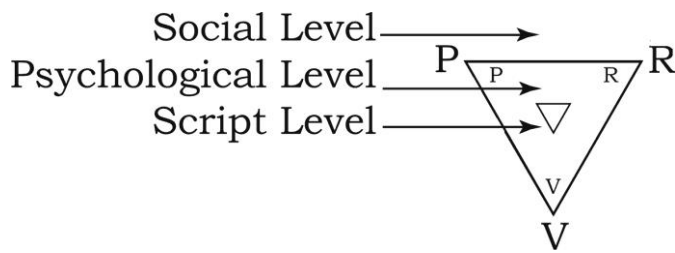


Figure 15: A Three TA Level Teaching Diagram

The Talking Level TA Teaching Diagram

Figure 16 is an experiential diagram of what you feel you are actually able to say during a game, and what you dare not say during a game, and, deep inside the triangle, what is suppressed and unknown that you are unable to say during a game.

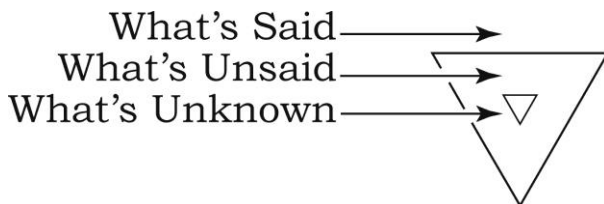


Figure 16: The Talking Level TA Teaching Diagram.

The Three-Consciousness Teaching Diagram

Figure 17 illustrates when we integrate more Freudian theory into the drama triangle. Borrowing from the Freudian model again we can usefully illustrate three levels of consciousness: conscious, subconscious, unconscious.

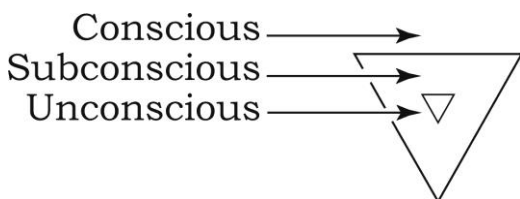


Figure 17: The Three-Consciousness Teaching Diagram

The Existential Script Triangles

Figure 18 is another nested script diagram, this time with numbered sequences that start with the nonverbal existential position acquired upon entering life, or earlier, and how its deep influence is followed through three more stages of life into the present, called the existential path of the Victim.

Alternately one could come from the other corners; a Persecutor born with too much aggressive energy who meets constant opposition in life, or a Rescuer born too giving who gets betrayed or constantly taken advantage of in life.

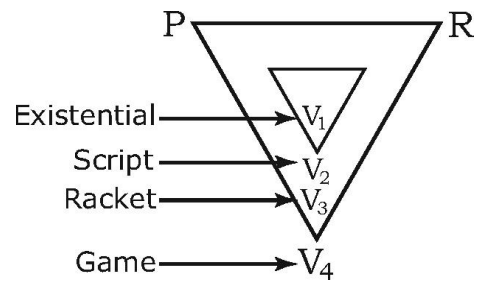


Figure 18: The Existential Script Triangles

The Biological Level

p) Add a biological level

We have discovered that the three-part energy system of the drama triangle may hide wider universal truths. What if the three-part energy system could apply to the cellular transactions and dynamics within our biology? So let us go a step further and place an even smaller triangle inside the family triangle, creating the DNA Roles and Cellular Transactions diagram (Figure 19).

This suggests a biological level triangle in two ways:

- *The DNA Level:* the three-cornered energy model is universal and here will be explored as applied to the biological level. It works for three roles at the DNA level, where the Persecutor DNA damages the hopes of evolution and may eventually end the species, the Rescuer DNA level provides the future of better evolutions, and the Victim vestigial inert DNA just contributes maintenance or less.
- *The Cellular Level:* next, we look at transactions between cells, not roles, in a cellular dynamic at the cellular level. Using the example of the chemistry behind the use of SSRI (selective serotonin reuptake inhibitor) medications, the Rescuer cells continually will re-supply serotonin, the passive Victim cells will continually provide the reception, and the Persecutor cells are necessary for the restriction ensuring that there is neither over-supply nor over-absorption of the serotonin molecule.

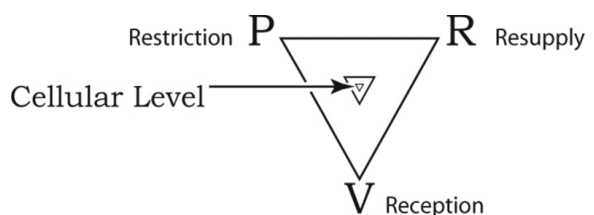


Figure 19: Biological Level Transactions

The Evolution Level. Darwinian Scripting

q) Add an evolutionary level

For many years I searched for proof of the valuable compassion triangle which took the position that all three roles would be triggered at once during any game in every one of the players.

Then I saw one evening on a nature program on TV, a baby elephant was threatened by a tiger and the larger parent elephants made a circle around the baby to protect it. Then they scared off the tiger. Aha! That was it. All three roles in the drama triangle became apparent and proved to be instinctive and necessary for survival of the new infant, to go on to create a next generation, and the next. Hence was invented the Darwinian Triangle 3.0. (Figure 20).

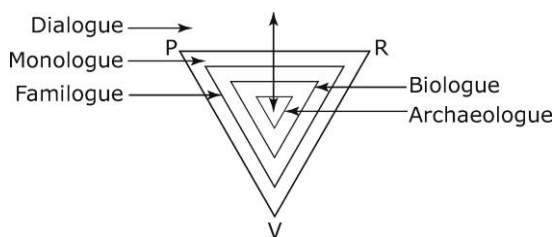


Figure 20: The Darwinian Triangle 3.0

The parent elephants had to empathically feel the Victim position of their offspring, and as Victims felt the alarm that they could lose their future family. The Rescuer role came in to create a protective wall encircling their baby. The Persecutor role came in by aggressively scaring away any predators who could threaten their family. The aggression energy was also needed to search for better food supplies for survival, fight for food, and fight for mates.

The vertical arrow was added to the triangle to represent an in-and-out way of returning to the original harmony.

These were three automatic instincts that all fired off at once and prove necessary for survival of the species, which supports the clinical evidence that three roles of the drama triangle are always present in a game. (Karpman 2014).

Discussion

The Creative Process

Most of this article has been a checklist showing the way for someone wanting to establish a stable creative international training centre for original thinking and production in the field of psychiatry and psychology. It is a proven system written in detail here that can be followed in steps. There have been other methods that others have used successfully but this is a history lesson of some who made it and some who did not and what can be done.

Eric Berne had a successful system but it was little known outside of his inner circle, and the full method was never collected and assembled in one place until this paper, written from my experience training with him for six years in the late 1960s, and from my long involvement in the ITAA organisation. There is a summary reference to how he ran his weekly seminars in his home in my book (Karpman, 2014). This paper gives examples of the award-winning successes of his followers as well as my own examples of how I used his five rules of creativity, progressing as I needed to create over 20 useful variations of the drama triangle here over the years.

Below I quote from Steve Jobs on connecting the dots, and all the dots that happened in his life to eventually lead him to the point of inventing the iPhone. For me, many triangles (dots) were created over the years from the original one until I found the Darwinian triangle that not only finally proved the three-cornered clinical observation of the compassion triangle but also stimulated discovery of a new three-cornered instinct theory of survival that gets triggered whenever a psychological game begins.

This long process of discovery brings to mind some favourite quotes.

Quotes on creativity

1. Steve Jobs - Apple's Steve Jobs on the many of his life's adventures leading up to the creation of the iPhone, "Again, you cannot connect the dots looking forward, you can only connect them looking backward so you have to trust that the dots will somehow connect in your future." (Jobs, 2005, paragraph 9).

2. Einstein - one quote by Einstein is applicable to the TV baby elephant story, "Look deep into nature and then you will understand everything better." (Isaacson, 2008).

3. Shakespeare - on the value of continuing the creative process and not knowing what will or will not work but trusting that the results will be there, I quote Shakespeare on trusting a process over time, "If you can look into the seeds of time, and say which grain will grow and which will not, speak then unto me." (Coursen, 1997).

Notes on research

This paper discusses a research method. We can ask who owns the word 'research'. Does it belong to 'brainstorming research' to produce something new, or is it 'statistical research' to prove what once was new. Or others. Is statistical research useful in the field of psychology? We see papers immediately picked apart for their methodology almost as soon as they are published. Then one day someone else will do research proving it to be wrong or maybe proving the

opposite. Or a drug company with self-interest could pay for the research. And all the while hardly anyone will ever hear about the research - or believe it because of the variables of the therapists' personalities involved.

Brainstorming ideas can be tried out right away by anyone, and if successful they will keep using them. The drama triangle is an example of brainstorming. It came from doodling 30 pages of diagrams for an hour, writing it up, and people liking it.

Or should the word 'research' be used only for classical research involving thousands of subjects and statistical tabulations with new findings and published in peer-reviewed respected journals that can take years to complete and get published? We know that research for proof is absolutely essential in the physical sciences such as medicine, surgical procedures, pharmacology, nutrition, and others, and is even used in businesses to decide which products they should put their money behind. But can the time and money spent be worth it in the psychotherapy fields with those nagging variables of therapist IQ, ego and personality so difficult to quantify.

If there are these two different valid approaches to researching ideas, brainstorming research and statistical research, then should not the schools of higher learning in the future begin teaching both systems?

This paper recommends that Eric Berne's innovative research system be taught in graduate schools with equal status to other research systems and as a viable and sometimes superior method of acquiring new knowledge.

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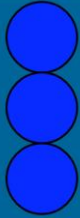
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Script Drama Analysis II

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Abstract

This paper completes the original Script Drama Analysis article (Karpman, 1968) that first introduced the Drama Triangle, Role Diagram, and Location Diagram into TA script literature. As did the previous article, this script theory paper also creates 'as many new ideas as possible' to continue Berne's legacy of invention by brainstorming as he taught his followers in his weekly Tuesday night seminars 'Think Tank' in San Francisco in the 1960s. (Karpman, 2014).

New game and script theory are woven into novel combinations, to open doors and inspire additional new script theory. Included are: a) 15 new scripting drama triangles including the Palimpsest, Redecision, Transference, Freudian, Existential, Miniscript, Biodynamic, and Darwinian Drama Triangles; b) A family games analysis including the child's Redecision Triangle, the Script Game, Script Scene, Script Scene Imago and Dysfunctional Family Analysis; c) Two new script formulae for the Script Game Payoff; d) Three new internal and external Script Energy Drive Systems; e) Three new script reinforcement systems: Script Formula G, Script Formula P3, and a Miniscript Drama Triangle; f) A new three-cornered Darwinian instinct; g) Six new Existential Continuums; and h) Four combination three level script teaching diagrams.

Three Family Drama Triangles

To get started, we open with a new model that merges scripts and games into a single diagram for the first time in transactional analysis literature.

The drama triangle (Karpman, 1968, 1973) offers the theory link because it is a visual, a diagram. In Eric Berne's theory-making requirements, he taught his followers to create simple scientific diagrams using Occam's Razor of Scientific Parsimony to reduce psychological patterns to their unifying basic core. Berne's cardinal theory-making mandate was "Don't say anything that you can't diagram." (Karpman, 2014).

In this diagram, the 'games people play' of today can be visually linked to the 'games people played' in the childhood family, as illustrated in the four linking regression diagrams below, Figures 1, 2, 3, 4.

By nesting a smaller family drama triangle inside the larger space of a today's drama triangle, both games and script, past and present, are linked visually in a single diagram using connecting arrows, and confirming the old adage 'a picture is worth thousand words'.

The first three regression triangles below illustrate the script connections that are triggered and baited between the past and the present. The fourth diagram, the Redecision Triangle, makes that same point but adding in specific early childhood life decisions into the smaller triangle, to be placed directly along the PRV positions in the child diagram.

The TA position illustrated here is that the games of today originate in the games of childhood. This can be illustrated by directional arrows connecting the drama triangles of the present scene to the drama triangles of the family scene in the diagrams.

The Protocol and Palimpsest Triangle

This first of the three triangles here refers to Berne's naming the childhood scripting the *protocol* and the later script manifestations, the *palimpsest* (Berne, 1966). The games of the past and the games of the present fluctuate back-and-forth as shown with bi-directional arrows.

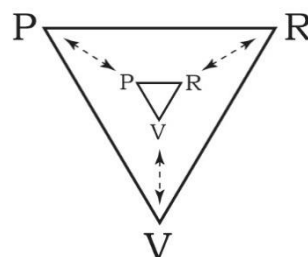


Figure 1: The Protocol and Palimpsest Triangle

The Transference Triangle

This shows the arrows moving only in an outward direction, illustrating that the games of the unconscious and subconscious are constantly striving for expression, as referred to by Freud as 'the return of the repressed'. The drama triangle, simply used, can represent all the games played.

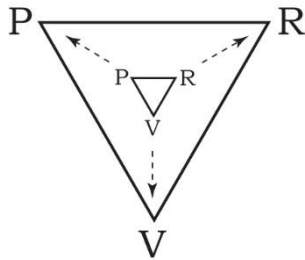


Figure 2: The Transference Triangle

Under pressure, the games buried in transference dramas find their outlet in social settings, in dependent relationships, problems with authority or partners, political arguments and others, and those triggered by a psychotherapist 'acting out in the counter-transference.' Both transference and counter-transference are openly discussed in the relational therapy approach and others, usually as fantasies and feelings rather than games.

In the 'Transference Games' (Karpman, 1991), the arrow triggers outwards. Unresolved victim events, projections, attributions, and instinctual memories in the id are all fighting for outward expression. They seek a setting with a suitable game-playing partner and only need the *script signal* (Berne, 1964) to begin. This is an attempt at the final catharsis and is triggered over and over again throughout life in the Freudian repetition compulsion, or in TA as an active script reinforcement game, as discussed below.

The illustration may also be helpful for teaching purposes in visualising Freudian catharsis in relational and traditional 'Family of Origin' work, and others.

The Rubberbands Triangle

This has the regression arrow pointing in the other direction, inwards, showing that a current trigger, perhaps a therapist countertransference, socially has 'snapped' a person back into an old experience, as would a rubberband. This flashback is what Berne (1966-1970) (and later Kupfer & Haimowitz, 1971) called *rubberbands* - referring to Penfield's (Penfield and Jasper, 1954) classic work on electrical brain stimulation that appeared to recreate the actual experience of a forgotten earlier scene.

