



Transactional Musings

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Special points of Interest:

It is proposed that most games played by people have as an analogy, the basic format of Hide-and-Seek.

The beginnings of the artist, of the poet -- the beginnings of the standout person, and the non-standout person are intimately related to the childhood decisions (adaptations) about 1) listening, point-looking, talk-listening; 2) those decisions having to do with the "Don't-mark-on-the-wall Don't-give-yourself-away" edicts.

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Giving Yourself Away

From Leaving Your Mark by FH Ernst Jr, MD, I give credit to and quote again:

"Most marks made and left by individuals (whether in the office or in and on the world) are for the "WOWs" which are obtained during and after the acts have taken place.

1. What are "WOW"s? They are exclamations of acclaim, for crediting.
2. Who gives the first "WOW"s? MOM!
3. What gets a "WOW"? What does Mom give a WOW for?

Mom gives a WOW for what she thinks is good, what is important, e.g. good manners. What she thinks is great: an outstanding achievement. Mom teaches her offspring, as much as anything, by what she gives a smile, a cough, a WOW for.

4. What the person can expect from life when Mom is no longer physically prominent on the scene are the WOWs she taught him to expect.

5. What the person gets a WOW for later is then received for what Mom stood for; that is, for being Mom's child.

6. Therefore, when full grown, the WOWs that a person gets are for "My Mother the Archives"; after all full credit is due to convicts Ted W and Johnny B who in the

1960s taught me "WOW" upside down spells "MOM." Therefore, marks are records and are recorded for significant achievement as a crediting-famous or infamous-for MOM.

To whatever extent a person has made a mark on the wall, on the world, it will be a reflection of his desire to give his Mom credit."

...
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- 1) listening, point-looking, talk-listening;**
- 2) those decisions having to do with the 'Don't-mark-on-the-wall Don't-give-yourself-away' edicts."**

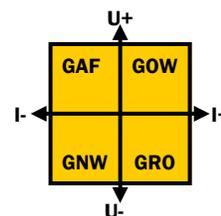
THEORY OF GAME ORIGIN

"It is proposed that most games played by people have as an analogy, the basic format of Hide-and-Seek."

"The giggle heard so frequently when the word crayola is used is that same giggle observed in the two-to-four-year old game of hide-and-peek, the giggle of being tickled. The theoretical speculation here is that marking

with permanent indelible materials onto a permanent structure such as a wall is part of establishing an identity in childhood (a modus operandi). It is part of becoming an identifiable individual, a part of not becoming lost as a child when going through the natural process of hiding oneself in order to be found. To hide and then be found is to withdraw and then be validated in the finding. To be found out is to be validated in having an authentic existence.

One reason the patient giggles when his game is uncovered in treatment, for example, is that almost routinely the game is built on a riddle -- a secret, a secret decision -- a hidden decision. **The hider with his secret, his hidden decision is waiting for the day someone seeks and finds the solution to his riddle, his secret.** The giggle is the payoff to having been found in the particular hide-and-peek."



[When we were young, the “helpful” neighbors (“teachers”) had a lot of “helpful” advice about parenting, training hints, that they suggested, to a Mom.

Later, one son regularly, and secretly sought out this “friend’s” advice. Turns out the son was turned against his father.]

Childhood Prohibitive Training

“As quoted from a group session: “To us kids who marked on the wall when we were small (referring to siblings and self) marking was damn near worth one free killing by mom.” The “Don’t-mark-on-the-wall” training program in many homes is pursued often more vigorously than the program of “housebreaking” the child. Numerous are the efforts made by parents to train children to not give-themselves-away, “Don’t give your toys away..... Don’t let the other kids see that they are getting to you.” “Don’t let him see he got you mad..... Don’t give him the satisfaction,” etc. This is the “don’t give-yourself-away” training program in operation. Its corollary, “Don’t be a standout, don’t make a spectacle of yourself (or you will get us in trouble),” is usually present also. ...

[When we were young, the “helpful” neighbors (“teachers”) had a lot of “helpful” advice about parenting, training hints that they suggested, to a Mom. Later, one son regularly, and secretly sought out this “friend’s” advice. Turned out that the son was turned against his father.]

“From an existential point of view, almost the only thing a person can give to another person is himself.”

“Satisfaction with another person comes from giving responsive words or a smile away to the talking Stimulator: a response, a movement, be it a smile, a thoughtfulness, a coloring (of embarrassment), an angry retort or other; for the Responder to give-away to the Stimulator clues as to what will lead the

Responder to be satisfyingly responsive.”

“In the social transactions, Stimulator of the Game of Hide and Seek (read “Games People Play”) is endeavoring to determine how to get Responder to talk to him, how to get Responder, to give him the “okay” he seeks from the Stimulator, the “Squealing Giggle” of the Game that the found-out hider (R) gives to the successful seeker (S) by way of the giggle-smile. This is the get-on-with payoff for both parties in the hide and seek.” ...

