SCRIPT DRAMA ANALYSIS II
The Redecision, Transference, Freudian, Existential, and Darwinian Drama Triangles; Script Formula G and the
Three P's of Script Protocol and Promotion

Stephen B. Karpman

ABSTRACT
This paper returns to the original 1968 Script Drama Analysis article (Karpman, 1968) by demonstrating again the same random innovative brainstorming of that paper that introduced the drama triangle, role diagram, and location diagram, many of those ideas taking years to develop.

This paper weaves today's game and script theory into novel combinations to open doors for new script theory. Both games and scripts are merged into single diagrams and single formulas. A brainstorming left-brain scientific approach is specifically applied here to each of the right-brain experiential therapies of transactional analysis in order to re-establish Eric Berne's scientific basis of TA and offering a new eclectic balance for the evolving scene of TA today.

Multiple combinations of the drama triangle are used to produce new links between games and script as applied to each of the redecision, relational, reparenting, existential, process, and behavioral schools of TA. Included are four regression triangles, four redecision triangles, three compassion triangles, four transference triangles, two Freudian triangles, an existential triangle, two script triangles and an Darwinian Archaeodynamic triangle with a healing center that reaches back to the roots of evolution. Games and scripts are also combined in the new linear form Script Formula G and Script Formula P3.

The Drama Triangle can link Games and Scripts
The drama triangle (Karpman 1968) is used commonly to diagram the games of today, but it also can be used to diagram the games of the childhood family when the script was created. The two drama triangles can be nested. This is represented by placing a smaller family drama triangle inside the larger, present day drama triangle (Figures 1, 2, 3, 4). Both games and script, past and present, are now visually linked for the first time in a single diagram. The first three regression triangles below illustrate ongoing connections between the past and the present.

Four Regression Triangles
The games of today have their origins in the games of childhood. The first three diagrams below illustrate this connection by using directional arrows to connect the drama triangles of the present scene with the drama triangles of the family script scene. The following examples visually link the connections of the past and the present:

(1). The Protocol Triangle. (Figure 1) 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 1966b p267, 302). The diagram shows the ongoing connections between the games of the past and the games of the present by using bi-directional arrows.
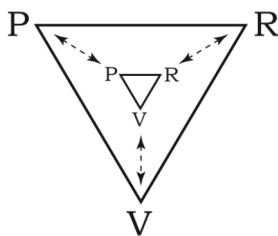

Figure 1. The Protocol Triangle

(2). The Transference Triangle, (Figure 2), show the arrows going only in an *outward* direction, illustrating that the unconscious is always seeking expression. The arrow pushes outwardly in transference games and projections, with unresolved issues, Id, and buried memories all fighting for expression using the ego defenses - seeking relief through the Freudian "repetition compulsion" or, as expressed in TA, by socially setting up a script game to get the script payoff.
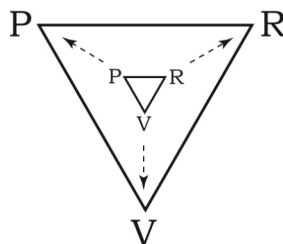
Figure 2. The Transference Triangle

(3) The Rubberbands Triangle, (Figure 3), has the regression arrow pointing in the other direction, inwardly, illustrating that a current trigger has "snapped" a person back into an old experience or a flashback using what Berne called "Rubberbands" - or the "electrode," referring to Penfield's (Penfield, W, and H. Jasper (1954) classic work on electrical brain stimulation that can recreate exact childhood scenes.
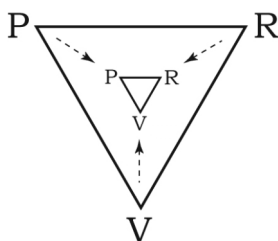

Figure 2. The Rubberbands Triangle

Design issues. Note that the connecting arrows are drawn with dotted lines, but theoretically for certain situations the lines could be drawn as (a) interrupted by barriers, known or unknown, (b) fully connected heavy or thin uninterrupted straight lines, of unimpeded script "acting out," or psychoses, or, as a positive successful counterscripting using the positive energies of the drama triangle, (c) as the time lines that illustrate Berne's six time scripts (Berne 1972 p123-5), or (d) wavy arrow lines to represent the existential fluctuations of life events that alter the script destiny.
Visual aids. These three drama triangles are visual aids and can be used as mental models during therapy and as educational tools to explain that there are family origins of behavior – useful in psychotherapy training, business workshops, schoolrooms, or as a structure for organizing research.

The Redecision Triangle
The Redecision Triangle imbeds both a game and its script into a single diagram (Figure 4). This expands the game theory with the drama triangle by illustrating several additional family game roles that can be explored in deep redecision work.
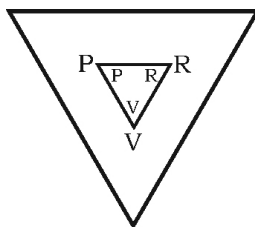

Figure 4. The Redecision Triangle

This small interior script triangle places the Persecutor (P), Rescuer (R) and Victim (V) roles at the corners in both the *Outer Social Level* and the *Inner Psychological Level* of the family drama triangle. This is applicable to both the parent and the child during the family scripting games. This presages the full tenacity and complexity of the "script game" that can be unraveled later in depth psychotherapy, particularly where needed at the "impasse" points.

The Script Game

People want insight in defining their families and to know the name of the games played by the people they grew up with. Those family games can be named. The family roles can be named. The personality types can be named. In this family setting, where alliances and alienations are frequently switching around in the drama triangle, we can find the "Favorite Family Game" with a name right out of *Games People Play* (Berne, 1964) - - such as "Let's You And Him Fight," "Here We Go Again," "If It Weren't For You," "Courtroom," "Furthermore," and "Blemish."

Redecision therapy is the treatment of a family game. By putting what Berne called a "handle" on a game, that name can be used for later interpretations and learned for Adult control. Science names things. Transactional analysis is a behavioral science.

Berne also suggested that the opening thesis of a game could be announced on someone's "sweatshirt" (Berne 1972 pp 176-182) (Karpman 2010 pp 231-232), i.e. "Try And Stop Me If You Can." To further clarify family identities, the patient can be asked to name the parents and siblings "sweatshirts."

For more insight into their family of origin, patients can also determine the parent's and siblings Egograms (Dusay 1972), and the Process Therapy Model six personality types (Believer, Feeler, Thinker, Doer, Funster, and Dreamer) of all family members and note their inter-compatibility (Kahler 2008).

There are other ways of looking into the roles of parents during the script game. To find the roles at the time of the script game, direct questioning may be used, such as done in the Parent Interview (McNeel 1976) - asking questions such as 'What do you think your parents motivations were?" – which might uncover both the Social and Psychological Level motivations at all three corners of each parents personal drama triangle.