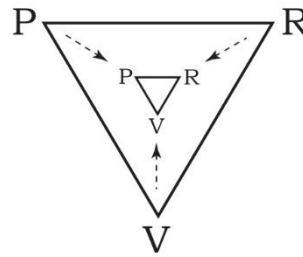


Figure 3: The Rubberbands Triangle

Variations

Design issues. Note above that the connecting arrows are drawn with intermittent dotted lines in either direction, illustrating hesitant or infrequent expression. For theoretical, teaching or research purposes, in certain situations the lines could be drawn as in Figure 4 below as a) blocked by specific barriers (that have a specific name, time and place); b) fully connected heavy straight lines which could signal unimpeded script acting out or even uncontrolled psychotic expression; and c) wavy arrow lines which could represent the existential fluctuations of life events that continually alter the script destiny in unpredictable ways. Any of these can connect any of the three corners of the triangle, perhaps in novel combinations.

Visual aids. These regression drama triangles are visual aids that can be also used as educational tools in organisational and rehabilitation settings to increase interest and belief that there are family origins of behaviour.

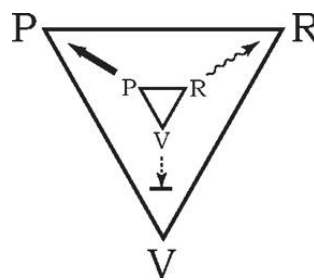


Figure 4: Transference Drama Triangle, Variations.

Redecision Script Therapy

Early in the days of transactional analysis, rededecision therapy was developed by Bob and Mary Goulding, close colleagues of Eric Berne, at their international training centre on Mt. Madonna in Northern California (Goulding and Goulding, 1976, 1979/1997). They applied Berne's recommended Occam's Razor principle to finding a single point in childhood at the core centre of the life script.

This widely used TA treatment of scripts uses gestalt therapy techniques to reactivate the key traumatic experience of early childhood when the child's script decision was made. In the treatment process, the therapist facilitates the client's re-experiencing of the traumatic early scene by systematically using two-chair serial gestalt regressions, going step-by-step back in time to re-experience similar occurring situations.

Eventually, using Occam's Razor principle, this gets the person emotionally back to the single most defining childhood scene to re-experience the early family trauma in the present. This is done in a protected therapeutic setting that provides a new opportunity to re-decide that decision and get group support for that change, thereby deconstructing the script that is no longer useful to the client.

All this happens in what I call the Script Game happening during a family Script Scene. The child's script decisions have to be made in consideration of the Persecutor (P), Rescuer (R), and Victim (V) positions of the family members in their own games, and factoring in the level of neglect, threat and alienation ahead. A young child has to solve this within the family in the best way they can, considering limiting injunctions already in place, and considering their brain development at their age, and with no way of knowing the effect it will have in later life.

By using the game model, the complicated intense emotions of a three-sided psychological game can illustrate the full tenacity and complexity of the script game and script decision.

But later in life, with this knowledge, this triple PRV layering can be unravelled when entering in-depth psychotherapy. It may show particular tenacity in all three corners when reaching the impasse point in rededecision therapy. This can be seen when the needs of the Free Child have to confront the needs of the Adapted Child in the two-chair gestalt regression rededecision exercise.

To look at this we can use the Rededecision Triangle in Figure 5. This is a new illustration for TA rededecision theory literature, demonstrating three new points to consider in the therapy process. For a complete rededecision escape we may need to investigate all three roles of Persecutor, Rescuer and Victim in everyone involved in the script game as played out in the family script scene.

The larger outside drama diagram represents the other family players in the game. In the middle of that is placed the little inner drama triangle to illustrate what is going on within their child during the wider family drama.

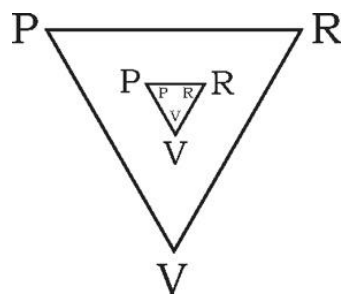


Figure 5: The Rededecision Triangle

On the inside, the PRV letters represent the three psychological level roles of what the child is privately experiencing, unknown to the parents.

On the outside of the little child's triangle are the three PRV social level roles in their reaction to the parents, as the child has to resolve their script positions within the larger family context.

This six-sided model of the entire game opens up explorations into the depth of the game and includes the many 'advantages' of game analysis (Berne, 1964). The therapy may be complete when all six sides are addressed successfully.

The Child's Inner PRV. The Psychological Level Game

For example, we do a step-by-step review of the rededecision process as used in therapy, using the rededecision drama triangle. When finally re-experiencing the primal script scene, the psychological level of the child is exposed.

Step #1, The regressed child in therapy is asked "How did you feel at the time?" (Victim), and then -

Step #2 "What did you decide about life to protect yourself?" (self-Rescue) and to put another layer on their denial, taking it a step further to -

Step #3, A move next over into a more fixed energy (Persecutor) position converting it all to a life script limiting but protective Don't decision from among some of the 13 injunctions identified by Goulding and Goulding, such as Don't Want, Don't Feel, Don't Think, Don't Act, etc.

On the inside of the child's triangle, a neglected child may have felt "I am all alone. No one listens, no one cares" (V). They may then have decided to Rescue themselves with the cover-up position: "I'll be OK if I go it alone in life" moving up to (R). But to further lock it in they make solid lifetime Don't injunctions, perhaps with a Don't Be Close (P) injunction. That protective isolation may one day lead to a problem with loneliness later in life, which may bring them into psychotherapy. All of the injunctions are limiting, and all can be rededecided.

The Child's Outer PRV. The Social Level Game

Taking it a step further into the redecision drama triangle diagram above, we see now how the child has to weave their new self into their relationship with the family.

The outside PRV of the child's triangle shows the choices that are available in connecting their new script positions to the ongoing family drama, in whatever roles are available for them. This is in consideration too of the roles that any competitive or compliant siblings may have already taken for themselves or that have been assigned by the parents.

In the example above the child applies the Don't be close resolution for three family reasons:

1. *Surrender* (Victim) position: The powerless Victim child eventually decides to yield without resistance to the unstoppable family pressure; or as –
2. *Pleasing* (Rescuer) position: take that role to please the family members by being quiet and invisible for them; or as –
3. *Revenge* (Persecutor) for revenge to continually disappoint the parents by isolating themselves from any rewarding contact and success the parents could enjoy and be proud of for their offspring, and later, to fail in life, to prove to the world that it was a bad family of origin and blaming their parents to others with the game's external social advantage of "*Look what they made me do.*" and the internal psychological advantage of "*I got revenge and I am blameless.*"

The Parents' PRV. The Outer Triangle

With advanced in-depth family therapy, the parents also can reveal their own drama triangles with their own three-sided inner psychological levels of experiences, and their own three-sided game roles in their social level outer triangle. The drama of the games can include switching roles around among the family members, forming dyads and triads of loyalty and betrayal with each other, which can eventually seem too entangled, enmeshed, and unsolvable in a typical 'dysfunctional family.'

We can talk of the goal of a complete drama analysis of the family, but the six-sided complexities (6 inner and outer PRV of child and 6 inner and outer PRV of each family member) presented above of a family script game may never need to be explored during the emotional, gestalt-based redecision process. In complex second- and third-degree scripting, however, and in therapy impasses, the full expression of all six Persecutor, Rescuer, and Victim roles present in transactional games of everyone in that room may need to be explored. A game can include unlimited players. Some may not live at home.

The Script Game

Games create the script. The redecision process is the treatment of a script game. Those family games can be named. The family roles can be named. The personality types can be named. Siblings can read about them and discuss them by name.

In the family setting, where alliances and alienations have players frequently switching around in the drama triangle, we can find the 'favourite family game' with a name right out of Berne (1964) - names such as Let's You and Him Fight, Here We Go Again, If It Weren't For You, Courtroom, Furthermore, and Blemish. Additionally, one can name who were the Persecutors, Rescuers, and Victims in their family with a name people can look up and read about.

This can bring someone welcome relief to find out they are not alone in those games, which have been written up in print along with others. The new insights and viewpoints can be discussed then with their siblings, parents and therapists later in life.

Much of the negative scripting can be prevented if treatment comes early and the answers arrive in time during childhood.

Family insight can be obtained by the therapist using the Parent Interview (McNeel, 1976). This is a widely used and effective way of looking into the roles of parents in childhood. To find the roles and mood at the time of the scripting, direct questioning may be used, asking questions such as '*What do you think your parents' motivations were?*' – which in the drama triangle might uncover both the social and psychological level motivations at all three corners (PRV) of each parent's (and sibling's) personal drama triangles.

People read books and seek insights to know if there were any games going on when they were growing up, including knowing the name of the games played by the people they grew up with. Family answers could sometimes be unexpected, like the surprises one might find in family DNA tests with relatives.

In summary, we put diagrams and useful names that we can remember to what is only emotionally experienced. Science names things so they can be studied further and taught. By putting what Berne called a 'handle' on a game, that name can be held for insight and interpretations at a later date. This can be used for Adult insight in treatment contracts called 'Adult control of the Child.'

The Script Scene

This name gives a useful 'handle' in defining where and when childhood traumas are played out. It will be an actual setting with a date in history that could have been "*photographed and tape recorded,*" which was Berne's definition of social reality. This can be

renamed the script scene wherein the script game is created and the child's script positions and script decisions are made, presenting four avenues of exploration in therapy. The name gives welcome clarity to what had once been suppressed or experienced nonverbally.

The Script Reinforcements

The script scene is recreated over and over later in life in the Freudian repetition compulsion to get the same *payoffs* over and over. Each payoff safely re-seals once again the family traumas behind the protective script positions and script injunctions. This ongoing reinforcement is illustrated in the *Script Formula G* later in the paper.

The Script Imago

People carry in their head all the family script players in what can be called the *script imago* illustrated with the *role diagram* in my original paper (Karpman, 1968). Throughout life the original family roles are projected over and over again onto similar players in order to recast the early script scene. The real or imagined recasting of the roles sets up the reinforcing *script game* that gets to the *script payoff*, the *script reinforcement*. Nine steps to reinforcement are spelled out in the *Script Formula P3* described later in this paper, and in the briefer *Script Formula G*.

For an example, a personnel officer may repeatedly hire all the roles in their script imago for their family script scene in order to watch it played out in the office before them - for a resolution that never comes. Or a person may see the world through a limited number of roles in their head that represent each of the original family members. Or more limiting, an individual with borderline personality diagnosis may see people only as their Persecutors or Rescuers, with themselves as the needy or harmed career Victim.

Dysfunctional Families

Defining the Family as a Single Unit

Dysfunctional family is a common term used to describe a toxic family environment in which a child is raised. If the script games are frequent enough and the drama is heavy enough and there are enough threats of dire consequences and ostracisation, no-one comes out unscathed. In a TA game of pecking orders, a dysfunctional family will create a pecking order of power and influence, in which the sickest person is at the top calling all the shots and is listened to, and the sanest person, to whom no-one listens, is at the bottom. (Karpman, 2014). This is also seen politically in what is called a dysfunctional organisation, in which the dominant self-defeating projections of several dysfunctional families become enmeshed. Innovation and progress become limited and they cannot hold onto their best talent.

The Outsider Triangle

One feature of a dysfunctional family is the absence of Adult to Adult problem-solving communications. Then the family secrets go unchallenged and unspoken rules and unspoken penalties are all kept well hidden by collusion. Trading stamps, pettiness, blame and swings around the drama triangle can quickly increase to the level of second- or third-degree games and replace the more desirable empathic and logical communication of other families. The consequences may be quite unfortunate for the child whistle-blower who calls out the favourite family secrets or spotlights the 'elephant in the living room' and gets ostracised, to wind up as the new outsider in the outsider triangle (Karpman, 2014).

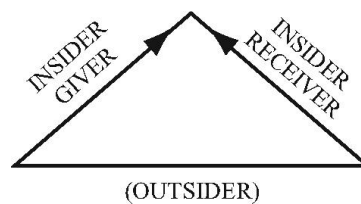


Figure 6: Outsider Triangle (not a drama triangle)

The Identified Patient

In classic family therapy, the entire family is treated as a unit. This is to avoid the singular focus on the identified patient (Karpman, 2014), who overtly plays the disruptive Persecutor damaging the family harmony, but covertly is the Victim of the entire family dysfunction, and more secretly is the Rescuer by sacrificing themselves to be the 'lightning rod' for attracting excess anger which serves to keep the rest of the family stable. This is a hard Rescuer position that they are reluctant to abandon. If their Rescuer position is threatened, they will escalate dysfunction to a level of insolvability as both Rescuer and Persecutor to maintain the status quo and be the designated target once again, but more resistant to change each time.

Escalations in a Dysfunctional Family

Dysfunctional family games can quickly escalate into family emergencies in four ways: 1) escalate to a greater number of players involved, 2) to a greater geographical area involved, 3) to greater consequences, embarrassment and expense to more people, and 4) with increasing levels of confusion, tenacity and insolvability. For example, a disruptive drunken alcoholic can create a violent scene, bringing in police officers, with urgent phone calls to relatives at night in far-flung corners of the globe. And do it often. (Karpman, 2014)

Classic Family Therapy

Redecision therapy may need to go beyond the client and include the dysfunctional family environment, with the treatment of the entire family game and not just of

the one person in that family. Classic family therapy has the entire family in the office and taking the position that the client is only one symptom of a family disease. The entire family has to be treated as a single unit with a single interpretation, and with none going to an individual person, for instance addressing the family as a unit "*There seems to be a problem in solving this.*"

In a family group therapy setting, the goal is to get the family to use TA language and for them to be discussing the drama triangle as a common language shared by the entire family. Eric Berne once advised on the use of TA terminology "*You know your patient is getting better when they start using your language.*" (Berne, 1966 -70)

The Family Coat of Arms

Berne (1966 -70) suggested that the prevailing family mood could be placed on the 'Family Coat of Arms', written in Latin and placed above the fireplace (if there was one). To uncover this the therapist asks this one family question "*What was the mood like to grow up in your family?*" Some examples may include a Coat of Arms that reads an ominous 'Don't ever get your father mad!' or the freewheeling 'Yo, dude, do your own thing, baby;' or the Latin language variations of the 13 script decisions could be written up there as a menu to choose from.