EDUCATIONAL CONSIDERATIONS

“Here it is proposed that the “little person” who would like to make lasting marks has been trained out of this objective by presumably well-intentioned grown-ups before the educator gets his opportunity.”

“Marking to be skillfully accomplished takes practice.”

“Marks on walls of some homes are made for children to describe physical growth, ‘Look how tall you were when you were two. See how much you have grown? Let’s see how tall you are today.’ ‘Look how tall I was when I was six and this is how tall I am today. That’s me.’ “

Existential Considerations

“Often the question is asked, “What was the meaning of these marks?” “What do you think my mark means, Doctor?” or, as with colleagues, “What is the situation with this patient? With that patient?”

To these: The marks are a recording of the person by the person. Although projective value is present in the

markings, it is very infrequently talked about in the clinical setting. There are many other factors (primarily of transactional significance) that emerge with each individual event of marking. The marking is a result of a prescription, and for the most part, it is recognized that very few individuals have had recent practice, let alone skill, in using these surfaces and marking materials.

Marking on the clinician’s office walls was equated in the office to be 1) a step toward leaving a mark on the world, 2) to stand for the person’s life, 3) to stand for meaningfulness. This, on occasion, was said in as many words. Marking on walls was to be giving-yourself-away. This is the existential equivalent of meaningfulness, a meaningful life. It is probable that marking is one thing an individual has more readily at his disposal to give meaning to his life with other individuals.

By giving-himself-away or not, giving-away his responsiveness to another person, by giving-away his ability to be stimulating to another, the person who is well is also giving meaning to his own life and time (with the other person). To deny the other person the satisfaction of a response, is to try to invalidate the other person; reciprocally, this will lead to the expectation of being invalidated by the other guy.

While individuals in treatment may shy from leaving a mark because they report “I can’t do it very well,” more often than not, not leaving a mark is to avoid being a standout, to avoid being identified. “You did that?” “Yes, I did that.” Whether it was for praise, favorable comment, or criticism, in any case, the mark left by the marker does

not go un-stroked. The person who has marked (in group) has been responsively reacted to by others during, immediately following the event in the group session.

One of the more instructive aspects of these marking events which took place in the office by different individuals, in different ways, week after week, was the evolving, continuing interest of the other non-witnessing individuals in "What's new on the wall"- "What's new in marks?"

It was probably no accident that among the most frequent responses with which the marked office walls were greeted by the uninitiated were, "I know just the thing to take it off." "My! What a mess!" "What's the matter? You have a bunch of kids here?" or even more ironic, "You treat children?" These remarks as openers had prognostic significance when made by a patient, usually being indicative of the extent to which the clinical work might be expected to not progress, indicative of internal restrictions, intra-psychic restrictions against a) marking, b) locating personal behavioral alternatives, c) leaving-a-record-of-self, d) against an existential validation of the self, i.e., being unique, e) internal restrictions against going through an interval of setting aside old methods of organizing the thinking processes to accomplish a new method of ordering his own behavior.

The curiosity-evoking power of new marks is the stimulating ability of the new marks. Seeing a new mark, for many continuing patients, causes conjectures and not infrequently has been found stimulating in other ways significant to treatment. What is admirably produced by one person is usually stimulating to another as with "David B. +

Linda D., 1965" high above the water.

The man writing a book, painting a picture, writing a poem, is giving himself away: Freud with his preoccupations about the subjects 1) statured erections, and 2) emesis; Winston Churchill in his preoccupation that he be thought the world's greatest Englishman; Joseph Stalin that he be thought greater than Peter the Great and more terrible than Ivan the Terrible. Books are written by authors, among other reasons, that the author be known and identifiable, thus, the author gives himself away. Although there are other advantages and reasons for making and leaving marks, the existential advantage to making and leaving a mark is as profitable as any. How many times have individuals looked at and wondered about the origin of the Sphinx, looked at and wondered about the Great Pyramid, looked at and wondered about other marks. Marks left are viewed and puzzled over. A mark – a lasting mark can be viewed as an existence with meaning, with perhaps a touch of immortality provided by the continuing admirations and wonderment of others who look at it and consider it. "I wonder how he did that." "I wonder what they had in mind." "I wonder what this means."

Contrast this, existentially, with the training program "Don't give yourself away" as carried on in homes: "People don't like boasters." "Don't volunteer." "Don't rock the boat." "Don't go getting into trouble and bring shame to your home." The service is read over the corpse and it goes: "He was a good man," and then, if it is possible, to continue a description of what he did, what he stood for.

Mr. Conformity tells his children "What will the

neighbors think (hopefully what will the neighbors not think)?" Mrs. Anonymous wants to make sure that her children don't get into trouble –that they are well-mannered and courteous–that they will "Be a credit to your family now, dear, so we can be proud of you," whatever that means. A person can make money, a fortune, and yet be unknown for it; that is, preserve anonymity in the community.