The Script Scene

The family game is played in a setting to be named the *"Script Scene"* wherein the *"Script Game"* is played and the script positions and script decisions are made. Names give clarity to what actually happened. The layers of emotional drama, switches and dire consequences of a transactional game can lock in the script decisions at a deeper second or third degree level.

This Script Scene is recreated over and over later in life, in a "repetition compulsion," and is usually involved in the problem that brings the patient into therapy. There it can be explored and redecided.

Berne (Berne ca 1967) suggested the prevailing family mood could be placed on the "Family Coat Of Arms," written in Latin and placed above the fireplace. To uncover this the therapist asks this script scene question "What was the mood like to grow up in your family?"

Redecision Therapy

In Redecision Therapy (Goulding R.L. and M.M. 1976, 1979-1997) the script scene is recreated when the therapist facilitates the patient's re-experiencing of the early scene by using two-chair serial gestalt regressions. This enables the client to re-experience the early scene *in the present*, in a protected therapeutic setting that provides a new opportunity to re-decide, and thereby deconstructing the script that is no longer useful to the client.

The intricate complexities of a game may never need to be explored during the emotional, gestalt-based redecision process. However, in complex second and third degree scripting, and in their therapy impasses, the full expression of all three Persecutor, Rescuer, and Victim roles present in transactional games may need to be explored, using the detailed model of the Redecision Triangle above (Figure 4).

The "script game" takes place in the arena of the "script scene." Games create the script. The redecision process is the insightful treatment of the script game by recreating the primary script scene where the family drama was first played out..

The Social and Psychological Level Drama Triangles.

Note that in the smallest inside drama triangle above, the redecision triangle labels those inside and outside three corners with the P, R, and V letters. In the diagram on the *outside* of the triangle is the three observable *Social Level* game roles described as the larger PRV. The three unseen, ulterior and personal *Psychological Level* roles are inserted on the *inside* of the triangle with the smaller PRV. This makes six possible roles in each person's triangle as illustrated in Figure 5 below.
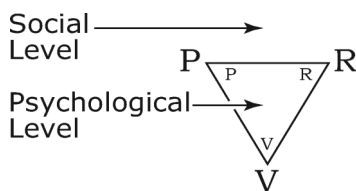
Figure 5. The Social Level and
Psychological Level Drama Triangle

Pairing the triangles.
When a child's drama triangle's 6 roles (three inner and three outer) and a parent's drama triangle 6 roles are paired and placed side by side below, there is a display of a total of 12 possible roles to be explored in the family scripting therapies. This 12-sided diagrammatic structure is new theory to the redecision therapy process and scientifically offers a new synthesis of redecision therapy with behavioral game theory. These twelve possible roles are counted and numbered in Figure 6 below as "The 12 Sided Family Scripting Game" - to be explained in detailed steps immediately below.
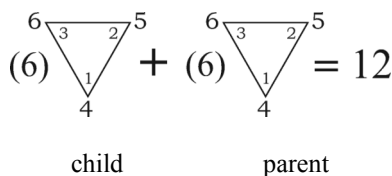

child   parent

Figure 6. The 12 Sided Family Game

The Twelve Sided Game
It is the cornerstone of the drama triangle and the newer "Compassion Triangle" that all three drama roles are present to a larger or lesser degree in each player during every game, overt and covert. Some roles are observable, some are hidden, some are experienced, some are denied. There will be three positions played on the inner Psychological Level and three on the outer Social Level as diagrammed in the spaces within and around the drama triangle in Figures 5 and 6 above.

To go through these carefully in Figure 6 above, let's look at the next paragraph at all six game roles in the child - the three on the inner *Psychological Level* and the three on the outer *Social Level*. Adding these up we get (3 + 3= 6) roles. We give examples for those six, and following that, we will look at the same six roles for the parent (3 + 3 = 6). The two players together can total 12 possibilities in all that can be explored in any depth game therapy, past or present. It takes time to learn and use these until it is intuitive. The 12 sides of the family game will be organized in numbered steps in the following examples. The reader is asked to refer to and be guided by Figure 6 above.

1. The child's inner drama triangle - Psychological Level.
(#1 above) The child in the inner Victim corner: In response to the first classic redecision therapy question, "How did you feel at the time?" One patient, re-experiencing the script scene, replies "I feel upset and misunderstood."
(#2 above) The child in the inner Rescuer corner: The second question is then asked, "What did you decide about life?" The patient, needing a self-protective life position (self-Rescue) to avoid disappointment (by not expecting too much), decided "No one can help me."
(#3 above) The child in the inner Persecutor corner. Inwardly this patient incorporated the parent's neglect and made a self-persecutory "Don't Want" decision - an injunction that imposes diminished hopes for the future.

2. The child's outer drama triangle - Social Level.
The Goulding's Goulding, R.L. & M.M. (1979, revised 1997) taught that "the power is in the patient." Berne (Berne, E. (ca 1967) taught that "a patient will always have the trump card up their sleeve." One could wonder then, "Why did the child decide to follow the parental scripting rather than ignore it?" Here are three possible outer Social Level *motivations* in a game for the child to accept the parental injunctions:

   (#4 above) The child as Victim to the parents. The child is overwhelmed and undefended and submits to the parental attributions of identity, to all the mystifications, and to all the indoctrinations of beliefs. This passivity may be built upon a foundation of earlier pre-verbal imprinting outside of awareness.

   (#5 above) The child as Rescuer to the parents. The child may be (a) compliant with the parents and will please them as the "good child;" or (b) to help parents cover up their dysfunctional parenting; or (c) to be the champion of the parents' belief systems, (d) to adopt the sacrificial role of "the identified patient" by being a helpful "lightning rod" so parents can turn their rage away from their own problems onto the "real" family problem, the child.

   (#6 above) The child as Persecutor to the parents. The child can choose to "get even" with the parents by taking their bad scripting to the negative limits in life. This will defeat their counterscripting dreams of being successful parents. The parents are now seen as failures and burdened. A "Don't Want" decision can produce institutionalization or a homeless person. Another "get even" choice in childhood takes on the role of the designated "scapegoat" exposing the family's secret dysfunction, creating dire consequences and escalating financial burdens.

3. The parent's outer drama triangle - Social Level.

   (#4 above) The parent as a family Victim. A parent, unable to cope with the home situation, plays "Ain't It Awful" and "Do Me Something" in their Child ego state and so they are unable to nurture. The children become neglected. Passively the parents may allow the pressure of trans-generational episcripting (Berne 1972 p285, Noriega 2004) to take over by re-casting into their new home the players and roles of their own childhood "favorite family game" and "script scene."

   (#5 above) The parent as a family Rescuer. The parents - in denial – may believe the withholding actions were actually helpful training for the child's "own good" to prepare them for the "real world" later, but the game is "I'm Only Trying To Help You."