Defining the Family as Individual Members

Identities may be borrowed from favourite fairy tales and family stories. Stories told of others often enough may offer an appealing role for the child to copy in life. These heroes or villains may be stories about family relatives like uncles and aunts, with a rollcall of what to do or not in life, such as: "*I'll never get trapped in a marriage like my mother,*" or, "*You're going to wind up in prison like your father.*" A child is looking for a suitable role in life that will help them carry out their script decisions, and these sometimes come from stories told often enough at home or in the pages of available books, TV and movies.

There may be a favourite family fairy tale (Karpman, 1968) so often told that the child might decide on that story as a life course based on the players, locations and actions within it. To elicit this the therapist may simply ask "*What was your favourite fairy tale growing up?*" or "*Who were your childhood good guys and bad guys?*" An exciting escape script including travel to faraway places with new adventures may be elicited using the script location diagram (Karpman, 1968; Isaeva, 2011).

Egograms. (Dusay, 1972) There are common TA ways of defining the individual personalities of family members. A client learning transactional analysis will learn to define each of the relative personal strengths

displayed by the family members by learning how to draw their egograms. A fascinating exercise in workshops is to get people to draw out the diagram of each other and of their parents and siblings and discuss these egograms - and then later with other family members. One novel exercise is to do overlapping egograms and see what is common and what is not in common there (Karpman, 1974).

Sweatshirts. Eric Berne often suggested that the opening thesis of a game could be announced on someone's sweatshirt. These could be read as Try And Stop Me If You Can or Let's Pretend I Care About You. To further clarify family identities, the client can be asked to name the parents' and siblings' sweat-shirts – as well as their own! (Berne, 1972).

Drivers. (Kahler with Capers, 1974). For more awareness of who was in their family of origin, one can study the miniscript drivers of each family member in the process therapy model (Kahler, 2008). The drivers can reveal the six personality types there (Believer; Feeler, Thinker, Doer, Funster and Dreamer) of all family members with the ability to predict the future actions characteristic to these types. These same six types, in the same order, are later referred to as Persister; Harmonizer; Thinker; Promoter; Rebel; and Reflector (Imaginer). (Kahler, 2019)

TA Script Treatments

We have discussed at length a family games approach to the more popular redecision therapy. There are several other approaches in TA therapy but a review of those is not within the scope of this paper.

The in-depth family material presented here as arising in a family house of games is useful too in traditional forms of therapy as has been mentioned previously, such as many of the psychodynamically-oriented therapies and family of origin therapies.

Is One Psychotherapy Model the Best?

Psychotherapy methods vary with personality and with the therapist's training and location. Too often the benefits of each school are argued competitively, as if favouring the advantages of their favourite ego state in their own personality, with great loyalty to the assumed superiority of their training experience over all others. However, all are probably effective with care and training.

Different training institutes, in this age of diversity, still may believe that theirs is the best while politically minimising or even punishing the others by labelling them and denying access. This competitiveness deprives their own trainees of role models and permission to explore other methods of psychotherapy, thus limiting future innovation. Four competitive positions can be arranged in the four quadrants of the Bias Box (Karpman, 1975), where the

axes are subjective versus objective, and fun versus serious – with TA as objective and fun.

Bernian treatment models

In the beginning, Berne outlined the four basic stages of transactional analysis theory: 1. Structural, 2. Transactional, 3. Game, and 4. Script Analyses. Steiner (Steiner, 1966) advanced script theory with his breakthrough three level transactional script matrix, later upgraded by Berne (1972) to a script apparatus. However, these early models dealt with transactions, permissions and injunctions, but not with any story line. Goulding and Goulding (1976, 1979/1997) expanded the injunction list to a crisp list of 12 that were developed during the many years of use of their novel treatment approach, with Mary Goulding later adding the important unpublished 13th injunction, Don't Want/Need.

A Script Story Line

Without a story line in the early stages of scripting theory, this author introduced it by adding the roles, players and locations in the story, plus the drama triangle switches in the story over a time span. (Karpman 1968). This included the recall of the favourite childhood fairy tale, that offered a template for a story line. For example, the Cinderella fairy tale can be used as a template for a Rescue script - for both men and women.

Six Time Scripts

Berne further added a clearer timeline by adding six predictable patterns for the onward progression of the script story; the Never, Always, Until, After, Over and Over, and Open-Ended scripts. Steiner (1974) later added three lifescrit attitudes throughout the story line, the Mindlessness, Joyousness and Lovelessness scripts.

Miniscript

Kahler (1974, 2008) introduced a minute by minute system of reinforcing one's script story. He named five miniscript drivers residing within the Parent counterscript as false Rescuers that could keep reinforcing a negative script on a second by second basis. Six personality types emerged, each with their own drivers and their own script story. A timeline in his process communication model; for instance, could be: the Be Perfect driver of the Thinker personality type would form an Until script; the Be Strong driver of the Promoter type, as well as the Try Hard driver of the Rebel type, form the Always script.

Remove Ego State Blocks

To be free of one's negative script, and 'make your wildest dream come true' one needs to solve three consecutive sets of ego state blocks, in the Parent, Adult and Child. There are a separate set of blocks in each stage in three stages: #1 No Dream, #2 Dream

But, and #3 Dream Yes. These stand in the way of one's wildest dream goal: three blocks to know you have a dream, three blocks to know where the dream is, and three blocks to stay free to keep doing it. (Karpman, 1985). For example, the blocks of Parent *Putdowns*; Adult *Routine*; and Child *Conformity* in the *Stage #1. No Dream*; or the ego states blocks of Parent *Principles*; Adult *Practicality*; and Child *Conformity* in the *Stage #2. Dream, But*.

Developments of TA

Before considering Bernian treatment models, it is worth noting how many other pioneering TA writers have contributed to script theory with their own original psychotherapy models.

For instance, several incorporated the writings of Wilhelm Reich with a focus on releasing early memories that were locked in protective body armouring, in a TA variation of Reichian bodyscript therapy (Cassius, 1975; Cornell, 1975; Childs-Gowell & Kinnaman, 1978).

Several psychoanalytically-oriented versions of TA have emerged as relational TA, always united in TA with Berne by common knowledge and use of original Bernian TA ego states, with the integrity of his core theory protected by the ITAA Training Standards certification process. Pioneers include Helena Hargaden and Charlotte Sills (2002), and Richard Erskine who writes: "Life scripts are a complex set of unconscious relational patterns based on physiological survival reactions, implicit experiential conclusions, explicit decisions, and/or self-regulating introjections, made under stress, at any developmental age, that inhibits spontaneity and limit flexibility in problem-solving, health maintenance, and in relationship with people" (Erskine, 2010, p.1)

Relational therapists also use a different language from what Eric Berne taught, using a psychoanalytic base terminology with an intersubjective exchange with clients. The exploration of transference and countertransference experiences in relational psychotherapy were also described by Berne in his behavioural TA system, classically as crossed transactions using his ego state model, as described below.

Transferences as Ego State Crossed Transactions

We will use the ego state model to explain the crossed transactions in Figures 7a and 7b. In the diagrams, a) makes an Adult statement to b), which ends up either with the crossed transaction from the Child to Parent as transference, or from the Parent to Child as countertransference. Berne (1966) published the two diagrams to establish the link between the Freudian transference and countertransference theory with his own ego state transactional diagram.

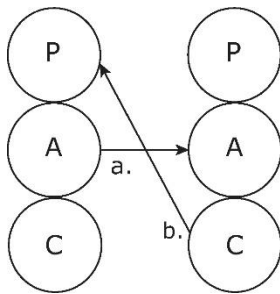


Figure 7a: Transference (Berne 1966, p.157)

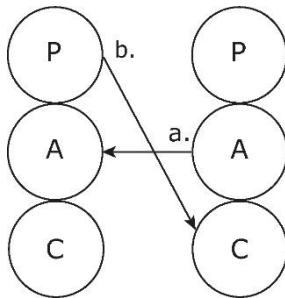


Figure 7b: Countertransference (Berne 1966, p.256).

Projected and Introjected Ego State Diagrams

Let us now continue the experiment here with novel ego state scientific diagrams, which is a purpose of this paper. Figure 8 combines the standard transactional diagram with the addition of two embedded drama triangles - one for the games of the regressed self and one for the games of the projected non-self. Referring to writings in rededication literature, it uses a modification of a rededication diagram (McNeel, 1976) but now includes the drama triangle to represent the occurrence within a two-sided script game. This continues the theory that the rededication process is also the treatment of a family game. This diagram can also be used for elaboration of the psychoanalytic TA relational work, to highlight the point that Child and Parent transference and countertransference reactions must be analysed within the context of an entire family game.

This combination diagram incorporates several psychological level schools of TA by illustrating both the introjected and projected selves of early games. In an ego state study for the rededication model, the diagram below is used to represent the psychological level of regression therapies with projections and introjections.

To take TA theory-making a step further and tie in additional theory possibilities, we could imagine inserting drama triangles within second- and third-order structural Child ego state circles and structural Parent ego state circles to imagine new structures with new possibilities in analysing what goes on deep within the earliest child during the establishment of script games. We can put a game triangle to represent

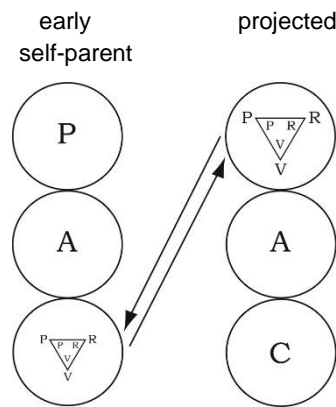


Figure 8: The Transference Game Diagram (rededication modified from McNeel, 1976, p.66).

games played within each of the six stages of the time structuring list. Similarly, the drama triangle can also be placed within functional transactional diagrams, as well as in various script and other known matrices – and we can invent new ones, or superimpose one diagram on top of another just to see what happens - and keep the brainstorming of theory development alive as Eric Berne wanted.

Transference as a Game

All the above transference diagrams can be used in the TA relational approaches of co-created and shared transference and countertransference therapy. A client who is a game player creates in therapy their favourite transference and countertransference game experiences, in collusion with the therapist, and can set up and project any one or more of three drama identities onto a therapist, with the goal of gaining their script payoff, sometimes without the therapist's knowledge. For example, three drama triangle variations of transference:

1) *To misread the therapist as a Persecutor in their script game.* In Persecutor transferences, the client may falsely assume or set up the therapist to be the actively critical or the passively disapproving parent from childhood, and in mistrust, act out, punish or delay revealing one's true self in therapy, if ever.

2) *To misread the therapist as a Rescuer in their script game.* The Rescuer transference here may be a projection of one's own parent who was passively too nice and permissive and who would never confront or set limits. This invites the client's Rebel Child to plug-in the 'I can get away with anything' trick, which may include after-hours phone calls, never doing their homework, and not paying bills on time.

3) *To misread the therapist as a Victim in their script game.* In Victim transference, the therapist is dismissed as the incompetent Victim parent, error-prone, an untrained embarrassment not worth listening to - and pitifully ineffective in dealing with anger that will escalate.

Similarly, the therapist in Countertransference could misread the Parent, Adult and Child, each separately in their client, creating three separate countertransferences to share.

Berne TA Scripting

Autonomy

Berne's TA focuses on the autonomy of the child. As incorporated into redecision therapy, the child is not a helpless victim as in most psychodynamic models, but makes aggressive, conscious script decisions of what to do about life. Classically here the child can use a conscious Adult decision to design defences for how they can distance themselves from the influence and impact of their family drama.

Traditional cause and effect thinking is reversed too in the Bernian autonomy-based philosophy. Rather than solely focus on the traditional early psychological level cause of the problem, the focus is also equally on the social level effect desired to reinforce this script, which goes far beyond traditional social level transference interpretations. In other words, one purposely plays a game within the social environment for the effect of advancing to the script payoff, a payoff that perpetuates the script's earliest protections all the while maintaining the multiple current advantages of a game (Berne, 1964). The Child is in charge, not the therapist, as the Goulding's taught, "*The power is in the patient.*"

TA Psychological Level Treatment of Scripts.

The Inner Self Drama Triangle (Figure 9) is a model to visualise how a person with new autonomy can convert personal negative game energy into positive game-free energy.

Classically, the three inner and outer corners of the drama triangle will present their energies in a positive or negative way, in keeping with basic TA ego state theory where ego state energy can be used in a positive or negative way.

People have a choice to keep either the positive or negative drama energies active within themselves, as determined by their new script redecisions, and in combination with available help, plus chance happy events in their outside world.

Life events or therapy may lead someone to decide "*I'm going to have a more positive outlook in life.*" But with one caution: on any script decision, what if someone is just switching corners in the drama triangle? For instance, a decision to be positive could be used negatively as a weapon (P) by holding a superior positive attitude over the lesser people around them. If that happens, then they would have only shifted roles within their drama triangle over to Persecutor but have not removed themselves from the drama triangle.

Technically, what is happening internally is illustrated: three positive choices one can make is to convert these negative three energies to their three positive uses to get out from the game triangle.

Looking at the example, we see the conversion of the natural aggressive energy of the Persecutor (-) from self-sabotage to self-determination and self-empowerment (+); and the Victim absorption of the energy of self-pity (-) as self-acceptance (+), and the protective energy of denial and self-delusion (-) converted to self-love (+) and self-worth at the inner Rescuer corner.

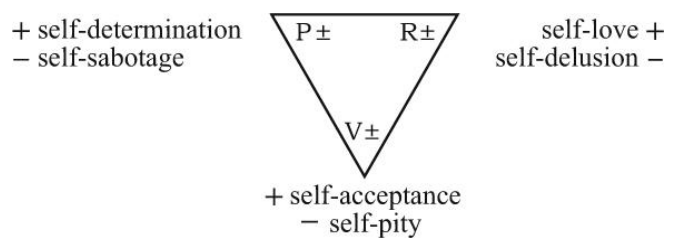


Figure 9: The Inner Self Drama Triangle (Karpman, 2009 p.112).

TA Social Level Approach Treatment of Scripts.

The Compassion Triangle

The Inner Self Drama Triangle offered a psychological level way of exiting games, by choice. within yourself. The *Compassion Triangle 2.0*, (Karpman, 2014) gives a TA social level way of exiting the script as conducted in social partnership with others.

