

THE ENCOUNTERER

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Editor, F H Ernst Jr MD

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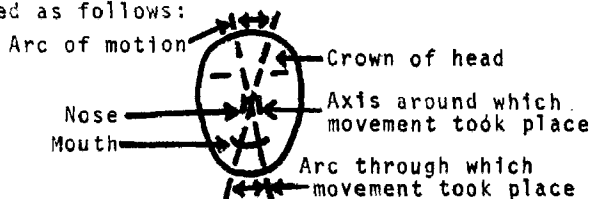
Vol 2, No 30

ENCOUNTER: Dora, 23 yr old in group to get well of phobias (elevators, etc) repeatedly had gone through a sequence of transactions that included various recyclings of,

- 1) A bright smile (and word) to an apparently troubled group member followed by visually checking back to whoever she was interrupting (as if "Is-it-OK-if-I-talk-to-her-,too?"). Then,
- 2) She launched into a series of softly spoken (trying-to-help) solicitous inquiries and comments to the other person, her "pick". The tempo of the inquiries would slow then cease. Next,
- 3) She turned slowly, as if in deference to the person previously interrupted "In-case-you-have-any-comment-to-make"; this returning, however, was accompanied by a fast glance, checking back to her "troubled pick" as if to say "No-offense-meant-,you-understand(for-turning-away-from-you-just-now)". Then,
- 4) There were a series of transactions with, eg, the leader about how she, Dora, had "done-as-much-as-I-could"; "Didn't-I-do-good?", "Did-I-do-wrong?". Both explicit and implicit, these were associated with a seeming wobbly instability of her head on her neck. Words, when spoken, were hesitantly deferentially phrased.
- 5) The last & Pay-off event in this game was variously,
 - a. Laugh with the others "I did it again, huh?"(GOW).
 - b. Protest innocence of whatever was said (GRO).
 - c. A claim of confusion and blanked out silence(GNW).
 - d. A petulant "I'm-not-going-to-talk-anymore"(GAF).

The moves of her game in group and the advantages were well understood by herself and group. The meaning of her head movements, however, remained elusive; i.e., what set of words would most likely be spoken by a person as this "wobbliness" occurred.

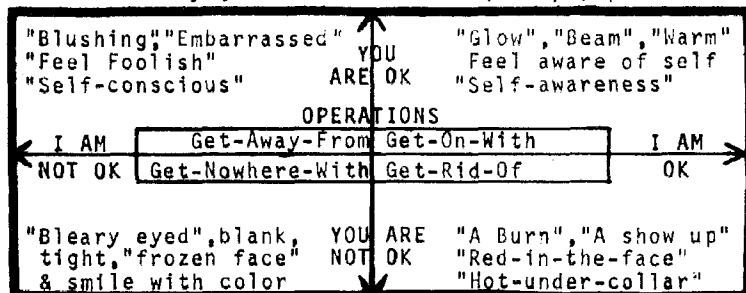
Closer observation of this "unstable weakness and wobbliness" of her head on her neck showed it to be a side-to-side bobbing of her head. It had a constant frequency and amount of moving when it took place. Her head was seen moving side to side through an arc, the hub of the arc located just below the nose. Face on, this movement is depicted as follows:



The total arc measured at the crown of the head was no more than 8° of a circle, 4° either side of her upright posture. This head gesture had 4 parts, two movements to either side of center then return to "center" position. This pair of oscillations and recentering of head was rather regularly completed within an interval just over one second. Duplicating this movement eventually gave the information: It was the listener equivalent and nonvocal remnant of a rapidly worded scolding phrase: "You-can't-talk-to-me-like-that" or "I-was-only-trying-to-help-you-out"

The accuracy of these was Dora's giving herself away with her giggle-laugh when the words were given back to her while imitating the movement; the group joined her. **Formulation:** This observation is one of those on which the author bases his equation internal experiencing (feeling) ≈ (approximates) the manifested behavior of the person. ("An individual gives himself away more often than he cares to think that he does!") Dora's game as above, with its five distinctly different categories of moves was "I-am-only-trying-to-help-you-out"; a little contention did issue from this series of moves at times.

FORMULATION: THE FACIAL WARM-UP: Facial warm-up expressions and experiences are sortable into the 4 classes of social operations. Each social encounter is resolved in one of 4 ways, similar to the 4 (script) positions.



