

COMMON SENSE:  
THE PHILOSOPHY OF PSYCHOLOGY

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# Contents

Table of Figures.....	4
WHAT IS PSYCHOLOGY?.....	1
Part One .....	1
Parent, Adult, Child .....	2
Transactional Analysis.....	3
Transactions .....	8
TRANSACTIONAL SYNTHESIS.....	14
Part Two.....	14
Ratios .....	14
COMMON SENSE.....	19
Introduction .....	19
General Theory.....	20
Overview .....	26
Transactional Analysis.....	28
The Development Of Psychology.....	30
The Taxonomy Of Characteristics .....	38
Pride Vs. Humility.....	40
... And Kindness .....	47
Characteristic Assignment .....	52
Typing The Individual.....	56
Typing The Actor .....	59
Component Ratios .....	64
Typing The Author.....	71
Transactional Synthesis .....	78
Characteristic Assignment - Part II.....	79
Typing The Role .....	81
The Domain Of Work.....	83
The Domain Of Play.....	90
The Domain Of Adventure.....	98
TRANSACTIONS .....	106
Introduction .....	106
Overlapping Transactions .....	106
Imbalanced Transactions .....	108
Crossed Transactions.....	110
HOLLYWOOD.....	114
Introduction .....	114
Casting.....	117
Conclusion .....	128
Proof .....	131
APPENDIX ONE .....	137
APPENDIX TWO .....	138
APPENDIX THREE.....	138

# Table of Figures

<b>Figure 1:</b> Transactional Analysis .....	29
<b>Figure 2:</b> Mapping from three spatial, external axes of <i>x, y, z</i> to three abstract, external axes .....	31
<b>Figure 3:</b> Looking inward. Mapping to three abstract, internal axes.....	32
<b>Figure 4:</b> Within the mind we see the white light of conscience concentric to the mind of the individual as well as to the mind of Humanity.....	32
<b>Figure 5:</b> The mind starts to take on Character. ....	33
<b>Figure 6:</b> The mature diagram shows the three axes of mind for the individual and all society, extending through the unconscious and into the conscience. ....	34
<b>Figure 7:</b> One avenue of further investigation, by subgrouping the characteristics.....	35
<b>Figure 8:</b> A second avenue of further investigation, by partitioning, as with a pie chart. ....	36
<b>Figure 9:</b> Reactions to the world vary in importance but just as clearly also vary by type.....	36
<b>Figure 10:</b> Key events are common to many people’s experience, unfortunately including crisis. ....	37
<b>Figure 11:</b> Principles of Psychology both raise and address principles of Philosophy.....	52
<b>Figure 12:</b> Professor Eysenck mapped four dimensions to the ancient theory of humours.....	53
<b>Figure 13:</b> A pleasing result indicates we are at the right place on the path but does not indicate a particular way forward.....	55
<b>Figure 14:</b> Two alternatives, shown bottom and middle, to represent different personality types, from top. ....	65
<b>Figure 15:</b> The transaction that is too commonplace can become a cliché, as with the womanising politician. ....	66
<b>Figure 16:</b> Two further types of transactions, so commonplace as to fall into the class of cliché, are those relating to the artist and the scientist.....	67
<b>Figure 17:</b> Three examples, showing that common sense should not judge with certainty. Some might say the father is greater than the entrepreneur, not lesser. ....	69
<b>Figure 18:</b> Consideration of the PAC-type will always show us where the quality lies in our diagrams. ....	71
<b>Figure 19:</b> Two ways of viewing two dimensions seems like four dimensions (and four people-types) when it is really only three. ....	80
<b>Figure 20:</b> Expanding the perimeter of mind will extend the scope to a diagram of the outside world domain, we hope.....	82
<b>Figure 21:</b> No single representation of the 6:4:2 configuration seems to be possible. ....	85
<b>Figure 22:</b> With an ordering that is solely by chance, it is difficult to see what – if any – places are still available to be taken up in the conscience.....	87
<b>Figure 23:</b> With an ordering that is unknown (by “fate”) then there may still seem a lack of room – for individual purpose or choice. ....	88
<b>Figure 24:</b> Introducing a diagram earlier in time, before type gets established. ....	93
<b>Figure 25:</b> Holding a point of view all the time, in all circumstances, is not easy. Sometimes it is easier to see the opposite point of view. ....	94
<b>Figure 26:</b> A position which is depressing at the time (shown by the dotted circle) reaps its rewards in the future (shown by the smaller circle).....	95
<b>Figure 27:</b> The well-adjusted individual contrasts with the individual who maintains a view which may not be in their own interest – for good or ill. ....	96
<b>Figure 28:</b> An overlap may be the best way to represent the subordinate/ superior relationship from both ways of looking at it.....	107
<b>Figure 29:</b> There is fault on both sides only if both have departed from the moral centre.....	109
<b>Figure 30:</b> The words of the transaction resist analysis, but they paint a clear picture. ....	109