   (#6 above) The parent as a family Persecutor. A parent, inconsistently critical and too intimidating to allow protest, may levy controlling injunctions on the child, such as "Don't Want" or "Don't Act" at 1st, 2nd, or 3rd degree levels. That intimidation would prompt the child to make fateful script decisions that would have to be hidden from the parent's sight, relationally, far away into the inaccessible vaults of the transactional unconscious - and more difficult to reach in psychotherapy.

4. The parent's inner drama triangle - Psychological Level.

   Additionally, the parents will have their own personal problems, known or unknown to the children, and have all three game roles in their own inside Psychological Level drama triangles. This is explored in therapy if the patient wants to understand the feelings, beliefs and motivations of their parents - a possibility suggested in the Parent Interview article (McNeel 1976). Additional information for therapy can be gained in homework by interviewing family members.

   In both redecision, reparenting, and relational transference work the patient and therapist could use the paired family drama triangles as a road map to seek out unexpected and novel insights into their parents' inner selves, those possibilities are elaborated in Figure 7 in the following section below.

   (#1 above) The parents as Inner Victim to Self ("self-pity"). Some of the parents' inner-selves may have been mired in marital unhappiness, self-pity, and helplessness. They may be overwhelmed by child-raising responsibilities which they never wanted, but are unable to show or reveal, stuck in games of "Ain't It Awful" and "Corner." But their positive "escape" triangles are in Figure 7 below.

   (#2 above) The parents as Inner Rescuer to Self ("self-delusion"). The parents' denial could discount the problem, significance and negative consequence of their actions to the children (Schiff, A. W., & Schiff, J. L. (1971). This is to protect themselves from having to solve their own problems in life. In their unhappiness, they may switch over to the Persecutor corner and take out it out on their kids. Their positive triangles are in Figure 7 below.

   (#3 above) The parents Inner Persecutor to Self ("self-sabotage"). The Persecutor in the parents' inner-self may be too demanding and too full of self-loathing and self-defeat that they displace that all onto the children in games of "Blemish." Discovering this could free the patient of the negative attributions that they had accepted as true but can now see as only parent projections. The positive escape triangles are in Figure 7 below.

Three Additional Positive Treatment Outcomes

   All people have a choice to keep either the positive or negative drama energies active within themselves as illustrated by the Inner Self Drama Triangle below in Figure 7 (Karpman 2009 p112). The positive *choices* (and not

necessarily ego defenses such as sublimation or reaction formation) is to convert these negative energies to their positive aspects as discussed next. These offer a theoretical additional new three options in the patient's redecision therapy, giving three new ways of understanding oneself and one's parents in a more favorable light – but after the primary redecisions are done. This gives the patient an additional three positive redecisions to make.
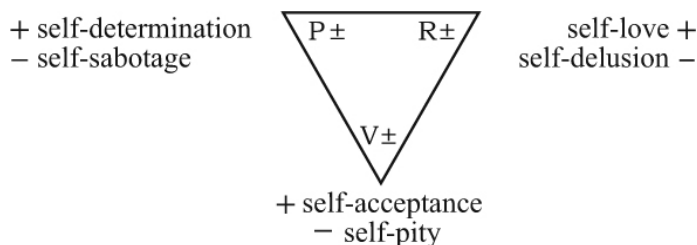

Figure 7 The Inner Self Drama Triangle (Karpman 2009 p112)

In addition to redeciding the limiting "Don't" injunctions, the supportive therapist, as a new parent introject, can now set the stage for the three negative energies of the patient's internal drama triangle to be replaced by their three positive opposites (Figure 7 above). This adds three new redecisions to the redecision process.

Referring to The Inner Self Drama Triangle In Figure 7 above, the patient additionally may want to redecide on a:

(a) new personal OK P+ energy (use the P+ Self-Determination to replace the P- Self-Sabotage position);

(b) new OK R+ energy (use the R+ Self-Love to replace the R- Self-Delusion position); and

(c) new OK V+ energy (use the V+ Self-Acceptance to replace the V- Self-Pity position).

To convert those three negative internal dramas into their positive opposites, the regressed patient (while still re-experiencing the early Child ego state), can follow the same sequence followed in the first exploratory (negatives) redecision process, but now using the following *"3R's of Redecision:" Re-experience, Re-evaluate, Re-decide*.

These coincide with the three theoretical bases of classical psychology - feeling, thinking, and action - in the same order:

(1) *Re-experience* (the Feeling Stage). Redecide the childhood V- self into a V+ self.

(2) *Re-evaluate* (the Thinking Stage). Redecide the childhood R- self into a R+ self.

(3) *Re-decide* (the Action Stage). Redecide the childhood P- self into a P+ self..

The Compassion Triangle

The previous mention of dual uses of each of the corners of the Redecision Triangle refers to what I call drama triangle 2.0, the Compassion Triangle, developed to sympathetically include the deeper levels of all games and dramas. It is a step beyond the common use of the drama triangle which is to expose the players, the set-ups and the switches in observable games in order to modify or exit the game. However that only exposes the *What* of what's seen in a game - but never the *Why*. Figure 8 looks deeper into the *Why* games are played, and has four new rules:
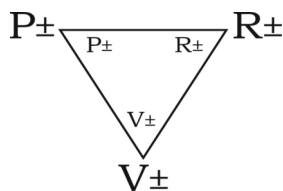

Figure 8. The Compassion Triangle 2.0

#1. Roles. In a game, all three Persecutor, Rescuer, and Victim roles are being played overtly or covertly by each person *simultaneously*, with at least 10% involvement in each role. The roles are usually unnamed and played out of awareness, but they will be there when you look for them.

#2. Motivations. There are also three hidden Persecutor, Rescuer, and Victim *motivations* of each player during every game, internally and externally. Each of the three motivations seeks it's own payoff - six in all.

        #3. *Positive And Negative Energies*. Each of the three positions on the drama triangle can switch quickly and each has interchangeable *positive and negative energies*. That is part of a larger dynamic energy system, applicable at the social, biological, and historical levels of drama to be discussed later.

        #4. *Purpose*. The reason for learning and living the Compassion Triangle is to gain an Adult understanding of *why* a game is played and *who* are the players *while* the dramas are happening. The insights are used for a) understanding, b) confronting, or c) exiting the games. This could also be done in reflection after the game is over, at a later time (d) to find out what actually did happen during the game.

The Transactional Game Diagram

        To experiment further with novel diagrams, which is the purpose of this paper, Figure 9 combines the standard transactional diagram with the addition of two drama triangles - one for the regressed self and one for the projected non-self. It uses a modification of a redecision diagram (McNeel 1976).   The inclusion of the "script game" continues the theory that the redecision process is the treatment of a family game.

        This diagram can also be used as a child-to-parent transference game diagram for TA relational work.