In the above, the quadrants are assigned according to the classical Cartesian coordinates. See also E #29, 5-5-70, Diagram of Pinocchio Script. This is to change the I-AM-OK to the right of the vertical axis (from the left). In this change of moving the I-AM-OK to the right of the vertical axis, the graphing is more consistent with standard graphing procedures. This system of coordinates was first formulated by the mathematician Des Cartes (1596-1650). Those familiar with previous "Get-Well-In-Your-Own-Script" diagrams (The E) will see that Get-On-With (GOW) operation is now in the right upper quadrant, as are the 2 plus values of two dimensional (plane) analytic geometry. Following from this, it is realistic to grade the amounts of "I-Am-Ok" (or Not-Ok) & amounts of "You-Are-Ok" (or Not-Ok). This form of graphing the "Okayness" or "NonOkayness" of "Me-and-You" is more consistent with other two dimension representations as used throughout the world, i.e., by standardizing this graphing and making it consistent with other quantitative two axis graphing, this diagram is more predictably understandable, more consistently recognizable from one continent to the other. Similarly it indicates that according to the forces at play within (internal, eg, the Child commitment) and upon (external to) a person, his (operational) method of resolving an encounter will change. The more of (the sum of) "I-Am-Ok" force(s) at work in a person, the farther to the right (of the vertical axis) will be the resolution for the particular encounter; the more "I-Am-Not-Ok" force, the farther to the left (of the center axis). The more of (the sum of) "You-Are-Ok" force(s) at work (in his operation) the farther above the horizontal axis for the particular occasion; the more of an "You-Are-Not-Ok" force(s), the farther below will be located the point showing the intensity of the You-Are-Not-Ok value for the particular encounter resolution. Thus a person's position (operationally his encounter resolution) in a situation can be numerically represented. This, for example, can be depicted by the (quality & intensity of the) pay-off of his game. This is consistent with games that are played as "First-degree", "Second-degree", and "Third-degree" games. A ten point (or hundred point) scale could be developed. Then an "I-Am-Ok" of plus 2 units and "you-Are-Ok" of plus 1 unit reads to the particular place on the graph of "+2 & +1" (for a GOW); an "I-Am-Not-Ok" minus 3 and "You-Are-Ok" + 2 could read "-3 & +2" (for a GAF). The other two positions & operations will be graphed similarly. Credit for changing the quadrants (placing I-Am-Ok to the right) as well as the quantitative graphic representation goes to 1st Lt Becky Spencer USAF, Occupa. Therapist.

SUGGINCTISM: "Ninth Beatitude": Blessed are the virtuous innocent for they shall be chased (chaste?) all of the days of forever.

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RETURN POSTAGE GUARANTEED

P Parent, Parent ego state: to be different-
tated from Adult ego state
P-0 Pay-off; ulterior(la)tent(m)otive; reward: 5th
Move of a Game
Rx Prescription, prescribed, therapeutic advice,
treatment recommendation
SCRIPT - Life-story; map of a person's life, often
resembling a fairy-tale
SOBA - SOB-Authority, Stilly-Ole'-Boy-Authority
SOBA-HUNTER - Person with an "authority problem",
a crusader; a revolutionary
SUCCINCTISM - Concise graphic formulation
TA Transactional Analysis-originated by Berne.
It is:
1. A theory of (social) behavior
2. A theory of personality structure
3. A method of (group)psychotherapy treatment
4. An organization
It embraces and is not contradictory to psy-
choanalytic theory and practice
THE E - THE ENCOUNTERER
THWITS - "To-Hell-With-It's", Having a case of the

A Adult, "level-head", objective, ego state
C Child, childhood, "the kid" ego state
CPM Cycles per minute
CPS Cycles per second
E THE ENCOUNTERER
g gimmick: (trick, wrinkle) 4th move of a GAME
GAF Get-Away-From: The DEVOLUTION life Solution
of I-am-not-OK-and-you-are-OK
GNW Get-Nowhere-With: The ABOLITION life Solu-
tion of I-am-not-OK-and-you-are-not-OK
GOW Get-On-With: The EVOLUTION life Solution of
I-am-OK-and-you-are-OK
GRO Get-Rid-Of: The REVOLUTION life Solution of
I-am-OK-and-you-are-not-OK
GM Get-Winners, Get-Well, Getting-Well, usually
synonymous with GOW life Solution
H Hook: (come-on, engagement) 1st move of a GAME
M Maneuver: (con, angle) 2nd & 3rd moves of a
GAME. To date, each game studied for its
moves has shown 2 distinct maneuvers
M-1 Maneuver-1 of a game, 2nd Move of a game
M-2 Maneuver-2 of a game, 3rd Move of a game