# What is Psychology?

## Part One

What is psychology and, more to the point perhaps, what business is it of mine as a computer programmer to be asking?

From the professional point of view I should have no reason to be interested - or at least, no more interested than average; and I could have retrained professionally when I took three years out of my career to do this kind of work, full-time. But I didn't take the opportunity then, and I am unlikely to get it again.

Of course we are all psychologists. Every time you say something like: "Son, make me a cup of tea, would you?" as opposed to: "YOU! Give me tea NOW!" or "*Please* make me a cup of tea, sunny-bunny; otherwise I'll scream and scream, and hold my breath till I turn *blue!*" then you could be said to be utilising basic psychology. (You will certainly be more likely to get your tea.) But then what is "non-basic" psychology? Indeed, given that the alternatives I've suggested would hardly even cross most adult minds, what is "psychology" *not*?

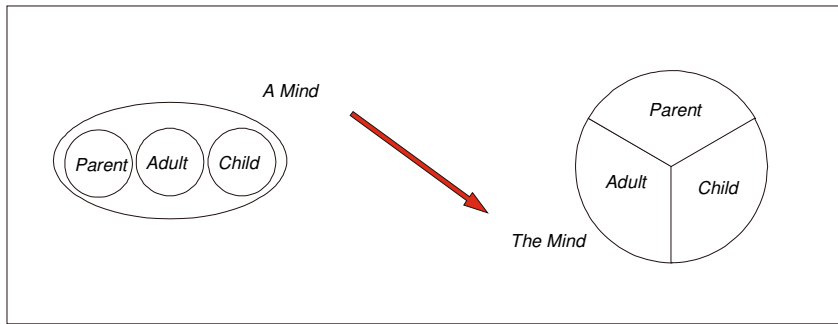
If you think this is straying into the realms of philosophy, then I think you are quite right. It is the philosophy of psychology which concerns us here and now. (I don't think it should be vice-versa). I will have to draw from my own experience . but the title here is not "What is *my* psychology?", and it is the right one. As long, that is, as the question still matters. It may be that you feel there is enough truth in the theories of Freud and Jung and in the current practise of psychoanalysis to present a satisfactory answer to most people. I would not seek to pick an argument with anyone over that, but there are also those who would think that *no* answer could ever prove adequate, and that is where I would differ. I would hope that, like me, a part of you has held out against the modern orthodoxy of 'analysis'; if only because it *is* an orthodoxy, and if only in the freedom of your own opinion. For it is that inbuilt common sense to which I am now appealing, in addressing this question to anyone, professionally or otherwise, who is averagely-interested in the subject of psychology.

So what is my answer? Simply put, it is that psychology is an understanding of the mind, based on a combination of the soul, through one's own conscience, and a unique manifestation of free will.

Nothing surprising about that I know (even from a Computer Programmer), but neither is it a fair summary of quite what I want to say; so, at the risk of wearing out my welcome straight away, let me explain just what I mean.

Many years ago, I chanced to read the famous books about Transactional Analysis. You may even have read them yourself - 'Games People Play' and 'I'm OK, You're OK'. They were worldwide bestsellers. They propose a theory based on the observation of three components to the personality, called the Parent, Adult and Child.