Anonymity is the person with no face, a million grave-stones piled one on top of the other, as witness the giant cemetery between Flushing and Manhattan (New York), through which freeways go for three or four miles, tombstones that are in no direction less than 18 to 24 inches from each other. Stones representing past lives–miles and masses of stones: lives gone ... finished ... completed ... deceased. Individuals, some of whom have left a mark – all of whom are dead. The mark on each tombstone plus whatever mark the individual made on the world while alive is what his existence stands for.

Not infrequently the question has come up in group, "Doc, what are you going to do when all of these walls here are full?"

"I think I'll paint the place." In group this has been viewed with excitement. A covered-over mark is not an eradicated mark. It is a buried mark. The excitement comes from a buried mark being a buried treasure; on several occasions, group comments have brought up the frescos by famous renaissance artists which have been painted over, only many years later to be rediscovered as treasures, - therefore, a mark is a treasure, and a painted-over

Human Action - Congress, "Federal Reserve"

The FED is stuck with
a private fiduciary
relation with private
shareholders.

It's really up to the
U.S. Congress
(House & Senate)
to get a handle on the
fiscal and monetary
policies of the nation.

Otherwise is an
evasion of sworn
responsibility.



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"Mastery of the universe is proportional to the symbols man has by which to represent his universe."

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mark is a buried treasure. Patients to whom this prospect has been described have been relieved that their marks will not be scrubbed off the wall but will be kept intact. "Oh, it's going to be there forever. You're not going to wash it off, get rid of it." A sense of exhilaration that some day in some way it may be re-discovered by somebody and pondered over."

Social Considerations

"The striking similarity is present in the emblezoned mark "John L. loves Eileen M., 1966," **AND** the announcement of a marital engagement on formally printed cards as mailed out. It is at least equal to the pledge of a marital engagement and is often equivalent to the posting of his and her proclamation for all to know, akin to the public notice given when a marriage license is issued and used. The mutual tree inscribing incident is similar, perhaps closer to the engagement announcement. These are qualities of proclaiming, in public, for all to know. There is a quality of intimacy that is revealed in this giving-self-away, this act of announcement.

Is it possible that some of the desire to leave a mark on the world can be utilized socially? Perhaps one aspect of allowing marking to take place on the external walls of public buildings can be seen by the readers. There may be a difference between marking on a wall of a building and destroying property. A mark made in public, in front of some agent representing authority, can be expected to have a rather uniquely corrective-action effect on the individual.

Could some walls of public buildings be utilized for and by some of the individuals who comprises a part of the public, be used for constructive, socially desirable creative purposes? Could any public official take this chance?

A building that is in use is probably being kept up, including periodic painting. If the building is not kept up, it might be asked, "Why the fuss about not marking?" Recall that furors over what is called defacing probably stem from various opinion camps, opinions of individuals as to what is and what is not in good taste. Perhaps the phrase "Being in good taste" is not by accident abbreviated using the initials B.I.G.O.T. One person's sense of dignity can be and often is outraged by another's sense of the aesthetic. To illustrate: a) some of the all-time great operas have been presented for the first time to resulting riotous behavior of the attending audience, e.g. the physical furor when Beethoven's Ninth Symphony was first presented.

A lot of prejudices and opinionated ways of thinking about wall marking exist. My opinion is that the opinion, "You are not supposed to mark on walls," is a prejudice not supported by measurement determinations.

Perhaps, some enlightened legislators and legislative bodies in the future may wish to redefine the present definition and equation: "Marking on walls" equals "destroying public property" and therefore to be defined as a punishable felony."

SUMMER RIOTS

It is interesting to speculate that some of the summer riots of the last half of the 20th century involved and had been participated in by some individuals who despaired of ever making a mark on the world. It is possible that some of the participating individuals viewed the occasion of the riots as an opportunity to leave a mark someplace on the world ... [see full text at www.ListeningActivity.com] It is possible that to be a participant in these scarring operations coincident with the riots counteracted the existential despair of the individual.

These riot-time marks often remained evident for a very long interval of time after the occasion of the riot. When this "wonderful" opportunity came along one day by chance, perhaps it presented the individual with the occasion to make and leave a mark - albeit it was called, defacing, or destroying and was defined legally as unlawful in nature. A person who participated in the riot might very well tell his children, even his grandchildren: "See that gouge in those bricks? I made that in 1964. That's my mark." "You're kiddin'. No kiddin!" "You mean you were here then?" "Yep! That's mine! And here, let me tell you ..." to elaborate.

"This method of reasoning may well add another dimension to account for the fact that men who have been in battle together, who have shot-up or blown-up a place, a landscape somewhere on the globe, often plan and do later get together periodically, as with World War II groups who, twenty years later, sixty years later are still meeting for the pleasure and fraternity of the occasion."