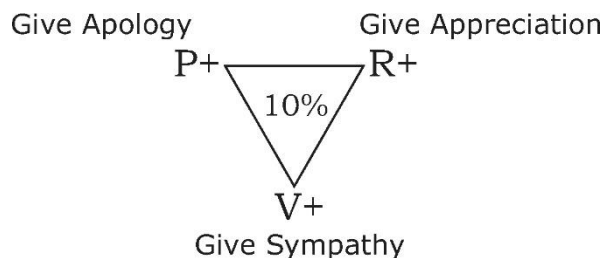


Figure 10: The Compassion Triangle 2.0 and the 10% Solution. (Karpman, 2014, p.104)

Three New Survival instincts

From the descriptions of the Darwinian Triangle (Figure 15), we can confirm the theoretical position of the compassion triangle - that all three roles in the drama triangle originated in archaeological times as three distinct survival instincts that forevermore can be triggered automatically as survival reflexes, in alarm and stress situations, in all players emotionally involved in the game.

In therapy we need to search for all three corners of the game and their three motivations. This gives us three new options and talking points for dismantling the game or six options in couples therapy.

This new compassion triangle is one step advanced over the first drama triangle. The original drama triangle worked to give people a) awareness that there is a game going on and they are in it; b) there are known players taking roles and actions in the game; and c) new awareness that allows them to decide to quit the game and find relief.

The drama triangle told us what is happening, but did not look deeper into why it is happening. That is what the compassion triangle does. What are the unseen triple motivations of the players? Why are they attracted to the game? Do they stay in the game, trapped, because too many corners are involved, each needing its own discharge that the other will not let them have? The compassion triangle can reveal up to six motivations total in couples' therapy. This can be unravelled in a compassion triangle exercise, using the diagram for reference.

The Compassion Triangle exercise

Figure 10 shows a way of exiting games at the social level, with another person, using a compassion exercise in which two persons can participate. Partners take turns in the exercise; one accounts for and forgives each of the corners in the drama triangle in oneself and then in the other; they switch sides and do the same with the other. Someone needs to keep track if the exercise is being done correctly.

The steps in the compassion triangle exercise are as follows:

1. *Looking at the diagram, when it is your turn, you offer for the other person's empathy and compassion:*
2. *An Apology (P) for your role in the game, perhaps with explanations of your intent - but not excuses;*
3. *Appreciation (R) of the good you meant by your actions;*
4. *Sympathy (V) from someone to feel your dilemma and limited choices in being stuck in the game;*
5. *With your best empathy, give your best three guesses as to what the other person must be going through in dealing with you in their three corners of the triangle.*

Six feelings have been expressed by person number one. Switch sides and person number two reviews their three feelings in themselves and the other person.

What follows is considerable relief and good feeling in that six different feelings and views of the events are positively expressed by each person, with a total of 12 that are shared.

The 10% solution

The numbers placed in the centre of the compassion triangle allows for the ego-levelling Ten Percent Rule:

10% of everything you say is true and 10% of everything you say is false. 10% of everything the other person says is true, and 10% will be false. And 10% of the World population will agree with you and 10% of the World population will disagree with you, and 10% of the World population will agree with the other, and 10% of the world population will disagree with them. To give an example of its use in couples therapy, a strong denial can immediately be met by the request, "OK now, tell us the minimum 10% that is true." (Karpman, 2014).

The Wisdom Triangle

This can be an alternative name for the compassion triangle, showing how one can exhibit a wider and wiser view of the world by automatically recognising all three sides of every issue. It takes practice.

It can also serve as an individual way of monitoring oneself and the three choices one has in any game situation, by considering three possibilities in oneself and considering three possibilities in another. It offers three fresh ways of interpreting public and political situations one is observing when others, the 'one-thirders' are locked into only seeing one corner of the three. The goal is an instinctive knowing that there are three OK ways of looking at every situation, often ones that most people would not think of. This fairness is seen as wisdom and restraint.

The Question Mark Triangle

This is another variant (Karpman, 2014) that offers three possibilities to consider when trying to understand a puzzling event where there are no answers.

For example, if the puzzle is why someone left you and never gave a reason: were they being your Rescuer to protect you by keeping things from getting more hurtful; or acting as a Persecutor to get even with you, deservedly, for something you did wrong and did not admit or apologise for; or was the person just an innocent Victim in the situation without awareness of anything wrong going on - and you'll never know which one it is. But you will not be stuck on only one answer. For instance, from the three choices, if you only look through the Persecutor Window, there is a 66% probability that you are stuck with the wrong answer.

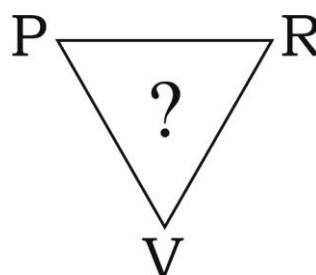


Figure 11: The Question Mark Triangle

Existential Scripts

Now we move beyond the Bernian concept of script as a story line with a fixed destiny into one that is flexible and altered by a changing life course (Berne, 1972), and move into the uncharted waters of scripts as an evolving existential experience.

The Four Fates: Father Time, Mother Nature, Lady Luck, and Tom Foolery

We can speculate briefly on possible ways of diagramming existential pathways when the script plan is no longer set in stone. The absence of direction could happen when the Open-Ended script is reached, the last among Berne's six time scripts; or it could start in childhood with a Change Everything decision so nothing is ever fixed.

A free-floating script can unfold in unexpected ways influenced by the whims of the four fates of existential scripting, Father Time, Mother Nature, Lady Luck, and Tom Foolery (the unexpected Trickster – the fourth role in my original drama triangle). That is a Child-friendly list reduced to an easy four. Berne once Occam-razored scripts down to only one, saying that at the age of thirty a switch flicks on and you become like your parents (Berne, 1966-1970).

On being script free, does one become subjected to the winds of the four fates above? Is someone truly script free? Who scripted the fates? Was your freedom scripted? Can anyone be script free? Did your parents episcript you to be script free? Are you biologically patterned to have a script? Can someone only be script free temporarily?

Scientific diagramming

Now let us put left brain scientific diagramming to work to the ultimate challenge and see if the unpredictable flow of chance, existential experiences and life paths can be reduced to a simple diagram (for the sake of science).

One diagrammed approach we could brainstorm would be to create a diagram with plot points on two linear life continuums: a) one line would plot the new script decisions at each plot point in life; and b) on the parallel other line, would be plotted the road not travelled as an alternate life – the life un-lived, you and your avatar. These can be plotted on the location diagram from the first script drama analysis article (Karpman, 1968): we can overlay unconscious relational patterns and other memes that arise along the way.

To create the feelings in existential diagrams the words must be chosen to evoke the maximum sense of the heart-breaking struggle and euphoric delights as one rises and falls in their wished-for existence through life.

We could postulate other existential diagrams. One experimental diagram could put oneself in the centre of concentric circles of varying clarity and thickness and labelled for the known and unknown barriers one has to work through to finally experience freedom. An example of that could be done with the nested Darwinian triangles (Figure 15). There are many other existential models and pictographs that can be created, such as a seeker being trapped in impossibly confusing mazes, each labelled with the antagonist person in their life; or the drawing of frightening and unfamiliar worlds without resources or help; or walking on crumbling bridges; or teetering on the wobbly ladder to nowhere; or facing some menacing thing that might come up to test them in a nightmare. In a workshop people can be asked to create their own original existential diagram and then share them with the group (if they want to).

The Existential Triangle 3.0. The Life Path of the Victim

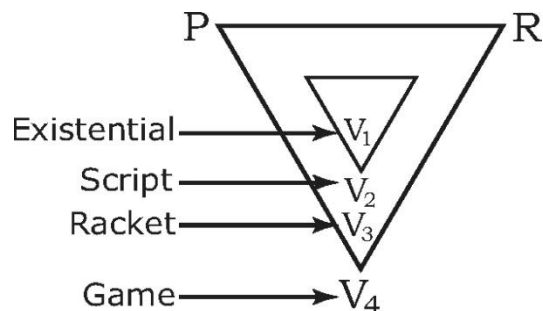


Figure 12: *The Existential Triangle 3.0 - The Life Path of the Victim*

Four steps in the Victim path

Figure 12 illustrates the path of an Existential Victim in life, for a position whether inherited, pre-verbal or only vaguely experienced (V1), but not decided on, that nonverbally manifests itself in infancy but later influences a script decision (V2) to join the family games. Then, in the present, under distress, these old feelings emerge as the racket (V3), are used to set up a life game (V4) to collect stamps for the underlying payoff, which is to prove, solve, or remain in the early V1/V2 positions.

The earliest V1 position may be intriguing for a wide range of interests, in past lives work, ESP [extra sensory perception], astrology, and hypnotic trance work.

The four-step life model is useful for therapists and counsellors as four points to consider touching bases on in therapy, that connect the psychological levels and the social levels in TA. It can be a working model to link the past to the present as steps and clear layers to life, or as a plan and an approach for a complete

therapeutic experience beginning at any point and working in either direction. It can be used as a model in armchair theoretical discussions of the pros and cons of inherited tendencies in humans. As a simplified teaching model, V1 suggests unknown depths to the knowledge in human scripting. The illustration can be taught to generate insight for employees in the organisational and educational fields of TA - and possibly taught in TA 101 introductory courses.

The Two Other Existential Paths

The Victim path shown is the most useful existential drawing for psychotherapy, but the other two specific drawings could also show an introductory path from the other two corners:

The Rescue Path. This can be the life script of someone born too loving, too passive, too empathic, and too dependent, who continually gets taken advantage of in life and endures many disappointments and betrayals if they stay in their scripts; but if challenged successfully, script free, they can make great use of their tendency for the wise and intuitive helping of others and themselves.

The Persecutor Path. This can be the inherited position of someone who is born too aggressive with too much adrenalin in their inherited biological system, easily triggered, existing in duality with too little noradrenaline as a balance. If the energy is not channelled into drives for success and accomplishments, and they stay in script, they may face control issues when setting up games of belligerent acting out, and getting routinely fired from jobs and relationships, and in extreme cases ending up in prison. They have to continually adjust to the consequences they receive from others throughout a lifetime while coursing through the life path of The Persecutor.

Existential Life Continuums

Let us further experiment with some diagrams (Figure 13) in a theory challenge to bring right brain emotions over to the left-brain system. The examples below use varying arrow directions and plot points to be marked with an x so a person can conceptualise their advancing and retreating existential patterns.

The first continuum of Failure <-> Success shows a desperate person coming into therapy in a one-way shame spiral falling from their heights of Success to their depths of Failure. The second person's continuum is at a midway point vacillating between Insignificance and Pride in their therapy contracts. The third has almost reached their goal in therapy on their hard-won path from Isolation to Attachment. The fourth and fifth show other variations of possible continuum elements.

As an experiential exercise, the reader can ask themselves where they reside on those scales in their

own life, and ask if they felt anything inside when plotting the points - a feelings test for validity.

Continuums can also be plotted to represent progress in the primary contract in therapy. People can plot any of their own life journey continuums. The arrows and the plot points can change with time and circumstance. In group therapy it could be taped up on the wall with the other contracts. The reader is asked to write down their own life goal continuums and consider whether they are on track - or has it changed and if there are halting barriers to draw on the line.

Each of the Goulding and Goulding (1976) redecision injunctions can have a goal driven continuum, such as Don't Be You at 25% on an axis advancing toward 100% of personal identity and empowerment. Another person can enter therapy feeling existential meaninglessness in life - that there is no true reality, everything is fantasy, and come in seeking concrete purpose. Each person has an existential story.

The positions on the left can represent the unexamined life; the points on the right can be one's contract in therapy, or contract with oneself.

Berne's (1972) six time scripts can be diagrammed on continuums. There could be the emptiness or joy and freedom as opposites in an aging open-ended time scrip, or the continuing frustrations and failures of the Over and Over script.

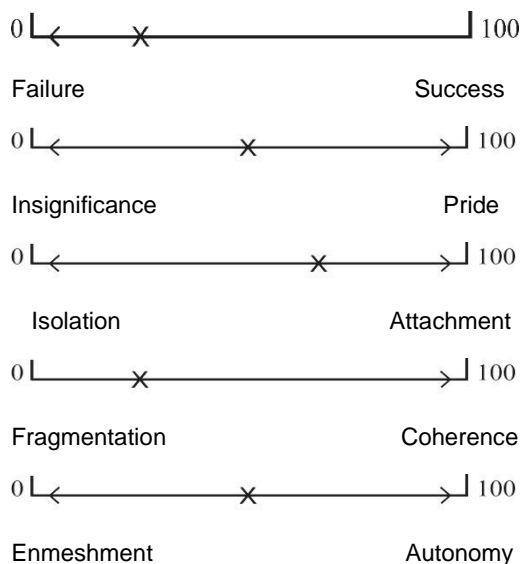


Figure 13: Existential Life Continuums

Existential Positions

Various TA treatment approaches have discussed the existential crisis one faces in life. The Process Therapy Model (Kahler, 2008) suggests six existential questions for each of the base six personality types: The Believer - Am I worthy? The Feeler - Am I loveable? The Doer - Am I alive? The Thinker - Am I prepared? The Funster - Am I acceptable? The Dreamer - Am I wanted?

Script Energy Systems

Script Energy Systems

We can consider these as energy that begins inside and moves out, with three points of origin.

Freudian Energy Systems.

We can ask from where arises the fuel that fires the script? Is the energy split between the twin Freudian drives of libidinal Eros for script-free living, and the destructive Thanatos of scripted living?

The Freudian drama triangle (Figure 14) repositions the Freudian system into the equivalent corners of the drama triangle. We see all script energy beginning inside the Freudian boiling cauldron of horrors and undesirable impulses that is the id, which can be represented by the unwanted and avoided V in the diagram; an id long repressed by the superego (P), but eventually turned into social accessibility by the friendly ego (R) who can choose from a dozen Freudian ego mechanisms of defence where appropriate, including sublimation, rationalisation, intellectualisation, reaction formation, displacement, suppression, projection, and dissociation, to name a few. Figure 14 shows the Freudian psychodynamics placed within the drama triangle in the ongoing struggle of psychological energy at the deepest level. Unfortunately for science, these are not measurable in any known anatomical structures.

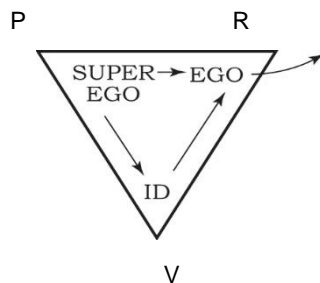


Figure 14: The Freudian Drama Triangle

The Freudian Drama Triangle. The id can be the energy source in the engine that fuels the fire of the unconscious, as an instinctual primitive life energy source that never quits. The drama triangle in its design is a fluid three-part energy system and can be used to illustrate connections between a wide range of psychodynamic internal systems, making a visual connection between a three-point Freudian theory and a three-point TA games theory.