Of course, there are many theories about why people behave as they do: cognitive; behavioural; neurobiological; psycho-analytic. Perhaps the most famous of all is Freud's idea that there were three components to the mind which he called the id, superego and ego. To my mind however, this is *exactly the same observation as that made by Eric Berne*, which led him to create Transactional Analysis. The names are different, to reflect a simpler understanding, but the fundamental misapplication which both Freud and Berne have made is to try and see the mind as fundamentally an analytical machine, by putting the Adult at it's centre, when in fact the seat of the personality is the Parent.



This simple change of viewpoint makes it possible to see that not only is every mind composed of all three components, but also that it is composed *purely* of these three, so that at one stroke we have found a basis for the mind which is entirely distinct from either the body - or indeed, the brain.

So, is it merely then a matter of saying that everyone else is wrong and I am right? If only it were then our job now would be so much easier! I cannot say that any of the existing theories of psychology - behavioural, neurobiological, cognitive, transactional analysis, etc. - is *wrong*. Indeed, I understand it is generally recognised that they are all appropriate in their own spheres of expertise. Rather what they are is specialisations of a general theory, but it is the first such general theory that I am proposing to set out. As I see it, my job here is a complete declaration of what I would like to call a discovery, so that you can see as clearly as I the 'ology', as it were, of Psychology.

I will start with a discussion of the three components in principle so that we can gain an understanding of how the same characteristics may be manifest in different people. This will allow me to show how people in action together form transactions which can be *analysed*, again with an understanding of the part played by the different components. From there we can move on to the other half of the theory. By the end, I hope you will agree with me that this *is* a discovery; that, like Gravity, it is a great and simple one; but also that not everything is psychology, so that after all, there is such a thing as Transactional Analysis - and Synthesis.

## Parent, Adult, Child

To start with the most basic introduction and so ease ourselves in; what exactly is meant by those terms, 'Parent', 'Adult' and 'Child'?

In traditional Transactional Analysis the distinction is made between child-*like*, in the sense of spontaneous and intuitive, and child-*ish*, in the sense of immature or selfish. One's Child component is the source of the former and not the latter. '*Please* make me a cup of tea, sunny-bunny...'*'* is not my Child speaking, it is me being childish.

Or rather, it is me *pretending* to be childish...

And in that pretence; that play-acting; is found the reason for writing, not just for me with my particular writing, but writers everywhere, whatever their choice of material. I can be a Child when I write. That is, when my step is light and with a following wind I can express an aspect of pure me-ness; capture it and tie it down so as to *own* it! Then I don't need anyone else's thanks - though of course that is the eventual hope. Play-acting; pretence; creativity; these are the elemental attributes of the Universal Child.

The Adult is the rational, analytical part of you. In some ways it is the easiest for anyone to grasp simply as IQ. However, rather like horsepower for a car-engine, IQ indicates only a potential, and not how to best drive the car. The 'engine' needs use and care. It can be tuned, but one wouldn't take a Formula One car to the shops. One goes to school to be trained in using the 'engine' just as one takes a car-driving test, but experience is also needed. To complete the analogy, thankfully most eighteen year olds cannot afford a supercar.

It is the Parent which is most difficult. In traditional Transactional Analysis, it would be the mental legacy of one's own parenting but again, I think it is so much more than that. My working definition is experience, gained over time. It is this component which comprises that indefinable absolute, your spirit. In this sense it is connected not to the wisdom of our fathers but to the wisdom of our *forefathers*.

I would like to be able to tell you what that means, but the truth is, I don't quite understand it myself. What is the spirit? It's a question that is different for everyone. I *think* the Parent is the area of social facility. I *think* that it is formed irrevocably by experience and that, finally, it is the area of self-knowledge and knowledge about the world. But what is it, *really*? Well, maybe that is what we are here to find out.

Meanwhile I can use my working definition of experience, gained over time.