        This combination diagram incorporates several schools of TA by illustrating both the introjected and projected selves of early games. Within a person we can illustrate childhood game scripting by including all three outer social and inner psychological level roles played by each player, which can be projected later in life onto the projected parent. Fig. 9 below places the game-setting home dynamic this time *within a transactional diagram* as re-experienced in the redecision therapy setting or in a relational transference setting.
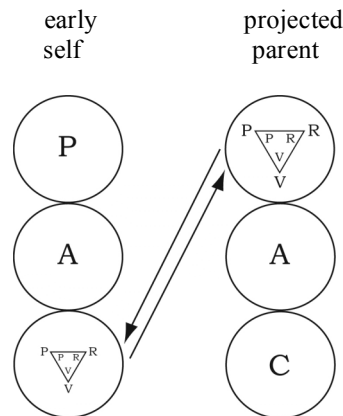

Figure. 9. The Transference Game Diagram
(Redecision modified from McNeel 1976 p66)

        The above diagram is used to represent the Psychological Level *inner* self of regression therapies.

        However, the Social Level *external* self of transference games can be illustrated with the ego state diagrams below as (1) a simple crossed transaction illustrating transference, Figure 10 (Berne 1966a p157), and (2) the crossed transaction of a therapist's countertransference reaction, Figure 11 (Berne 1966a p226). Berne's published the two diagrams below to establish the link between the Freudian transference and countertransference theory with his own ego state transactional theory.
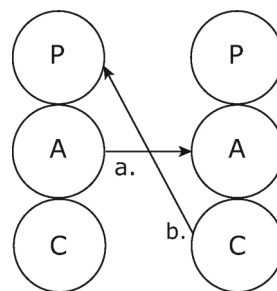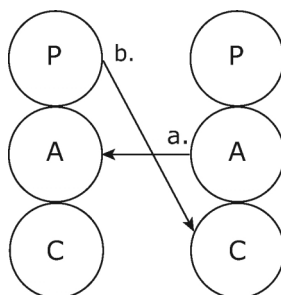
Figure 10. Transference
(Berne 1966a p157)

Figure 11. Counter-transference
(Berne 1966 p256),

The Transference Triangles

Let's continue the cross fertilization of ideas from one TA school to another, and move away from the redecision field to brainstorm similar new script diagrams for the relational field of TA treatment. The same nested game and script diagram used for the Redecision Triangle can also be used as a Transference Triangle.

The a transference - countertransference analysis of the childhood games are treated in T.A when family games are projected into the "intersubjective transferential field" of relational therapy and successfully treated in the office setting (Erskine, R. G. 1991, 2010; Hargaden, H., & Sills, C. (2002).

Family transferences project the family world onto the current world and can include many of the sibling and supporting roles. As a simple example, a child as the Victim in the Family Script Game experienced the Parent as Persecutor. This same drama triangle - and game and supporting players – can then be projected into authority figures in later life - at 1st, 2nd, or 3rd intensity. But when the same dynamic is focused in the therapy office it can be treated successfully.

This nested triangular structure can further be used as a blueprint to catalogue the outer social transferences (parents and siblings included) and the inner ego defenses against these transferences. It can also illustrate one's defenses against one's inner self by placing, in a dynamic Freudian drama triangle, the unseen sublimated Id drives that are the engine that influences script choices through the Ego, as illustrated by the Freudian Drama Triangle in Figure 13 below.

Research and theory. For additional explorations we can brainstorm a timeline grid (not illustrated) for a future research project in which by chronologically superimposing several layers of drama triangles (or ego state structures) on top of each other, we can pin point in 3D models, one's personal game structure. There the exact childhood origins of defense mechanisms, fixations, identities, projections and transferences can be visualized to see new connections because there is now an accepted diagrammed game structure to do this – the nested drama triangle. Novel possibilities like these are imagined routinely during group FC brainstorming exercises where they gain exposure without censorship as we did in the foundational days of TA in Berne's seminars and demonstrated in this paper. This is the history of TA.

To create additional theory possibilities, small drama triangles can also be inserted within second and third order *structural* Child ego state circles to imagine new structures with new possibilities in analyzing what goes on deep within during game playing. Similarly, the drama triangle can also be placed within *functional* transactional diagrams; as well as in various script matrices - and invent new ones - and keep theory development alive the way the originators did it.
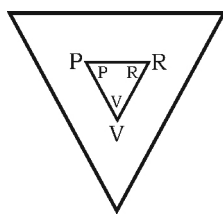

Figure 12. The Transference Triangle

The Freudian Triangles.

The drama triangle at its core is a fluid three-part energy system and can be used to illustrate connections between a wide range of psychodynamic internal systems. The diagram below connects Freudian theory with TA games theory, keeping in mind that the drama triangle energies can function in both negative and positive ways, just as does the ego states classically.

1. The Freudian Drives Triangle. (Figure 13). The Freudian drives are the hidden engines fueling script choices so they must be included in this script paper. The illustration below traces the pathways of Freudian drive energy.

In three steps, (1) The repressed Id - the Victim of avoided desires and drives, starts below in the Id Victim inner corner, then (2) presses itself upwards to get help from the Rescuer Ego to gainits expression (cathexis) in the outer world. There is partial release (the "escape" arrow in the diagram) by the Ego Defense Mechanisms (sublimation, reaction formation, displacement, suppression, rationalization, projection, etc); but then (3) the Persecutor Super Ego comes in as a harsh moral regulator preventing both the Ego and Id from its full expression, and the frustrated Id returns back to the Victim position, thwarted, in a psychodynamic repeating cycle of unconscious life forces.
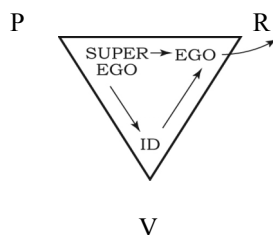
Figure 13. The Freudian Drives Triangle

2. The Freudian Unconscious Triangle. (Figure 14). In keeping with the random brainstorming focus of this paper, originally written for the Berne Centenary issue, a hypothetical link of TA games and Freudian psychodynamics is illustrated in the drawing below. The spaces above and below the drama triangle are used to locate the presence of transactional games residing in the dynamic Freudian Conscious, Subconscious, and Unconscious minds. This diagram is used as a teaching model for the layered origin of overt and covert games.

The TA script position here is that all three minds have the original transactional games residing and embedded within them. The theoretical script position is that everything that is *pathological* begins early with a transactional game, which has a TA name, and it will stay locked up and poised for replay until successfully treated by a variety of approaches - such as by catharsis and interpretation; or by Reichian body armoring releases; or by TA script therapy; or by forging a better and happier life, and others. Note again in this paper these are hypothetical drawings, useful to some, and not to others. Reader's choice. In the rules of brainstorming, no idea is judged and omitted here.
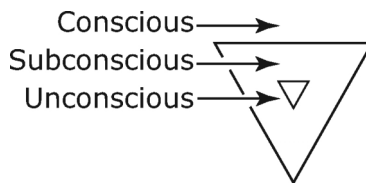
Figure 14. The Freudian Unconscious Triangle

The Script Drama Triangles.