These drives are the hidden engines fuelling script choices so they are included in this script paper. The illustration traces the pathways of Freudian drive energy. We can ask which script choices are made in deference to the id, which script choices were adjusted by the ego, and which script choices were made to appease the superego? Likewise, are all Parent, Adult

and Child ego states involved in all script decisions. Are all of them watching?

Following the steps in the diagram, we have: 1). The repressed id - the Victim of unwanted and avoided impulses, starts below in the Victim in the low basement corner at the id; then 2). presses itself upwards to get help from the Rescuer ego to gain its expression (cathexis) in the outer world. There is release, the escape arrow in the diagram, by the ego mechanisms of defence; but then 3). the Persecutor superego comes in as a harsh social level moral regulator preventing both the ego and id from its full expression, and the frustrated id returns to the Victim position, thwarted, in a psychodynamic repeating cycle of unconscious life forces.

Theory Bridges. This drama triangle offers a theory bridge between the Bernian transactional analysis model and the Freudian psychodynamic model. Another way of linking the two models was illustrated above in transference Figures 7a, 7b and 8 that show that the Freudian transference and counter-transference models can be equally illustrated as TA crossed transactions in the ego state model.

Three Spiritual Unconscious Drives

Another way of looking at unconscious drives, here ruling us like ancient Greek Goddesses, are described by (English, 2008): 1. Survia (for Survival), 2. Passia (for Passion - creativity); and 3. Transcia (for Transcendence - spirituality). Passia motivates us best.

The Darwinian Triangle: Energy Arising from Three Survival Instincts

The story of the Darwinian Triangle dates back to the earliest uses of the drama triangle in what became known as the compassion triangle. During game analysis work with couples, when analysing a Persecutor role for instance, to gain a deeper understanding of all the motivations, I would automatically inquire in what way was the person also a Rescuer and a Victim in that situation. Both parties would always be able to find something sympathetic in the two other motivations.

By asking that question I was using basic TA in Berne's ego state model where all three ego states are all present at once as visually connected in the diagram, and the ego states can all be fluidly used in either positive or negative ways, and when doing an egogram, all five ego state are all visible at once on someone's persona. So, I applied that principle to the drama triangle. The three corners are always there in any game situation. But a client once asked me directly, "How do you know all three roles are present at once?" That got me wondering, what would be the theory behind that. Was there proof? Years later, one evening while watching the History Channel on TV, a

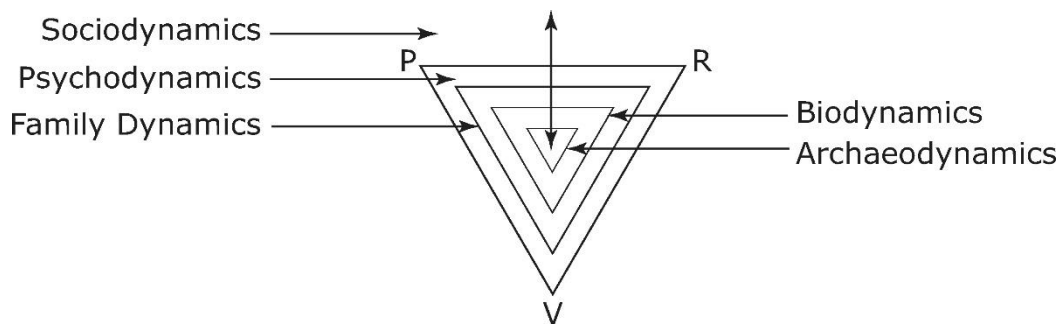


Figure 15: The Darwinian Triangle 4.0

baby elephant was being stalked by a tiger. The parent elephants immediately formed a protective circle around the baby, everyone roared, and drove the tiger away. All three corners of the drama triangle had to be present in order to protect the baby's survival - to live again and begin another generation, and another, to this day.

The protective parent keeps the offspring (and family genes) alive only by the instantaneously triggering of all three instinctual reactions to the threat:

- a. *The Rescuer instinct* is needed to want to rescue their precious offspring, their family, and self;
- b. *The Victim Instinct* is needed to empathically experience the child's danger, and the alarm at the threat to self, and the entire family existence;
- c. *The Persecutor instinct* is needed to fight off a threatening predator, and that aggressive energy is also needed to compete for better food sources.

This required a new theory that there are actually three parts to the traditional two-part Flight (V) or Fight (P) concept – with a third F - Fix it - the Rescuer (R) and protector role. The instantaneous alarm reaction of all three drama corners is the biological equivalent I looked for to prove the rule of the ever-present three-sided roles of the compassion triangle.

Nesting the Darwinian Triangle

I had been looking already at theoretical diagramming of some layers in the drama triangle, by placing the social level visibly on the outside of the triangle, the psychological level tucked just inside the inner corners of the triangle, and the family level to visualise the family of origin triangle discussed previously. Now I could bring in the Darwinian level at the core of the nested triangles.

The Biodynamic Transactional Level

There was one more space to fill, that would go in-between the last two; so in there I put the somatic energy level. I called that the biodynamic level. It can also be called the biologue, because the cells are

always transacting with each other. Cellular survival includes all three corners of the drama triangle which by design are always transacting with each other in a biologue and triologue (never a unilogue).

The biodynamic level is the deepest interior level where the cells are now transacting to maintain homeostasis. The fluids need to be continuing from the Re-supply (R) cells; to the Reception (V) cells; and they also need the Restriction (P) cells to prevent over-supply or over-absorption. An example of this is the SSRI antidepressant medication where re-uptake (V) of serotonin is inhibited by P, the SSRI medicine, to maintain optimal levels of serotonin.

The DNA level is where the genes may present three functions, either to prove dominant or destructive (P); or transcendent to evolve to a higher order of being one day (R); or as unsuccessful or outdated genes (V).

A Healing Path

At a workshop someone pointed out that there was still a tiny little empty space at the centre that I forgot to fill up. The speculation was that this was where the soul resides, or the God within us, or Perfection, or peacefulness and goodness and wholeness at our core with which we had lost touch. So the escape arrow upwards was added. The vertical escape arrow shows the layers of challenge and struggle the peaceful soul has to transverse in its path to survive into present reality. In therapy we classically repair the path back from the top and downward, one by one, through each of the racket and game layers to get to the centre of peace. Or, with love and happiness, or through meditation, body awareness and mindfulness approaches, but not street drugs, we can perhaps begin healing the centre first, with the healing energy spreading upwards and outwards to heal what is damaged at each stage in the surrounding levels.

Combining all these levels together in a Darwinian triangle we may be looking at the psychological equivalent of the fleeting goal in physics of *A Theory of Everything* (Karpman, 2014).

Script Social Energy Systems

I have written above about needs that must be discharged from within outward as a primary goal driving us. There are also needs that must be received from the outside world as a primary goal. Some energy sources to gather from the outside include:

Outward Drive for Strokes, Love, Belonging, Purpose, Fulfilment, Worth, Harmony and Reassurance - and more!

On the scales of life, these positive rewards can motivate us to bring a balance to a negative script, and provide time structuring used for strengthening oneself to achieve these benefits in recognition from others, and get more.

Outward Drive to Receive the Script Payoffs

The child's early script positions and script decisions serve as a protective shield over disruptive childhood memories, similar to the Freudian counter-cathexis wall that protects the ego from the internal disruptions of the id. So we seek outward confirmation in the script payoffs that our defence mechanisms are still holding firm and will keep protecting us from re-experiencing our repressed fears.

Outward Motivation to Gather Satisfaction of the Six Hungers

Berne (1970) described six hungers basic to human needs: Stimulus, Recognition, Contact, Sexual, Structure, and Incident. The script motivation is to reach outwards to satisfy these hungers and bring the satisfaction back to the self.

Outward Motivation to Find Existential Answers

There are inward questions about life and existence that concern the thoughtful mind. The soul seeks answers such as human viability, purpose, adequacy and worth, with ruminative questions such as Am I Wanted, Am I Worthy, Am I Adequate, Am I Prepared?

General Psychology and Spiritual Paths

These have their own motivational drives, such as Maslow's (1968) hierarchy of needs, often presented as a pyramid of steps leading one up to achieve the summit of personal self-actualisation. There are many other systems with striving goals and motivations, Nirvana, etc. to build a positive script to replace a negative script.

The External Advantages of Games

Additionally, Berne (1964) listed six 'advantages' for playing games that would energise someone's drive for contacting others. Games advance the needs of script, including providing time structuring, getting positive and negative strokes, confirming the script positions, and gathering the internal and external social and psychological advantages of games.

Similarly, just as the Freudian ego mechanisms of defence protect against pressures from within,

likewise Bernian social games are outward defence mechanisms to protect oneself against stroke deprivation from others. Every game is a controlled defence mechanism to prevent surprise hurt, fear and disappointments in relationships - but we will settle for anything in between.

Three New Script Reinforcement Models

Scripts need to be reinforced to maintain the protection that they were designed to provide - and eventually they are reinforced by habit. We know that scripts get reinforced - but how do they get reinforced? In this section we provide a missing link in TA script theory: three script formula systems

Script Formula G

Berne (1972) never created a script formula as he did a game formula. I offer below a useful short form Script Formula G (G for Game) (Figure 16); and a daily use long form Script Formula P3 (Figure 17).

These are used to fill out script theory with more simplified and useful formulae that follow Berne's scientific TA mandate for TA theory that was to trim ideas down to their simplest form using Occam's Razor. 26 of his other rules have been previously recorded (Karpman, 1972, 2014).

Script Formula G is the most mathematically elegant of the two formulae because it reduces script theory to just three moves, as the drama triangle reduces games to just three moves. The initial letters in this scientific Formula G below represent script *POSITION*-->script *GAME*-->script *PAYOFF* and back again.



Figure 16: Script Formula G

It is simplified too for teaching purposes, showing the progression of the script from the early script position (P), which sets up the roles for the script game (G), when played later in life and then going back to the early childhood script payoff (P), reinforced, and then can swing back to start all over again. In a safe redecision therapy setting, the client can repair those early script positions which would then abort the remaining game sequence which then cancels the payoff.

Script Formula P3

Script Formula P3 (Figure 17) now links together three stages of scripting – the beginning, middle, and end. This formula looks into the actual daily situations and transactions, step-by-step, in nine steps that bring about a completion of the script sequence.

PPP1 ---> PPP2 ---> PPP3

Figure 17: Script Formula P3

The Three P's of Script Position (PPP1)

We start with a beginning triplet that sets up the script position in life. For memory and teaching purposes, they will all start with the letter P. The early family scripting begins with:

Persuasion - a compelling home environment requiring a change in the child's world view;

Position - in that environment the child needs to decide on a protective script position to take in life;

Plan - how will the script be carried out. In TA script history, the first plans offered included following the life story of the favourite family fairy tale (Karpman, 1968); Berne's (1966) palimpsest, Berne's (1972) six time scripts, or Steiner's (1974) mindlessness, lovelessness, and joylessness scripts.

The Three P's of Script Promotion (PPP2)

I call this intermediate step in script analysis the three P's of Script Promotion: Pick them, Provoke them, or Perceive them, which pinpoints just how someone finds, keeps or entices the players to fit into their script games. This makes the link between step one and step three of script theory. Redecision therapy often begins after the recent game scenes are already in play, then a retracement begins that leads to the earliest scenes. The day by day link-up can be explained to happen in one of three ways:

Picking the suitable game player to team up with; or -

Provoking the person until they eventually play the needed complementary role; or -

Perceiving them falsely with projections, transferences, error, and misreading egograms and then treating them accordingly even if they never fit the roles.

The Three P's of Script Cure (PPP3)

As mentioned, this was the first script formula developed in Eric Berne's San Francisco 202 seminar, and assembled by Claude Steiner.

Permission (Berne, 1972) - to break the family curse,

Protection (Crossman, 1966) - monitoring the client safely through any setbacks,

Potency (Steiner, 1974). For the permission to succeed, the therapist needs to be more potent and believable than the bad parent.

The Miniscript Drama Triangle

Shown in Figure 18, this is a vertically pointed drama triangle, a modification of the original miniscript triangle (also vertically pointed) (Kahler with Capers, 1974) which demonstrated a new theory that there is within us a second-by-second life script reinforcement

cycle. This is initiated at the top Rescuer corner by a triggering of one or more of the five observable script drivers: I'm OK if I.... Be Perfect, Be Strong, Try Hard, Hurry Up, or Please Others. These move quickly in a clockwise direction around the points of the triangle and soon to return to the endpoint, the Victim point again.

However, in this modification for script games, the script reinforcement cycle begins at the feeling rackets at the Not OK Victim position. The racket may arise from among a collection of trading stamps, unmet needs and hungers, somatic or preverbal or existential positions, or other suppressed pains and desires. They manifest as rackets because it is within the game system and inside a drama triangle, and needing to be satisfied and made (temporarily) OK by the rescuing driver.

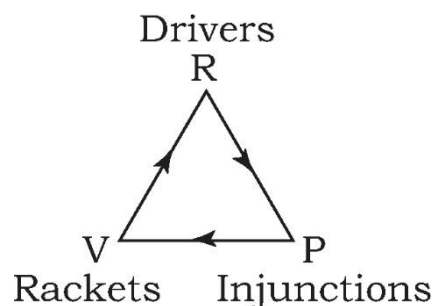


Figure 18: The Miniscript Drama Triangle

In this sequence, to repair the racket, one moves up to the Rescuer I'm OK if.... position and hopefully the drivers will be used to fix the problem - after all, they seem to be known as successful efforts. For example, hopefully if one becomes Perfect and thinks of everything, they will be OK. But all the drivers have built-in failures. No one can Be Perfect or Please Everyone, and eventually they make disappointing mistakes. These drivers seemed to be OK counterscript drives for OKness, but these particular five drivers are unsustainable and the person fails.

The person then drops down to the script injunction, or stopper level. That injunction can be created or imagined from within or without from others. For example, if one has a Be Strong Driver followed by a Don't Be Close injunction at the lower Persecutor corner, that conflict is unsustainable. One is chased back to the Victim position to begin the cycle all over again. This stirs up the racket to fix itself again and the cycle repeats over and over. All three - rackets, drivers and injunctions - are reinforced once again with each swing around the triangle.