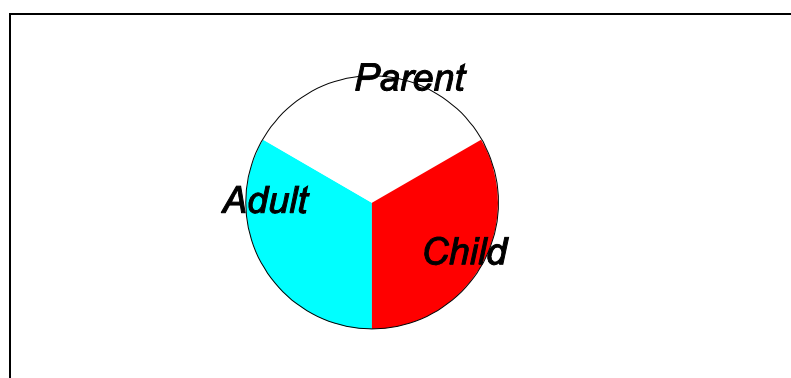
## Transactional Analysis

The table below gives what I hope is a fair summary both from my own point of view, and from the existing understanding of TA. Thus, if the Child is emotional, one's subjective judgement of it would be good or bad, whereas the criterion would be strength or weakness for the intellectual Adult, and either short-term or long-term for the effable Parent.

Table One

Opposing Traits	Child		Adult		Parent	
	Good	Bad	Strong	Weak	Long	Short
Parent	<i>Creative</i>	<i>Selfish</i>	<i>Honest</i>	<i>Lazy</i>	<i>Fair</i>	<i>Practical</i>
Adult	<i>Caring</i>	<i>Mean</i>	<i>Disciplined</i>	<i>Inflexible</i>	<i>Conscientious</i>	<i>Moral</i>
Child	<i>Kind</i>	<i>Obstructive</i>	<i>Sensitive</i>	<i>Trivial</i>	<i>Charismatic</i>	<i>Attractive</i>

I've used the intersection between components to add depth to the descriptions, with colour filling in the essential character of each component. Based on the three characteristics of *experience*, *intelligence* and *emotion*, it is beautifully clear to see that the passionate and creative **Child** is warm-bloodedly **red** in character, whilst the intellectual, analytical **Adult** may be coloured a cool **blue**. Meanwhile, as the colour of purity and perfection, we may initially colour the Parent a neutral, perfect white. This is the colour that is made when all other colours are mixed together, of course.



Let's start with an example. Characteristics are the fundamental way of describing personality so that, for example, I might say that my father was *volatile*, but not *ill-tempered*. My friend is *talkative*, but not *trite*. I am *combative*, but not *guileful*. In saying this, I am not revealing anything about the personal circumstances or history of either my father, my friend or myself, but I am still telling you something about each of us. You now know how we might behave in a general circumstance; and also something about how we might *not* behave.

To apply the theory in practice, we could go on to see that, where my father is volatile but not ill-tempered, he has a broad Child because it is self-evident that volatility has an emotional basis. Similarly, I may tell you that combativeness is fundamentally an attribute of the Adult. But what about talkativeness? Would that be primarily an attribute of the emotional Child or of the intellectual Adult?

If we were to view any initial characteristic as solely a function of the Child then *all* characteristics would soon become available to the Child (depending on how non-judgemental we were prepared to be) and, to take this to its logical conclusion, we would end up with *no* characteristics for the Parent; for, whilst initially we might be satisfied with broadly positive traits such as 'good-humoured', eventually we would begin to wonder whether *any* characteristic was really adequate to describe perfection...

Where the Parent is defined by an absence of characteristics, rather than their presence, then we lose the ability to distinguish it at all and this is reflected in the above diagram by the fact that the Parent is white; the same colour as the background. We can do better than this..