In addition to the above redecision and transference triangles, there are other diagrams that can be used primarily for teaching and training purposes. These novel drawings also connect games and scripts into a single diagram. Two eclectic diagrams (Figure 15 and 16) are used for introductory teaching and combine the principle schools of early "classical" approaches in TA script theory within the Script Drama Triangle.   It synthesizes four approaches: (1) Games – the drama triangle (Karpman 1968, 1973, 1997, 2007); (2) Rackets (Berne 1964; Erskine, R. G. & Zalcman, M. J. 1979); (3) Injunctions (Steiner 1966; Goulding's 1976) and (4) miniscript Drivers (Kahler

1974), all in a single useful theory diagram, simplified for teaching in all four fields of transactional analysis – The psychotherapy, counseling, organizational, and educational fields.
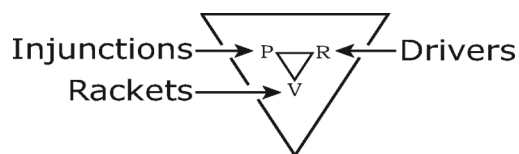

Figure 15 The Script Drama Triangle
(from Karpman 2009 p114)

Another three-tiered basic TA script, racket, and game diagram can be drawn as follows. Again, the outside space of the triangle is for the *Social Level* observable game, and the internal spaces are for the *Psychological Levels* during the game playing:
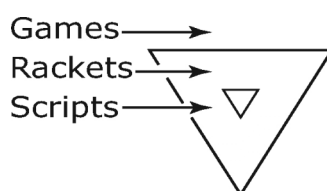

Figure 14 The Games, Rackets, and Scripts Triangle

Pre-verbal script experiences.
 Additionally, the tiny blank central area within the childhood family script triangle above can be filled with any three-part (OK or Not-OK) Persecutor, Rescuer, and Victim arrangement to be made of the pre-verbal experiences of infancy; such as Victim – infant fear, Persecutor – infant rage, or Rescuer - infant joy. This can provide a framework for sorting out and exploring the diverse theories of infant development (see also the existential diagram Figure 18).

Transference Therapy.
 All the above transference diagrams can be used in the TA relational approaches of co-created and shared transference and countertransference therapy. A patient in a transference game can project any one or more of three drama identities onto a therapist. Some example:
 (1). To misread the therapist as a Persecutor. (a) In *Persecutor transference,* the patient may falsely assume the therapist to be the (1) actively critical or (2) the passively aloof and disapproving parent from childhood, and in mistrust, delay revealing one's true self, if at all, (b) In evaluating a therapists' *countertransference* responses, this "misreading" of the therapist may in part be accurate. (c) In "*co-created*" game therapy, the empowering of the therapist may have mutual ulterior payoffs for both parties, perhaps colluding in a power and dependency dyad.
 (2). To misread the therapist as a Rescuer. (a) The *Rescuer transference* here may be a projection of one's own mother who was passively too nice and much too permissive who would never confront or set limits. This invites the patient's Rebel Child to think "I can get away with anything," which may include after-hours phone calls and not paying bills on time. (b) In *Rescue countertransference,* the therapist, perhaps in a Reaction Formation defense against old guilt for bullying their weaker sibling during childhood, may take the sweetheart Rescuer role to make up for it the guilt, and (c) *Co-created* games may feature a continuing a "sweetheart" stroking exchange, each one in a Try Hard and Please People drivers of "I Can Make You Feel Good About You" for a mutual game advantage to fill unmet needs, time structuring and contact hunger.
 (3). To misread the therapist as a Victim. (a) In *transference*, the therapist is dismissed as the incompetent Victim parent, error-prone, an embarrassment not worth listening to - and pitifully ineffective in dealing with anger. In (b) *Countertransference* the therapist may be feeling the inferior Victim to a smarter and more successful childhood sibling or classmate, and in (c) *Co-created* games could be in collusion in a "Get-Nowhere-With" (OK Corral. Ernst 1971) scenario, a stalemate co-created by a therapist and client with no clear contract, sharing a "Don't Think" injunction and endless therapy

Existential Scripts

Now lets move beyond Dr. Berne's dual concept of script as a story line with a fixed "destiny" but one that is altered by a changing "life course" (Berne, E. (1972) and we move into the uncharted waters of scripts as *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. Scripts can unfold in unexpected ways by influences that I first will call The Four Fates, "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 of *four* and made to be easily remembered. But Berne once reduced scripts to only *one*, saying that at the age of thirty a switch flicks on an you become like your parents.

One diagrammed scientific approach we could brainstorm would be to create a diagram with plot points on two linear life continuums, one line would plot the conscious script decisions at each plot point, and on the parallel other line, plot the road not traveled as an alternate life – unlived. These can be plotted on the Location Diagram from the first Script Drama Analysis article (Karpman 1968). On these we can overlay unconscious relational patterns (Figure 17).

To create the feelings in existential diagrams the words must be chosen to evoke the maximum sense of the heartbreaking struggle and euphoric delight as one rises and falls in their existential path through life.

We could postulate other existential diagrams. One experimental diagram could put oneself in the center of concentric circles of varying clarity and thickness and labeled for the known and unknown barriers one has to work up through to finally experience freedom. An example of that will be done with the nested Darwinian triangles later in the paper (Figure 19 below). There are many other existential models and pictographs that can be created, such as one being trapped in impossibly confusing mazes, or in frightening unfamiliar worlds without resources, or on crumbling bridges, or teetering on the wobbly ladder to nowhere.

Existential continuums.

The samples below use varying arrow directions and plot points to be marked with an "x" so a person can conceptualize their advancing and retreating pattern. The first continuum shows a desperate person coming into therapy in a one-way shame spiral falling from their heights of Success to their pits of Failure. The second person below 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. 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 doing so - the feeling test for validity.

Continuums can also be plotted to represent contracts in therapy. People can plot their own life journey continuums. The arrows and the plot points can change with time and circumstance. It could be taped on the wall in group therapy with the other contracts. The reader is asked to write down their own life goals continuums and if they are on track or has it changed and if there are barriers is on the line.

Each of the Goulding (Goulding, R. L., & M. M. (1976) 13 redecision injunctions (the 13th "Don't Want/Need" was added later) can have a goal 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 and that there is no reality, everything is fantasy, and come in seeking Purpose. Each person has an existential story, as does the reader.

To tighten it up, in Figure 17, 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; or it can be a pictograph of one's path to "Make Your Wildest Dream Come True" (Karpman 1985).