Four Useful Teaching Triangles

In addition to the previous rededecision, transference and existential triangles, there are four script drama triangles (Figures 19, 20, 21, 22). These are simplified for teaching and training purposes in ways that

combine several schools of transactional analysis into single easy-to-read diagrams. These can be used to illustrate the psychological position that there are many unknown layers to human behaviour and can be applicable to all the fields of TA application: Psychotherapy, Counselling, Organisational, and Educational.

These novel drawings use the drama triangle to connect games to scripting in a single diagram. They organise four principal TA approaches: games/the drama triangle, rackets, injunctions, and miniscript drivers, all in simplified theory diagrams that can be drawn on a blackboard. The Freudian system of three layers of consciousness can also fit into the three levels of the drama triangle.

Figure 20 is another three-tiered basic TA diagram that places games, rackets and script in a single diagram. The outside space of the triangle is for the observable social level game, and the internal spaces are for the unobserved psychological levels during the game playing. The family triangle in the centre is to tie in script theory.

Figures 21 and 22 illustrate similar tiers for social and psychological levels, and for conscious, subconscious and unconscious levels.

Discussion

Brainstorming New Theory

In the dual purpose of this paper we have sketched out many new ways of looking at how games are involved in scripts, all the while demonstrating the rules and results of brainstorming that require there be no critical judgment or dismissal of ideas during the process as random ideas emerge.

Ideas on these pages can now be judged, and observed, used, developed, or unused - or destined for the dustbins of history.

Brainstorming appeals to a puzzle-solving and curious mind who will join in the shared excitement of a group project with an exciting new purpose. Eric Berne's Tuesday night 202 training seminars in San Francisco in the 1960s attracted this type of idea-seekers with a group purpose of developing further his revolutionary new science of transactional analysis. A genius leader will keep people professionally and personally interested and involved, and confirming the maxim that top organizations will attract and hold onto their best talent. In another era, writing on this experimental scientific mind, Sigmund Freud wrote: "I am not really a man of science, not an observer, not an experimenter, and not a thinker. I am nothing but by temperament a conquistador, an adventurer . . . with the curiosity, the boldness, and the tenacity that belongs to that type of being." (Edmundson, 2007, p.26).

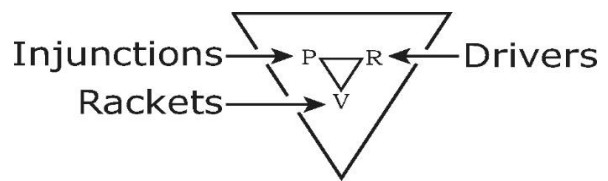


Figure 19: The Script Drama Triangle (Karpman, 2009, p.114)

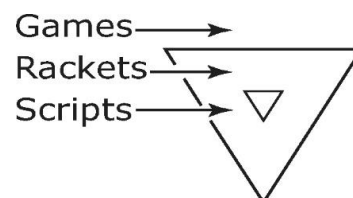


Figure 20: The Games, Rackets, and Scripts Triangle

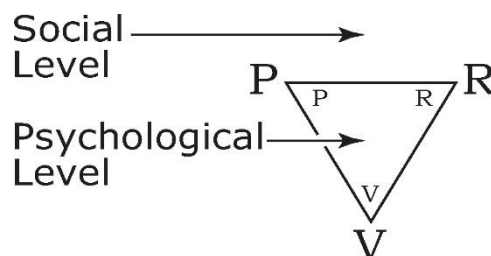


Figure 21: The Social Level and Psychological Level Drama Triangle

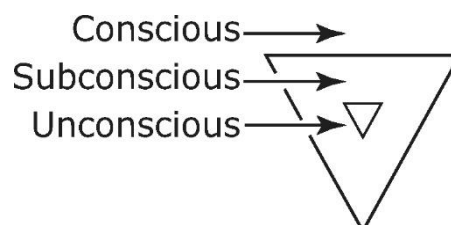


Figure 22: Three Freudian levels of consciousness drama triangle

Which ideas will last?

Which ideas will last and which will not may all be up to fate and chance. The drama triangle began as a playful sports diagram (Karpman, 2014) but spread by chance by grassroots word-of-mouth and went viral well beyond the circles of transactional analysis without any directed promotion. The gestalt therapy method spread mostly by word-of-mouth as Fritz Perls did not want an international structure. Darwinian theory suggests that what wins the future will be determined by the survival of the fittest. What would be determined by fate was best written by William Shakespeare: "If you can look into the seeds of time,

and say which grain will grow and which will not, speak then unto me." (Coursen, 1997 Act 1, Scene 3, Line 58 – 60)

The Institutional Protection of Ideas

Healthy organisations create fixed structures to protect their best ideas. Berne and Freud more than others created international organisations with officers, committees, journals and conferences, with rules and rewards and incentives to motivate their membership and maintain their future development and presence. The ITAA protected their best theory and therapy ideas by agreeing on a basic set of core concepts protected by a Training Standards Committee. Trainees need to learn and use these ideas effectively in order to pass the certification process and get rewarded upward in the ITAA ranks. But some theory may not last when internecine politics eventually plays a part in what survives and what does not in an organisation, with insider games being played (Karpman, 1981, 1991, 2006).

Berne's System for Idea Permanence

Berne had another system to maintain the usability and integrity of inventions. He stressed that original ideas needed to be written up in a way that would be lasting. With foresight he preached to his trainees to use all four rules for doing that.

1. "Don't say anything you can't diagram."
2. "Don't say anything that has ever been said before."
3. "Always use Occam's Razor of Scientific Parsimony."
4. "Always write it up in layman's [sic] language."

And the writing should be "understandable to an eight-year-old child, a Midwest farmer, and an MIT professor." For example, the drama triangle has survived only because it fulfils all four criteria. If it was written up in several tedious paragraphs of Parent scholarly 'psychobabble' words, where would it be now? It would now be in that 'dustbin of history.'

Occam's Razor was most important and it has been widely used throughout the history of great science. That meant reducing a brilliant concept to a single unit, so that people could use it and remember it, and not want to add barnacles on it later, and could make pithy theory like Einstein's $E=mc^2$.

Taking Occam further, in the early days Berne taught that the one-session script cure was the goal for TA treatment. He talked of the single triple bull's-eye transaction to all three ego states that could swiftly cut the single Gordian Knot of the commonplace lengthy therapies. He wanted to find and pull out the splinter in the foot that would cure the leg ache that led to the backache that led to the presenting headache. He gave us our TA single vision 'To Cure Patients Faster,'

and by using Occam's Razor we could seek simpler tools to more quickly reach that goal.

This teaching influenced early TA therapists and led to Bob Goulding's discovery of a single bull's-eye rededecision therapy process that creatively linked Berne's scientific mandate for TA 'Don't say anything you can't diagram' with Fritz Perls' experiential gestalt therapy opposite position of 'All thinking is a head trip'. That brave juxtaposition eventually led to Goulding and Goulding's inclusion of both TA and a gestalt experiential treatment approach to achieve the important scientific TA list of 12 core injunctions.

Steve Jobs, Apple Computer's co-founder genius, had this to say about the course of history: it could only be determined looking backwards and connecting the dots that led to the present. He could trace his myriad life adventures as all being important to his eventual creation of the iPhone. "Again, you can't connect the dots looking forward, you can only connect them looking backward. So you have to trust that the dots will somehow connect in your future." (Jobs, 2005, para 9)

This article is all dots; the use to be determined in time. I did connect all the dots leading up to the Darwinian triangle, with many levels of drama invented over the years, to eventually get to the Darwinian proof of the automatic three roles in the compassion triangle that would date back to Darwinian three survival instincts, all necessary at once.

Berne on the Power of Scripting.

In conclusion, I'll add one more quote, from Berne on the power of early childhood scripting, from the introduction of his final book: "The history of human scripts can be found on ancient monuments, in courtrooms and morgues, in gambling houses and letters to the editor, and in political debates, where whole nations are talked down the righteous road by someone trying to prove that what his parents told him in the nursery will work for the whole world." (Berne, 1972 p.53).

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Discount of Person, Meaning, and Motive

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Abstract

There are three types of Social Level discounting that can interfere with bonding and intimacy during relationship building - the Discount of Person, Meaning, and Motive. These can be a block in any friendship, family, romantic or business partnerships. They discount in others the OK potential of who they are, of what they say, and why they say it - and what they could be. The same discounts of personal worth, potential and hope will also apply internally in the transactional relationship with oneself at the psychological level.

Discount of Person

"What can we know, what can we see, when error chokes the windows of your mind." Sir John Davies (Grossart, 2012).

"Know yourself, presume not God to scan, the proper study of mankind is man." Alexander Pope (Applebaum, 1994).

This is a paper written in the style of Eric Berne's Social Level TA; in other words, it is all about observations of what people do with each other and why. As Pope recommends above, this paper is about "the proper study of mankind" with his other focus on "know yourself" What Davies recommends above, concern is with "when error chokes the windows of your mind." We deal here with errors in knowing people when they discount each other as human beings.

Prior discounting theory in transactional analysis has been on psychological level TA, models developed at the Cathexis Institute; the passive behaviours in problem-solving that discount stimulus, problem, significance, solvability, and self or others capacity to solve the problem. (Schiff and Schiff, 1971) (Mellor and Schiff, 1975a, 1975b).

The focus here is on four observations of people, and combinations thereof, of what you like in them in the way of their (Head) thinking, (Heart) feeling, Gender and Work qualities, those qualities charted in the

Discount of Person Matrix (Figure 1). The paper later deals with the communication process that interferes with relationship solving by the discounting of the OK meaning of what someone says and discounting the OK motives of why they are saying it.

Transactional analysis was created by Eric Berne to introduce the hard-medical systems he learned as a physician into the soft psychological systems prevalent in the psychoanalytically oriented psychology of the day. The medical rules he followed required real-time observation, measurement and proof, all well thought out to their reductionistic end point using Occam's Razor Law of Parsimony - the scientific standard in the wider world of science for five centuries. The scientific diagrams of the medical profession Berne introduced to TA were diagrams, lists, charts, graphs, and formulae, and written up in easy to read layperson's language.

His circle of trainees in his 1960s 202 seminars followed all his rules and examples which included the egogram (Dusay, 1972) that placed intuitive observations of ego states into five-part graphs, and the drama triangle (Karpman, 1968) that created a three-cornered diagram for illustrating the three roles played during games. The Discount of Person of this paper is a four-part matrix offering a place to organise four common social readings of the most OK desirable qualities in people.

The classic Leonardo da Vinci circular drawing of a man is expanded in Figure 1 into sections to graphically represent a person's mind, heart, gender, and work, with a negative X mark representing the discounting of those qualities from dislike all the way down to disgust, and a positive √ mark acknowledging and treating the other person with from liking all the way up to awe. Reading across the four horizontal rows are the four qualities:

HEAD √ or X. (for thinking - intelligence and problem solving). Discount of Brain.

In these horizontal rows, the check mark √ represents the automatic positive assumption that there will be

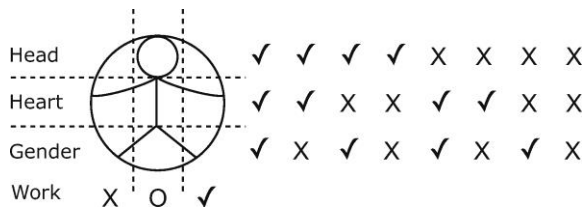


Figure 1: The Discount of Person Matrix.

intelligence, thinking and useful information and discussions from the person you are talking to. The X mark indicates the negative assumption that these are missing and the person is incomplete. These ✓s and Xs can also apply to one's evaluations of oneself and the world.

HEART ✓ or X. (for feelings - kindness and warmth), Discount of Heart.

The check marks ✓ represent the automatic positive assumption of passion, sensitivity, caring, praise, reassurance and forgiveness in your experience with the person you are talking to. The X mark indicates the negative assumption that these are missing and the person is incomplete. These ✓s and Xs can also apply to one's evaluations of oneself and the world.

GENDER ✓ or X (for sexuality - gender, attractiveness), Discount of Sex and Gender.

The check marks ✓ represent the positive assumption of the welcome and beneficial differences of gender in others including the best of masculinity and femininity, and gives the other person the benefit of doubt by relating to them socially as they expect. The X mark indicates the negative assumption that these are missing and the person is incomplete. These ✓s and Xs can also apply to one's evaluations of oneself and the world.

WORK ✓ or X (for work - skill and willingness to work). Discount of work.

In the vertical side columns, the arms and legs represent work. A ✓ mark represents the willingness to work productively without reminders and delays, and working at high standards with clear contracts and agreements, and to complete the work on time including clean-up and a call-back. It includes offering detailed praise for the work - but also accepting as OK what someone honestly can and cannot do. The X mark may also be a hired worker or a spouse refusing to do the expected work around the house, or go out and get a job. These ✓s and Xs can also apply to one's evaluations of oneself and the world.

WORK 0

The centre column is of a full 'non-person' at work and read as a Zero (0). The person is seen as a blank and invisible. It is called a 'furniture' reading, no reaction to them. The 0 will go unnoticed and not receive favours or praise for their work that others may receive. A 0

also could be a reading on a stranger on the street who you have no reaction to and they have no reaction to you. If there is building up of a dislike of the person at work all the way up to their entire existence being hated, replace the 0 with an X! If there is admiration and respect for the full worker as a human being who is universally welcomed as a teammate, they are marked with a full body ✓! These 0s, ✓s and Xs can also apply to one's evaluations of oneself and the world.

One-Dimensional Stereotypes

Looking now at some complex readings in Figure 1, the diagram can be used to expose common one-dimensional stereotypes reading as just a single ✓ and the rest Xs.

(X X ✓) = all men want is sex

(X ✓ X) = all women want is love

(✓ X X) = all nerds want are computers,

We can add in the Work factor

(X X X ✓) = all big guys are only good for helping me move to a new apartment.

(✓ ✓ ✓ X) = all women are wonderful but they make too many mistakes so who needs them?

The Full House Stereotype

This is four-level stereotyping with either all Xs or all ✓s. Contrast the readings by a Pessimist, and an Optimist:

Pessimist	Optimist
X all people are stupid	✓ all people are brilliant
X all people don't care	✓ all people are loving
X all people are unattractive	✓ all people are beautiful
X all people are lazy	✓ all people are helpful

The Discount Combinations.