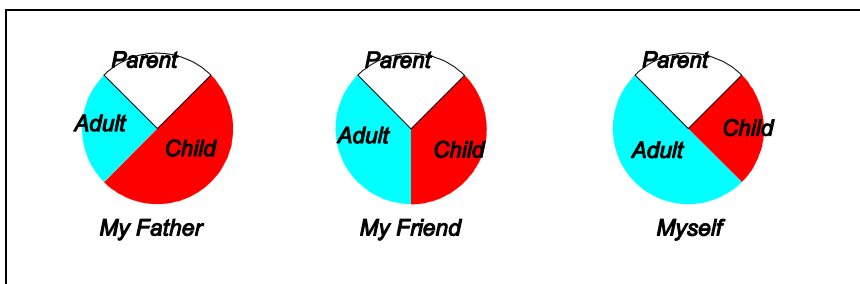
In order to introduce a meaningful separation we must redefine the Adult, and we must do so as an equal to both Parent and Child. That is to say, whilst it may be true that the Parent has the metaphysical quality of the conscience, it is still not *better* than the Adult, or Child.

Let us return to the car engine analogy. IQ is like 'horsepower' but a Formula One car is artificially constructed and maintained. Most cars are tailored for comfort (taxi or limousine), or safety (Volvo or 4 x 4) or for looks (Cabriolet, Porsche). We know that there are different types of car but is this really only saying that there are different types of people? In that case we would not be saying something that was only about the Adult.

The one thing that makes every engine useful is fuel – all engines need fuel to run. In the same way, your IQ does not function at its best when you are tired or scared, it best functions when it has a good, new idea to think about. So we can usefully say that the Adult benefits from good, strong ideals in the same way that a car engine benefits from a clean, steady supply of pure fuel.

It is often easier to be stubborn or perverse than reasonable and far-sighted. I would imagine it always seems easier to order one's children around than to respectfully ask them, as individuals. Only over the long-term does it become apparent that the latter is much the better strategy for both sides. What we learn from this is that, as much as the Adult is intelligent and clever it also benefits from being honest and moral.

The realisation that the Adult is as good as the Parent is the beginning of realising that the Parent is the heart of it, but we are not quite there yet. So let's try a different approach, with the Parent components of actual people, as in the diagram below.



Obviously, you don't know the people in question so you can't instantly tell how fair this assessment is of the three of us, but it is at least reasonable for me to try to compare myself with my father and my friend. I can and should try to understand them, by understanding how their Child and Adult components interact with mine, as long as I do not use this as a judgement of either. I cannot yet compare our Parents (if that is what I want to do).

My friend is talkative, and it would (in my view) be a short step for him to becoming trite, and it is only the strength of his personal conscience which prevents him taking that small step.

Having acknowledged his strong personal conscience, if it were only this however, one might have expected him to change his behaviour. Most people don't want to be fighting their conscience everyday. Neither, would I say, is it a facet of his Child. In the sense that it is a struggle, I think it is his intellectual honesty which forces him to avoid the easy option.



Your Parent helps you to decide what is right for you, but that is worked out within the moral framework of what is right for a given person in a given situation. My friend knows that talkative is right for his Child but he has worked out that trite is right for some people but not for him.

And if this moral framework is worked out intellectually then it means that a far greater range of characteristics may be assigned to the Adult than simple intelligence. When you don't steal because of the fear of getting caught your Child is simply acting in your own best interests. There is no conflict. Or if you steal and are punished, whether through being caught or owning up, again there is no conflict. But when you don't steal even when you would not be caught, despite the strongest temptation, then that is your Adult. That is your free will.

In fact, one's moral or immoral nature; one's honesty, dignity, self-restraint or loyalty; would all be a function of the Adult rather than the Parental conscience. So, where we would link the characteristics that are 'hot' - spontaneity, passion, creativity, humourousness - to the emotionalism of the Child, we can now link those that are 'cool' to the intellectualism of the Adult: those I've already touched upon such as honesty, dignity, courage and loyalty.

Which may be very helpful in understanding my friend's Adult, but fails to offer a way forward in pinning down once and for all his Parent.

I am fairly clear, for example as I have said, that one of the defining differences between the Parent and the other two components is experience. There is something utterly immutable about the acquisition of experience; you are born, you live, you die and you can neither exceed that experience, nor avoid it. In fact, there is something mutable in the Parent which makes the system work. The Adult and Child are - somehow - infinitely renewable; every day you are alive is a new day and you can't ever 'fill up' your memory, no matter how much knowledge you acquire. This is not so, in the Parent. Here, time passing does make a difference, and the ultimate renewal for the Parent is death. It may be inconvenient at the time but, on balance, you probably wouldn't want it any other way!