Berne (Berne, E. 1972 p205-20) wrote about the six Time Scripts. They can be diagrammed on continuums. There could be the sad absence of a goal in an "open ended" time script, or the frustrations and failures of the "Over and Over" script. These six time scripts have been diagrammed by Kahler as continuums for each one of his six PTM personality types (Kahler 2008 p105).
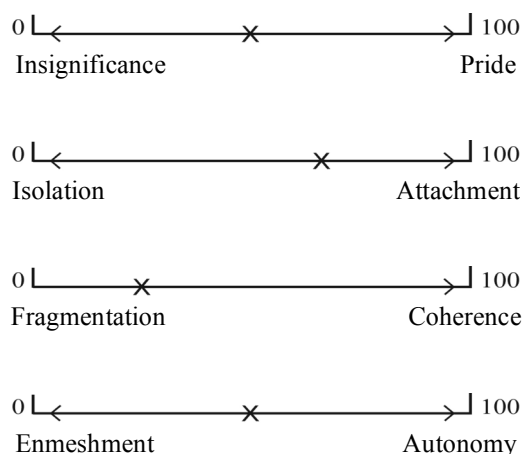
Existential Life Continuums

0 ← ——x———————— 100
Failure   Success
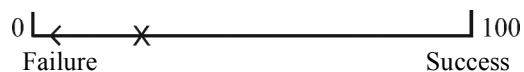
Figure 17. Existential Life Continuums

Existential Positions.

Various TA treatments have named the existential crisis one faces in life. The PTM Process Therapy Model (Kahler 2008) names six existential questions to be solved during the distress phase for each of the base six personality types as follow: 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?"

The Existential Triangle. The Life Path of the Victim

As illustrated, an *Existential* Victim position in life, experienced or pre-verbal (V1), manifests itself in childhood and influencing the *Script* solution (V2) to the family games. In the present, under distress, these old feelings emerge as the *Racket* (V3), as used to set up a *Game* (V4) to collect stamps for the underlying payoff, which is to prove or solve the early V1/V2 positions.

The model is useful for therapists and counselors as four points to focus on in therapy, as a working model to link the past to the present, a plan and an approach for a complete therapeutic experience beginning at any point and working in either direction. It is also a simplified teaching model for illustrating that there is depth in human scripting in the organizational and educational fields of TA and possibly in TA 101 introductory courses

This is the most useful existential drawing, but two other specific drawings could show only the four Rescue paths, i.e., of someone born too loving and too dependent who continually gets taken advantage of in life and endures many disappointments; or the four Persecutor positions of someone who is born too aggressive and faces control and consequences from others throughout all four phases in life's dramas. **
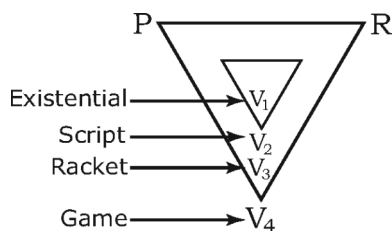
Figure 18. The Existential Triangle 3.0
The Life Path of the Victim

The Darwinian Survival Triangle

The next existential journey triangle (Figure 19) illustrates the script of human destiny, starting back in time with the evolution of the human species through the all layers of historical struggles .
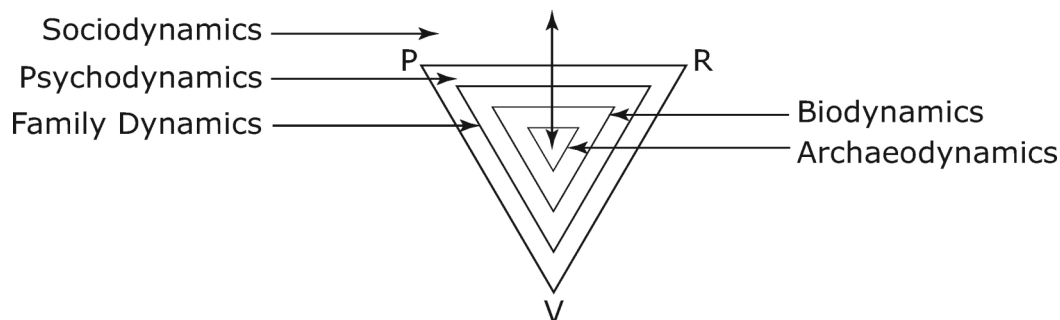
Figure 19. The Darwinian Triangle 4.0 **

1. The Perfection Level. We begin with the tiny blank space at the center of the triangle which we can call a spiritual center named the Soul, or Divinity, or Perfection, or Harmony, or Peace. The survival arrow out leads us up through to all the next levels.

2. The Archaeodynamic Level. This is the Darwinian struggle for survival of the fittest. In the drama of a transactional Archaeologue between competing creatures, the protective parent keeps the offspring (and family genes) alive only by instantaneously having *all three* biological reactions to the threat to their baby by a predator:

(a) The Persecutor instinct is needed to fight a threatening predator, and the aggressive energy is needed to compete for better food sources,

(b) The Rescuer instinct is needed for protecting the offspring, and self,

(c). The Victim Instinct is needed to experience alarm at the threat to self and the family existence.

This requires a new theory that there are actually three parts to the traditional two-part "Flight (V) or Fight (P)" concept – with a third "Fix it" Rescuer (R) and protector role. The instantaneous reaction of all three drama corners is the biologic proof I looked for to prove the rule of the compassion triangle - namely that all three roles are always present in any psychological game that poses a threat. The nested energy layers beginning with evolution and moving upward to the present may suggest the elusive "Theory of Everything" for the field of psychology, as long searched for in the field of physics.

3. The Biodynamic Level of survival includes the

(a) DNA Level, where the genes will either prove *dominating* (P), or *transcendent* to a higher order of being (R), or as *unsuccessful* genes (V).

(b) The Biologue Level is the next challenge where the cells are now *transacting* to maintain homeostasis. The fluids need the continuing Re-supply (R) cells; the Reception (V) cells; and the Restricting (P) cells that prevent over-supply or over-absorption. An example of this is the SSRI antidepressant medication where re-uptake of serotonin is inhibited (by P) to maintain optimal levels.

3. The Family Dynamic Level. Now the triple energy dynamics convert to transactional dynamics at the family level, discussed previously as family games.

4. The Psychodynamic Level. The trinergc system is now part of the inner personality psychodynamics in the transactions between the Persecutor, Rescuer, and Victim parts of the self.

5. The Sociodynamic Level. This exhibits the outer personalities during observable transactions in games at the social behavioral level.

The theory is that energy is always transacting, so the five levels can also be referred to with the –logue suffix. In ascending order, the transactions would read the *Archaeologue*, the *Biologue*, the *Familogue*, the *Monologue* and the *Dialogue*.

6. A Healing Path. The vertical escape arrow shows the layers of challenge and struggle the peaceful soul has to transverse in its path to survive in present reality. In therapy we classically repair the path back from the top and downward, one by one, through each of the layers to get to the center of peace. Or, with the meditation and mindfulness approaches, we can begin healing the center first, with the healing energy spreading upwards and outwards to heal what is damaged in the surrounding levels.