There are many possible combinations. A stereotype of X✓✓✓ could be applied to a hard worker with the mindlessness script (Steiner, 1966). The opposite stereotype of ✓✓✓X could be applied to a lazy loving person dismissed as a flake by being too changeable and terminally unreliable.

Some people do not escape their stereotype, or they contribute to it, or they trap others to contribute to it by the needs of their script. If someone has a grudge they will not let go of the stereotype of the other. The eight total possible combinations were reflected in the original name of the diagram of Double Discounting Octanopia - eight (Octa-) ways of being blind (-nopia) to the potential in others including work and self.

Some Common Dating Stereotypes.

Examples from singles' dating scene, where snap judgments may quickly end relationships that could have been promising if the people put in the work, include from a singles' group:

√ √ √ = He saw his blind date as intelligent (head √), warm (heart √) and sexy (gender √). He is happy. It was love at first sight and he gave her unconditional positive regard. But love is blind, was he too optimistic? He never thought that changes could occur in that perfect relationship. Did that come later?

√ √ X = She saw that same blind date guy as knowledgeable (√) lovable and funny (√) - and too romantic! – and she assumed he would be too pushy sexually. From her past experiences she could not handle men who were like him and she will not go out with him again. Her non-winner script called for her to settle for less and avoid the memories of the childhood sex abuse she discussed later in therapy.

√ X √ = Another woman on a blind date could only be physically attracted to intelligent unattainable men of distance who could express no feelings (heart X). This one was more attracted to his computer, the apple of his eye. This was a familiar challenge to her because she could never please her self-absorbed father. In her Sisyphus Over and Over script, she hoped that if she would just Try Hard to Please Him for a year or two, the boyfriend would eventually warm up some day and give up his 'career nerd' script of living in his family basement. Well, he never did warm up, so after a year of Try Hard she moved on to another Try Hard project, always with intelligent men who were her projects needing Rescue with their feelings.

√ X X = He complained to her "You only love me for my mind and not my body." She wanted him for that dreaded male F word = Friend. She was a Snow White finding her Seven Dwarves. He felt used and did not want that neuter deal. He recalled a Rodney Dangerfield complaint on stage, "My mother wouldn't breast feed me. She said she only loved me as a friend."

X √ √ = No, he didn't seem very smart (head X) but was the sexy hunk (gender √) she always wished for and he was very kind to her (heart √). She was the brains of the relationship and the very successful breadwinner in the family, so he rarely worked. When she wanted him to get a job he could always out-talk her with clever excuses. Maybe he was smarter than she thought he was.

X √ X = He was never attracted to her physically (gender X). She was such a warm loving woman (heart √) she felt she had no need to risk exposing her intelligence (head X). But she had a big heart and that felt good and somehow they got along. Her role in her

alcoholic family growing up was to play the classic Mascot and Hero role and the Rescuing peacemaker. That suited him fine. She was a very loving woman to him but could not understand why there was no sex in the relationship. At work she always made the coffee and loved helping people.

X X √ = She complained "You only love me for my body and not my mind." but he quipped "If you had a mind, I would love that too!" She smacked him. But she hid her mind from men. She overplayed the sexy teaser stereotype and overemphasised her looks because the easy strokes were there and she would feel insecure without that. She complained that people did not take her seriously at work; they labelled her as cute. Men saw her as a one-night stand, found themselves bored in the morning, and did not call back. She did not figure out why (Head X).

X X X = He was a sullen date who discounted all the people in the world as being defective losers. He discounted their redeeming qualities. So much unhappiness was unnerving to his blind date and she declined further dates. He saw others through the stereotype of XXXX. He put them down. They were not worth getting to know. Why? His absentee alcoholic parents continually neglected him. In his defence, he had eventually made a stay-away Don't Be Close script decision as a child.

He was able to work for just a year (add a temporary √ for work) but he was too negative, creating dissension and division at work and the boss had to fire him. He became homeless. He stopped working (a X for work now). He slipped into an I'm Not OK, You're Not OK, They're Not OK position; a full house XXXX just the way his parents treated him, and the script went full circle.

Work Stereotypes

Let's take a closer look at the Work row beneath the figure. If someone works they get an added √, not working gets them an added X. Some examples of each:

√√√√ = the hardworking OK person. The teenagers did their chores and were praised and rewarded generously.

√√X = the non-working OK person. She loves her husband but cannot get him to go out and find work. To remain in love, and for the children, and for the house, she believed his excuses.

XXX√ = the hardworking non-person. This distant manager expects hard work but never gives praise because of assumptions the staff will goof-off and steal the pencils.

XXXX = the non-working non-person. The homeless person seeks attention but is ignored.

Top Ten Uses of the Discount of Person Matrix

This matrix is used for knowing what combinations you are projecting onto others and what they are projecting onto you, accurately or inaccurately, spoken or unspoken; these perceptions affect the hopes and disappointments in the communications process during relationship building. Some uses are:

1. As a Discount Matrix

Use the readings to accept, compromise, tolerate, avoid, change, overlook, bypass, sympathise, or move on. Discuss it with the person to lessen the importance of the Xs and to appreciate better the √s that balance everything off, and hear what they have to say about you.

2. As A Reality Testing Matrix

Know to whom you are talking and the you to whom they are talking. In TA, know the egogram of the person you are talking to and their PCM personality type (Kahler, 2008) and drivers (Kahler, 1975) – for example, are they a Thinker with a Be Perfect driver, or a Dreamer with a Be Strong driver? And know who they are talking to.

Use the matrix in a group workshop exercise to test your readings against others' readings. Get positive support when your intuitions match those of the majority. Some people do not believe they have intuition until they check it out with others. Others act on false intuitions without being aware it is happening and this affects their choices.

3. As a Hope Matrix

Know what your ideal is in other people and in yourself. Is it realistic? In romance are you at 7 expecting to score a 9.5. Which characteristics are the most important - or are all four equally important? Have you set up a plan to find the ideal person and for you to become the ideal person for them? Those can be contracts in therapy. Are your communication skills for conflict resolution based on hope or do you need to become better at it to get what you want in home and business life?

Snow White sang *Someday My Prince Will Come* assuming he will be a √√√√ - and of course he was. This can be your fairy tale dream of what you wish others will be able to give you as perfect partners, friends, and co-workers, or what your idealised family could be someday. Do you need to brush up on your social skills of head (√) and heart (√) to get what you want? It would be more difficult if you are fighting a Don't Want script decision. The power of dreams can drive the triple steps necessary to change your life in 'Make Your Wildest Dream Come True' (Karpman, 1985, 2019).

4. As a Self-Awareness Matrix

Know that the four readings that you are making on others, they are also making on you. Can you accept

those readings by others and adjust for them? Do you have the good in you and the bad in you well memorised and balanced knowingly on the Adult Scales (Karpman, 2012) to ward off defensiveness when new criticism surprises you during communications?

There are many TA tools for self-monitoring such as knowing which ego state is talking, knowing which ego state is showing, knowing which discount is starting a game, knowing which driver is reinforcing the game, and knowing which script decisions are directing the game? Sometimes people send out heavy second-and third-degree signals of the game of Kick Me.

What is your responsibility in accepting the feedback of others? What do you do with the readings you receive? You can accept the feedback, or at least some of it, using the 10% solution - 10% of anything a person says to you is true and 10% of the world population would agree with them. And 10% of anything a person says to you is false and 10% of the world population would agree with them (Karpman, 2014).

5. As a Kick Me Matrix

Are you unknowingly sending out self-defeating signals for a transactional game of Kick Me or You'll Have To Take Me As I Am? What projections are you attracting from other people? How do you do it? If it is happening, what is your magnet? If it turns out that you have hung a Kick Me sign on yourself, get rid of that sign.

Do your drivers attract unwanted transferences, or paranoia, or worse, absorb bad Karma from another's dark past? What reasons why do you assume, as opposed to what actually happens? What does your feedback tell you? The answer should come out clear in group therapy and with a contract in individual therapy. The world takes you at face value. It is not who you are that people see but what you show to others.

6. As a Stroking, Pride, Appreciation and Benefits Matrix

As a *Stroking Matrix*, which of the four qualities do you stroke most often in others? How do you encourage them to be the best they can be? What do you not stroke and not recognise daily in others? Do you notice what people want stroked that you might have previously been discounting?

As a *Pride Matrix*:

- Ask "Are you proud of these four qualities in your partner and do you stroke them enough?"
- Ask "Are you proud of these four qualities in yourself and stroke yourself enough?"
- Ask "Is your partner proud of your four qualities and strokes them enough?"

As an Appreciation Matrix. For which of your qualities do you want strokes? Do you savour and fully incorporate the good ones that people spontaneously give you so that you feel better about yourself? Do you show appreciation when you receive those strokes; if so, they will be more likely to give more of those in the future.

As a Benefits Matrix. Count your blessings. Do you know the advantages and possibilities and benefits you receive from the other person - and tell them that? What can you develop more fully in yourself so that you can offer more benefits to others who know you? Getting yourself well-rounded will give more benefits to your partner and others to increase your welcome in more arenas.

7. As a Partner Matrix

At home, look at your partner sleeping or reading a book in a chair – what do you see? When your partner glances at you, what do they see? The chart can be used in a couple's exercise in a safe setting where each person does their reading of the other and the reading of themselves. Then they practice a more sensitive way of sharing, and get better at it each time, where discussions of new and old issues, and even trading stamps (Berne, 1964a), can be cleared up, and both can end up positively with relief, with thanks, smiles and a hug.

The sharing is better when the Five Trust Contracts for Couples (Karpman, 2014) are in place between the paired OK ego states:

- Between the CP+s, The No Collapse Contract,
- Between the NP+s, The Protection Contract,
- between the A+s, The Openness Contract,
- Between the FC+s, The Enjoyment Contract,
- Between the AC+s, The Flexibility Contract.

8. As a Liability Matrix

Have you as a Rescuer done a Liability Matrix on your partner, or on yourself as a partner? Are you Rescuing a partner or friend who is endlessly playing the Victim role in a situation that has permanently gone bad but you do not have the clarity to justify a long-overdue quit that may be best for both people? You hold out hope, perhaps there is a chance to work it out. Use it as a Choice Matrix to decide who you do and do not want in your life, and if they really do or do not want you. Discuss first the readings for trading stamps that can be cleared up with honest communication, and if there are known script reasons behind it.

Have you done a Liability Matrix on your place of employment where you are not happy but do not think you should be quitting? Is there a dysfunctional game going but you do not know how to escape? (Karpman, 2014).

9. As a Psychotherapy Matrix

A scan of the chart and the discussions that follow can set up a workable contract for therapy. These could include decontaminating the Adult of delusions and prejudices, classic social level game analysis with the half dozen or so advantages for the games explored, redeciding underlying script decisions, the discounting of problems and solvability with passive behaviours, and deep cathartic work with resolution of transferences, among many others.

10. As a Workshop Matrix

In an educational session the diagram immediately conveys the impression that individuals have depths, and their needs are varied. It shows how easy it is to misread others, and how people-reading can be improved with TA training. Private, organisational, scholastic, or rehabilitation workshops present an educational opportunity for didactic learning combined with designed practice sessions with group intuition exercises where participants can sharpen their intuition skills by checking out their feedback with others.

In the theory sessions one goal would be to learn the difference between Adapted Child intuition (false readings to advance the script), as opposed to Free/Natural Child intuition (game free readings are more accurate from the Natural Child).

People can learn about the limits of Child intuition from two intuition games; the I've Got Perfect Intuition game corrupting the Adult with grandiosity (Free Child contamination), or the I Can't Ever Trust My Intuition game (Adapted Child contamination).

Free Child intuitions can be inadvertently blocked by each ego State:

- CP- Cultural stereotypes and hard-nosed scepticism;
- NP- Rescuing others with what they want to hear;
- A- Left brain information blocks the right brain intuition
- FC+ Natural Intuition (intuition is different from ESP (extra sensory perception) knowing);
- AC- Paranoia. projections, transferences and suspicion.

Adult contaminations which are believed to be Adult fact are illustrated in the contaminated Adult Ego State diagram in Figure 2 (Berne, 1964b). The Parent-contaminated Adult gives false prejudicial readings that are believed, and the Child-contaminated Adult has unrealistic fears, illusions or delusions, depending on a first-, second- or third-degree attachment to the idea.

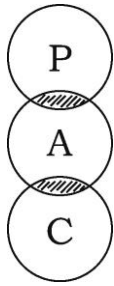


Figure 2: Ego state contaminations

How do you see yourself and how do others see you? Find out who you are - and seem to be - and what you can be. Use it to monitor yourself just as you would monitor your ego states and drivers in the company of others.

In workshop training exercises, use it to find out what signals you are sending out to others - or not sending out to others, and why. The discussion of that would include questions of what you will not allow others to fully see in you and why, and what do you over-emphasise to cover that up? Know what is there and what is not there.

For a small group exercise, printed handouts of the matrix can be given out. Participants, one by one in turn, will speak for two minutes. Then each person fills it out on each other by circling the \checkmark and X series that seems applicable, and the group discuss it.

Use it as a teaching diagram for the four fields of transactional analysis to demonstrate that people have sides to their personalities and all those sides are important to them and need to be recognised, and how their own effectiveness can be increased by developing those sides in themselves. As a problem-solving matrix it can be used in business relationships for successful training of salespersons or planning organisational strategy and to meet the needs of clients. Similarly this would apply to counsellors and teachers for understanding their variety of students. And when you are reading them - they are reading you.

Treatment summary.

As described previously, in therapy and training the discount of person matrix is used to understand: one's discounting patterns that aid or discourage positive relationship building; how and why social discounting defends against relationship intimacy and attachment; and what to do about it. Knowledge is useful in controlling and improving stereotype awareness and improving trust in intuition by practicing correct versus incorrect intuition with group feedback in workshop exercises.

Group therapy, couples and family therapy and workshop exercises give useful feedback and a chance to discuss and practice accurate readings with others.

Intensive individual therapy can decontaminate Adult prejudices and illusions; allow redecision of early childhood script positions; resolve transference games; and develop an understanding of how discounting advances the payoffs of games and scripts, among others.

Discount of Meaning

In the section above on Discount of Person, multiple combinations were identified of the variety of ways that people can discount the qualities and identity of who a person is, as well as the potential of who they can be.

After the discounting process is done, one may be left with the discouraging feeling that a) they cannot love that other person whom they have recently falsely discounted; or b) their true self is not loved and understood and it is too much of a hassle to clarify that; or c) they discount their own worth to the point of feeling unlovable and inadequate, and then make themselves unavailable for further closeness. Personality discounts interfere with motivation and desire to begin the problem-solving process that is needed. This next section deals with what to do about the communication of ideas and information - the Head for Thinking in the diagram.