Classical Bernian Script Theory

Let us now switch away, and leaving done, the analyzing of the redecision, regression and existential directions in TA script theory examined so far in this paper, and return to finish up what was left missing from some of the seminal "classical" Bernian behavioral approaches to script therapy. Here I will focus on the original "three

P's of script cure" (Permission, Potency, Protection) by creating the missing first two sequences, the beginning and middle, using the matching P's for simplicity and easy teaching.

1. The Three P's of Script Position (PPP1).

For teaching purposes, we start with the beginning step, the early family scripting.

1). *Persuasion* (a compelling home environment requiring a change in the child's world view)

2). *Position* (In that environment the child needs to decide on a protective script position)

3). *Plan* (how will the script be carried out) – i.e., in TA script history, the first plans included following the favorite family fairy tale (Karpman 1968, Berne 1972); Berne's "electrode's" the automatic "Don't" decisions that limit the life's choices (Goulding's 1976); the six time scripts (Berne 1972 p205); Berne's palimpsest (Berne 1966b), the script game formula G described below (Figure 21), and others. Add the new 3 P's of Script Promotion:

2. The Three P's of Script Promotion (PPP2).

I call this intermediate step in script analysis the *three P's of Script Promotion: "Pick 'em," "Provoke 'em," or "Perceive 'em."* which pinpoints just how someone finds, keeps or entices the players to fit into their script games. This fills in the "inside straight" 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 link up can be explained to happen in one of three ways:

1). *Picking* the suitable game player to team up with, or

2). *Provoking* the person they have until they eventually play the needed complimentary role; or

3). *Perceiving* them falsely with projections, transferences, Adapted Child error, and misreading egograms (Dusay 1972) - then treating them accordingly even if they never did fit the roles.

3. 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.

1). *Permission* (Berne 1972 p123-125) - to break the family curse,

2). *Protection* (Crossman, 1966 p152-154) - monitoring the client safely through any setbacks,

3). *Potency* (Steiner, 1974 p263). For the permission to succeed, the therapist needs to be more potent and believable than the bad parent.

Theory issues - diagrams. Earlier in this paper, script and game were merged into simple scientific *diagrams* by visually using nested game triangles to connect them.

Theory issues - formulas. Next, in and Script Formula P3, and later in script Formula G, they are presented in *linear formulas*.

The detailed and comprehensive Script Formula P3 (Figure 20) now links together all three stages of scripting – the beginning, middle, and end. Trimming it down to its simplest form, and following the rules of Occam's Razor and the Law of Scientific Parsimony, it reads,

PPP1 ---> PPP2 ---> PPP3

Figure 20. Script Formula P3

Script Formula G. (figure 21).

Berne never wrote a script formula as he did a game formula (Berne 1972 p23). Now we finally have a long form script formula (Figure 20), and a short form script formula (Figure 21). These are used to fill in script theory with simplified formulas that follow Berne's scientific TA mandate for TA theory; to trim ideas down to their simplest form always using Occam's Razor rules of scientific parsimony and Berne's own rules for his new evidenced-based rules for behavioral science, "Don't say anything that you can't diagram" and "Don't say anything that has ever been said before." Many of his other rules have been previously recorded (Karpman 1972).

Script Formula G is the most mathematically "elegant" of the two formulas because it reduces script theory to just three moves, as did the drama triangle reduced games to just three moves. It is simplified too for teaching purposes, of showing the progression of the script from the early Script Position (P), which sets up the roles for the Script Game (G), and then when played later in life, gets the childhood Script Payoff (P) reinforced, and then can swing back to start all over again, as in Freud's "repetition compulsion." Berne had names for scripts which could also be a "3 P's" t*he Protocol, the Palimpsest, and the Payoff.*   And then this too cycles over and over again to gather the number of books of racket trading stamps needed for the script payoff.

In a safe redecision therapy setting, the patient can repair those early script *Positions* which would then abort the remaining *Game* sequence which then cancels the *Payoff.*

The initial letters in this scientific Formula G (G for "Games") below represent "script *POSITION*--➔script *GAME*--➔script *PAYOFF*." **

$$P ---> G ---> P$$

Figure 21. Script Formula G

More Early TA Script History.

On The Origins Of Redecision Therapy. In the early days Berne taught that the "one-session script cure" was the goal for TA treatment. He talked of the triple "bull's-eye" transaction to all three ego states that could swiftly cut the "Gordian Knot" of the prevailing lengthy establishment therapy. He wanted to find and pull out the single "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 vision "To Cure Patients Faster." Using "Occam's Razor" we could seek simpler tools to more quickly reach that end.

This teaching influenced early TA therapists and led to Bob Goulding's discovery of a "bull's-eye" redecision therapy process that creatively linked the Berne's scientific mandate for TA, "Don't say anything you can't diagram" with the Fritz Perls' experiential Gestalt therapy opposite position of "All thinking is a head trip." That brave juxtaposition eventually led to the Gouldings' inclusion of both a Gestalt experiential treatment approach and an equally important scientific TA list of 12 injunctions. A recent theme issue in the *Transactional Analysis Journal* (2010) 40 (2) was dedicated to new redecision therapy treatment of scripts.

Theory Discussion of Brainstorming

This paper was inspired by the recent Eric Berne 2010 Centenary year celebration and written to keep alive and honor Berne's scientific brainstorming approach to theory-making that he taught us and we practiced weekly for ten years in our "202" seminars held in his San Francisco home in the 1960s which functioned as "think tank" for new TA theory. The goal was of brainstorming, inventing and spreading the newest TA theory. Most of the first dozen or more Eric Berne Memorial Scientific Awards went to Berne-trained seminar members.

This is paper not meant to be an easy-to-read traditionally written TA paper on scripts. This is a scientific paper written to demonstrate that innovative science will follow brainstorming sessions as was done in Berne's days, and produces more original theory in the long-term than the applied science of what is usually written. No ideas here were judged and eliminated. It is about pure uncensored brainstorming, in the order that the ideas came to me, the value of the ideas to be determined over the many years ahead. William Shakespeare (Coursen, Herbert (1997) said of the future best:

"If you can look into the seeds of time, and say which grain will grow and which will not, speak then unto me."

On the experimental scientific approach Sigmund Freud (Edmundson, Mark, 2007 p26) 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 <u>conquistador</u>, an adventurer . . . with the curiosity, the boldness, and the tenacity that belongs to that type of being."

And Apple computer's Steve Jobs (Jobs, Steve (2005) said:

"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."

This article is all "dots;" the use to be determined in time. I named it "Script Drama Analysis II" as a follow-up to my 1968 script article of the "Script Drama Analysis" name where I also brainstormed many diagrams: a script Role Diagram, a script Drama Triangle, and a script Location Diagram, with one yielding the drama triangle which was inserted as a script triangle. It was at the time a "throwaway" idea because it was a sports diagram analyzing three basketball and football fakes through 30 pages of doodling. It was unrelated to TA at the time and I did not mention it to Eric Berne for two years. That seed grew, but the other two were forgotten, although the Location Diagram for script space switches was quoted years later (Berne 1972 p188) and is currently being used in studying cultural scripting in the Ukraine (Isaeva, N. 2011).