The next step is problem solving - to fully spell out the problem and put it on the table for Adult discussion. The listening and conversational skill of each person is brought into play. Can someone ask for enough time to get across the full OK meaning of what they did and why, what they can and cannot do, what they want and do not want, who they are and are not, and how they feel about themselves and the other? Conversely do they also invite, listen and understand the meanings of what the other person has to say of who they really are and what they do?

Conversations take time. Will you be allowed to have all the time that is needed? Will you be cut off almost before you start? The Information Iceberg (Figure 3) is used to illustrate that there are four levels of understanding that may be needed and suggest the time that it would take to get a full resolution during relationship discussions.

From the list of the four qualities previously described - Head, Heart, Gender and Work, we will shift focus now on discount of meaning to the Head for allowing deeper communication of content - the ideas and thinking that can facilitate bonding. Later the focus will shift to discount of motive and the Heart in terms of feelings and trust during intimate communication.

Intimacy can be attained in many ways, among others in TA practice:

- a. In the connecting of up to all nine channels between ego states in Berne's Relationship Diagram (Berne, 1961); or

- b. In the open and transparent sharing of every OK ego state with each other (5 + 5) illustrated by turning the Personality Pinwheel using The Intimacy Formula (Karpman, 2010, 2014);
- c. The in-depth sharing of the full range of interesting topics discussed along a 0 to 100 scale of five 20-point advances in intensity from distance to intimacy in the Intimacy Scale (Karpman, 2010; 2014);
- d. By removing the three blocks to sexual intimacy (SDD - Scared, Disgusted, Deprived) (Karpman, 2009, 2014).

Figures 3 a, b, c) illustrate that there are four layers of meanings that people want to have spoken out to feel complete and to have their points all heard during problem solving discussions that get to a level of substance and depth (Karpman, 2014). A hurried or interrupting listener will not allow a speaker to get everything said they need to say - in other words there is a discount of meaning and the speaker is left feeling incomplete, misunderstood and frustrated. Some interrupting is normal.

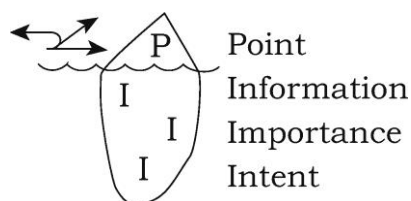


Figure 3a Information Iceberg: Discount of Meaning - Personal

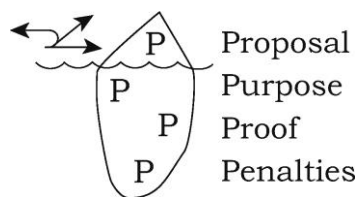


Figure 3b Information Iceberg: Discount of Meaning - Work

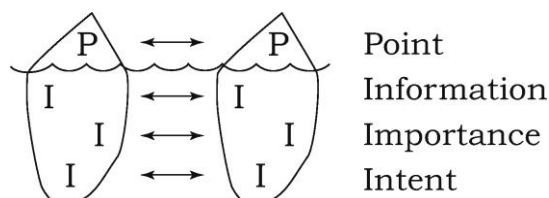


Figure 3c Information Iceberg: Discount of Meaning - Partners

1. Discount of Point

At the top of the iceberg is the well thought out point that a person wants to get across. Then they want the

time necessary to get all of their point heard with all the supporting information. They expect to be able to follow-up their point with all the reasons that validate their point but those further reasons are unseen to their listener as represented by the underwater line in the diagram. Some people hear only the point and do not expect any additional validating information and then switch the subject to something else as illustrated by the arrows.

Make Your Point

Some people do not know what their point is, or do not know how to think it through to a point so they just jump in at the middle of the conversation at the Information level. Without a focal point for orientation it gets confusing and the conversation may go off in random directions. Some communicators do not make their point well, others have not yet made their point interesting. In the Three Rules of Openness: Bring It Up, Talk It Up, Wrap It Up, there may need to be an earlier step of Think It Up so that a clear point is formulated in advance that will hopefully grab the attention of all three ego states in the listener: importance for the Parent, information for the Adult, and motives for the Child (Karpman, 2012, 2014).

Hear the Point. Arrows.

The three listeners arrows above the water represent three listener reactions to your point that you watch for. The direct straight arrow connects with the point, and once inside, that listener is willing to go further down into the iceberg for additional Information. Ideally he or she will repeat the point so the speaker does not have to keep repeating it.

The angular arrow in Figures 3a and 3b indicates that the listener skips off to a totally different, irrelevant subject, sometimes just bouncing off a single word they might have heard. The curving back arrow is the "as I was saying", self-involved, non-listener who quickly goes back to what they were talking about in the first place, and who gives no indication that a point had been made or that the person was awaiting a reply. Each of these three arrow reactions can be discussed if the listener is commonly confronted with a second point "You didn't hear my point."

The drawing in Figure 3b is an iceberg variant specific to a work situation. In a crowded boardroom the employee needs to present their very well-thought-out proposal for the company with charts, statistics, and brevity; and then make it very clear what is the important purpose that would benefit the company. However, they have to have a lot of research and have proof to support that what they are suggesting is viable and new compared to what the competition is doing, plus they need to include what penalties to the future of the company will follow if their plan is not implemented.

2. Discount of Information

The tip of the iceberg is someone's point and usually they still have a lot more they want to say about it and do not expect to be cut off quickly.

Tell Your Information

Indicate how much you still have to say about it. Target your information to be interesting to all three ego states in the bull's-eye transaction. Keeping it interesting, with a contract to listen, will lessen the likelihood of you being cut off or people walking out of the room. Be willing to be interrupted with questions seeking clarification, or to hear another person's parallel experiences that will enrich the conversation. Wearing a sweatshirt that says "Shut up, I'm talking" will get the listener yawning or their nostrils flaring, one of the two. A couples' diagram in Figure 3c shows the goal of an easy exchange of all four levels of information by both persons.

Listen for Information

If your timing and the situation are right, people who like you, or have to listen to you, or pretend they hear you, will listen and look interested and repeat your point to give you reassurance that they are with you. They can get high marks on the three intuitive listening scales where you silently grade your listener on three scales of 0 to 100: I Care, I Listen and I Change (Karpman, 2012, 2014). For example you may give your listener a reading of 80, 50, 0 (they cared; sort of listened; will not change). Others, with a 0, 0, 0, do not care about you the speaker, do not listen to the information, and give no indication that they would change based on anything you said. You may see on them the Bad Listener Sweatshirt: "I don't care what you say." Others discount the person (head) and exemplify the quote "*Hysterics act as if the other person does not have reasons.*"

Ideally the attentive listener would give you your full SEVF Listeners Loop (Karpman, 2012, 2014): Strokes (maintain the relationship), Encouragement (maintains the channel of communication), Validation (maintains the credibility) and Follow-Through (maintains the purpose), which would invite future discussions and easy problem-solving in relationships.

3. Discount of Importance

Sometimes a person feels their point is important so they must get the other person's attention to let them know their point is important, and prove why it is important, and they will need some time and feedback on it. A caller on a radio talk show will first say "*I have two points I want to make*" and then they will get the time to say them; otherwise they may be cut off after a minute or two. If a person is thinking of quitting work or ending a relationship, they need to let the other person know that the discussion will be important, and the listener needs to provide quality time and quality feedback.

Delay

Sometimes a person may not have thought things through yet to realise that it is important and they may have to bring it up again at a later time when they can do a better job. Or they may be hesitant to bring it up at first for a variety of reasons.

The Doomsday Topic

Conversely, the listener may not want to deal with the point because it is too important and it might lead to conflict. Someone in the Victim role may be afraid of the subject and the Rescuer may feel they need to avoid the subject to guard the peace. Sometimes it is advisable to get an initial listening for change contract, explaining that you have something to say and you want to know if the other person is willing to talk about it then or later. Sometimes 'doomsday' subjects are too important and they always get avoided. Some couples may avoid any communication because they think it could lead to a divorce.

4. Discount of Intent

The bottom of the Information Iceberg can be shaped and pointed down like a drama triangle with the three roles (+ or -) of Persecutor, Rescuer and Victim filling the corners to represent concerns of why the communication is happening. A person with a PTSD (Post Traumatic Stress Disorder) family background may react defensively to everything, like a Victim fighting off a Persecutor, and not remember afterwards that anything important was discussed. The topic introduced may be an invitation to a game, hence the use of the drama triangle in the Intent area. All corners of the drama triangle can also be used in the positive manner as seen in the Compassion Triangle (Figure 4 a,b,c).

In difficult situations it is necessary that the intent be clear in advance to avoid the assumption of attack. Perhaps all that will be necessary will be a few reassuring introductory sentences, such as "*I love you and I know this is a sensitive subject but...*" If there is goodwill it would be even better if the shared Five Trust Contracts For Couples are in place, as mentioned above.

Without communication skills or clear contracts, and if a taboo subject is too important and the intent is not clear, games could erupt to ruin the conversation. Furthermore, with too much information, archaeology of digging up the same old stamps, and possibly Blemish with everything leading up to Uproar, some latent discount of persons may emerge in that scenario and need to be cleaned out too.

Discount of Motive

We will look now at a discounter's three motives for playing a communication game or games that could be a smokescreen to conceal true feelings. However, instead of using the older drama triangle which

exposed who are the players in the game, we will use the newer compassion triangle which exposes why the players are playing the game - the three motives for playing games that appear to replace the honest communication for which people lack skills.

Games arise from three evolutionary level survival-based instincts illustrated by the Darwinian Triangle (Karpman, 2014) and are automatic during stress - and easier to do than learning how to communicate authentically.

For this we will use the same underwater analogy of an iceberg by drawing an inverted submerged compassion triangle (Figure 4) to illustrate that what is underneath the water is not seen or expected but may or may not bob up later in the switches in the game. The sunken triangle exposes hidden motivations during a game so they can be brought out and become talking points during problem-solving to remove discounts.

The parentheses around the roles indicate the flexibility and changeability and that the roles can be positive or negative, known or unknown, and open or closed for discussion. They can also represent cons, hooks and payoffs during a game; payoffs that could be first-, second- or third-degree and can reach titanic proportions.

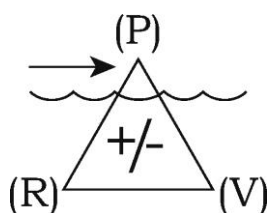


Figure 4a: The Submerged Compassion Triangle - only Persecutor apparent on Top

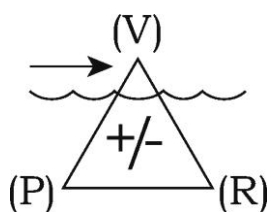


Figure 4b: The Submerged Compassion Triangle - only Victim apparent on Top

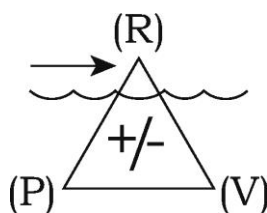


Figure 4c: The Submerged Compassion Triangle - only Rescuer apparent on Top

1. A workplace example – Persecutor on top

The 'Helicopter Mom' was avoided as a busybody Persecutor, but secretly she is a Rescuer helping a struggling new employee so she will not get fired, and secretly a Victim too because of her worry about the failing new employee. Even worse, if that office does not meet production requirements under her watch, she could get fired. But no one forgave her in those roles because her Rescuer and Victim roles were submerged and underwater.

2. A home example - Persecutor on top

A father (P-) could be heard yelling at a child who stayed out too late - with the mother quickly coming in with the Rescue (R+) of the crying child (V+). But the mother may also be a hidden Persecutor (P-) by making the Dad look bad and splitting him off from the family, and supporting the child's (V-) misbehaviour

But the father, with OK assertion (P+) could need to make his point strongly because he has recently heard of dangers in the neighbourhood. So he is then a hidden, unsuspected OK Rescuer (R+) and an unappreciated and misunderstood Victim (V-) of the family which is falsely accusing him of heavy tactics. The Child may actually be a rebellious troublemaker (V-) playing the three-handed game with the parents of Let's You and Him Fight.

3. A family example – Victim on top

This could be a classic game of the child being the identified 'patient' (V-) in a dysfunctional family. But secretly the child functions as an underwater hidden Rescuer (R+) in his/her role as a lightning rod, sacrificing themselves to siphon off the dysfunctional anger in the family, and thereby keeping the family together and not getting mad enough at each other to split up.

As a hidden underwater Persecutor (P+) but seen as a (P-), the child will keep escalating the game each time the family therapy sessions begin to change, because protecting the family integrity was the number one interest in this martyr child (V+).

As the identified client all four discounts of person roles were applied - the Child was treated as an XXXX of attributions, while the family portrayed themselves as all √√√√s.

4. A classic alcoholic family example - Rescuer on top

We can look at the hidden roles of the codependent Rescuer in the home. She is the classic codependent covering up for her alcoholic husband (P-), she buys his alcohol, phones his workplace to make his excuses, puts on a brave face at her bridge party, tells her children Daddy is OK. But secretly she is a Persecutor (P-) keeping him dependent on her Rescuing so he cannot figure it out for himself by going

to Alcoholics Anonymous. Secretly she is a Victim (V-) by staying trapped so she cannot create a life for herself, and a (R-) to herself by being in denial and lying to herself.

5. In a sports example - Rescuer on top

A famous athlete gets a contract for millions of dollars and becomes a lavish spender for all his friends and entourage (R+) but secretly he is depriving his family of his presence and riches (P-) and eventually he becomes almost penniless and loses his family respect (V-), but with kindness his friends, family and church comes to his side to help him (R+).

Instincts

In summary, we have been planning a way to intelligently and compassionately look at the many different sides of every issue. In the process we are working against other instincts in negative memories, experiences and emotions that in certain circumstances can bring on an adrenalin fight state. In this state the primitive mind is intent on dispensing with the attacker, with no interest in understanding oneself or understanding the enemy - unless it is to find a weakness to exploit. This adrenalin can surface in a second-degree game and comes out in arguments where the goal is to win at all costs instead of exchanging information fairly for mutual winning. The lesson here of the compassion triangle is to wisely know that there are three different sides of every issue, instinctively derived, with variations to always consider. This can lead to a goal that with practice can lead to an automatic use of the extended compassion triangles, called the wisdom triangles (Karpman, 2014).

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