Another aim of this article is a permission article to re-establish the base of Berne's vision for transactional analysis as a behavioral science about what people do and why. It demonstrates various combinations of Left Brain crisp scientific formats - diagrams, formulas, charts and lists – with Right Brain philosophical experiential subjective

psychotherapy work - as a *thesis* and *anti-thesis* to make a *synthesis* -within the longstanding eclectic orientation of transactional analysis.

Berne on the Power of Scripting.
      In conclusion, I'll add one more quote and that is from Berne on the power of early childhood scripting from the introduction of his final scripts book "What Do You Say After You Say Hello" (Berne 1972 p53).
> *"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."*

Biography
Stephen B. Karpman, M.D., is a Teaching and Supervising Transactional Analyst (psychotherapy), was twice vice president of the ITAA, and served on the board of trustees for 11 years. He was a close colleague of Dr. Berne, attending his Tuesday night seminars weekly for 6 years, and is one of the grandfather founding members of the ITAA. He was the first editor of the Transactional Analysis Journal *and has 35 transactional analysis publications and was twice the winner of the Eric Berne Memorial Scientific Award, once for the Drama Triangle in 1972 and again in 1979 for transactional Options. Dr. Karpman has taught widely across the United States and abroad and, as a longtime personal friend of Bob And Mary Goulding, was often invited to teach Bernian TA at their W.I.G.F.T. redecision training retreat. Academically, he is an Assistant Clinical Professor at U.C.S.F., which is in San Francisco, where he also has his private practice. His articles, many out of print, are available on the free Web site at www.KarpmanDramaTriangle.com. All comments to this article are invited by e-mail at egostates@aol.com or on the Web site. Graphics drawn by his son Eric Karpman at www.EricsGraphics.com.*

References.
Berne, E. (1964). *Games people play: The psychology of human relationships.* New York: Grove Press.
Berne, E. (1966a). *Principles Of Group Treatment.* New York: Oxford University Press Berne, E. (1966b). *Principles Of Group Treatment.* New York: Oxford University Press.
Berne, E. (ca1967). *Personal communications.* San Francisco Transactional Analysis Seminars, San Francisco.
Berne, E. (1972). *What do you say after you say hello? The psychology of human destiny.* New York: Grove Press.**)**
Coursen, Herbert (1997). Macbeth. William Shakespeare's *Macbeth Act 1, Scene 3, Line 58 – 60.* Greenwood Press, Westport, Connecticut USA
Crossman, P (1966). "Permission and protection," *Transactional Analysis Bulletin,* 5(19), 152-154.
Dusay, J. (1972). "Egograms and the 'Constancy Hypothesis'." *Transactional Analysis Journal, 2(3)*, 37-41.
Edmundson, Mark (2007). *The death of Sigmund Freud. The legacy of his last days,* p 26. Bloomberg, USA, New York. USA
Ernst, F., Jr. (1971) "The OK Corral: The Grid for Get-On-With. *Transactional Analysis Journal. 1*(4) 33-42
Erskine, R. G. (1991). Transference and transactions: Critique from an intrapsychic and integrative perspective. *Transactional Analysis Journal, 21*, 63-76.
Erskine, R. (2010). Editor. *Life Scripts: A transactional analysis of unconscious relational patterns. Karnac Books, Ltd, London.*
Erskine, R. G. & Zalcman, M. J. (1979). "The racket system: A model for racket analysis," *Transactional Analysis Journal, 9.* 51-59
Goulding, R. L., & M. M. (1976). Injunctions, decisions, and redecisions. *Transactional Analysis Journal, 6*, 41-48.
Goulding, R.L. & M.M. (1979, revised 1997). *Changing Lives Through Redecision Therapy.* New York: Grove Press.
Hargaden, H., & Sills, C. (2002). *Transactional analysis: A relational perspective*. London, England: Brunner-Routledge.
Isaeva, N. 2011. Personal communication, Bilbao, Spain 2011
Jobs, Steve (2005). "Text of Steve Jobs' Commencement Address at Stanford University," paragraph 9, *Stanford University News June 14 2005*, Palo Alto, California USA
Kahler, T. with Capers, H. (1974). The miniscript. *Transactional Analysis Journal, 4*(1), 26-42.
Kahler, T. (2008) *The Process Therapy Model: the Six Personality Types with Adaptations.* Little Rock, AK: Taibi Kahler Associates)
Karpman, S. (1968). Fairy tales and script drama analysis. *Transactional Analysis Bulletin, 7*(26), 39-43.
available at http://karpmandramatriangle.com/pdf/DramaTriangle.pdf)

Karpman, S. (1972). "ABC's of hooking the reader's Child." *Transactional Analysis Journal,* 2(1)

Karpman, S. (1973). 1972 Eric Berne Memorial Scientific Award lecture. *Transactional Analysis Journal, 3*(73-76). And http://www.karpmandramatriangle.com/pdf/AwardSpeech.pdf

Karpman, S (1985). "Make your wildest dream come true." *Bulletin Of The Eric Berne Seminar*, 5 (2) p18-23. download at http://karpmandramatriangle.com/pdf/wildestdream.pdf

Karpman, S. (1997). "Game Free Communication For Couples." *ITAA training DVD.*

Karpman, S. (2007). The New Drama Triangles. Presentation on August 11 2007 at the International Transactional Analysis Conference, San Francisco, CA also available with DVD or downloading at http://karpmandramatriangle.com/pdf/thenewdramatriangles.pdf

Karpman, S. (2009). Sex Games People Play: Intimacy Blocks, Games, and Scripts. *Transactional Analysis Journal,* 39 (2) pp 103 -116.

Karpman, S (2010). Intimacy Analysis today. The intimacy scale and the personality pinwheel. *Transactional Analysis Journal,* 40 (3-4*)* pp224-242.

McNeel. J. (1976). The Parent interview. *Transactional Analysis Journal, 6*, 61-68

Noriega, G. (2004). Co-dependence. A trans-generational script. *Transactional Analysis Journal* 34 **(xxx)** pp **xxx**

Penfield, W, and H. Jasper(1954). *Epilepsy and the functional anatomy of the human brain.* pp 127-47. Little, Brown, and Company, Boston USA

Palmer, G. (1977). Script Currencies. *Transactional Analysis Journal.* 7(1), 20-23

Redecision Therapy, Theme Issue, *Transactional Analysis Journal* (2010) 40 (2).

Schiff, A. W., & Schiff, J. L. (1971). Passivity. *Transactional Analysis Journal, 1*(1), 71-78.

Steiner, C. (1974). *Scripts People Live.* Grove Press: New York p. 263

Steiner, C. (1966). Script and Counterscript. *Transactional Analysis Bulletin 5*(18) p133-135.