But, precisely because of this, experience is not really a characteristic in the sense that we have been using it. Indeed, none of the three fundamental characteristics I have been tempted to use; neither experience, emotion nor intellect; is unique to human life. A dog has a heart and a brain and a sense of itself - obviously. Even an ant has some degree of individuality, since it lives out a life, so what is it that marks out we people from the animal kingdom?

I am trying to include the reader in the reasoning by deliberately letting myself go wrong, and then correcting myself, rather than simply list all the new ideas in order. The trade-off for the current reader is that they work as hard as I do, and share the disappointment without firm guarantee of success. The only guarantee of a conclusion is at the end of the book, so the risk meanwhile is one will feel one was led up a blind alley.

I'm still not sure I'm right but I am slowly coming to the conclusion that there are three characteristics which are endemic to all of us to some degree or another, and which may mark us out from the animal kingdom. They are: kindness, bravery and humility.

For the Adult, the core component I would propose is courage. It is courage, the willingness to fight and suffer for what you believe to be right, which binds together mere intellectual knowledge into a moral framework and which may be seen to form the basis of those characteristics we've already assessed: honesty and nobility; or alternatively, deceitfulness and depravity.

For the Child, I would suggest kindness. Some might go so far as to say love, and in some ways it is quite tempting. A person who loves nothing and no-one is inhuman, by any stretch of the imagination, but love is a big word and it encompasses not only the generalised feeling of benevolence that a parent has toward a child but also the special feeling that one adult can have towards another. For this reason, I prefer kindness to describe the Universal Child.

For the Parent, the characteristic I would suggest is humility.

The great advantage of having this single characteristic is that we can observe it alone in both strength and weakness to extend our understanding of each component. For example, when present in strength, kindness may result in great compassion for others or, when weak, in great meanness toward a particular person, so that these may be said to be characteristics of the Child. Equally, when courage is appropriately placed it is admirable and even noble, but when misplaced it may be proud or arrogant, so that these would become characteristics of the Adult.

Now, we know where we stand with courage and kindness, but the case is rather different with humility. It is notoriously difficult to define. It is said that a monk was once asked to go on a mission to all the other orders in the land to find the great strength of each. Upon his return he went to the head Abbot and, after reciting off a list of the orders and the characteristic that each had as its strength - charity, piety, poverty, etc - he ended by saying his own orders name "and we are the humblest of all!" It makes you smile, of course, because humility is the one characteristic that recedes quicker, the more quickly you approach it. How then can we observe strong or weak humility?

Actually, it's like asking what is the difference between a good and a bad person. Any answer I give is going to fall short of being satisfying, but let me do my best. Let us say that to be humble is to act well without hope of eventual reward. There may *be* eventual reward, but that is not the basis for the behaviour. An example of this is giving money to a good cause. Very few of us gives as much as we can whenever we can, but some do. And some people give nothing, whilst most of us is probably like me, giving less than they can, and less than they should.

But we are not blind and we carry the burden of knowing that. You would expect that the person who gives nothing to have to make up for it eventually, at least to the conscience in their own mind. Similarly, the person who gives fully will find that they are rewarded eventually, if they just persevere. There is no especial reward for the rest of us: those of us who give occasionally and faultily. And no more should there be. We *know* that.

So, a person who is able to be humble in many areas of their life is a person with strong humility - but this may be contrasted with a person who is very strongly humble in only *one* area of life. It is quite tempting to consider that there may be two types of humility; what we might call social humility, as opposed to individual humility. To say that there are two types is like saying that there are two types of people; good ones and bad ones, all over again though. It may be so, but we are not the people who should make that judgement. There are likely as many types of humility as there are types of people. I think of my own single-mindedness when there is something I want very much indeed.

I remember when I first began to wonder about what humility actually was, and found that indeed it is one of the oldest theological problems. The argument goes back to Thomas Aquinas that pride is the devil and humility the answer. I felt that pride was too important; too closely related to courage, to be dismissed so fully.

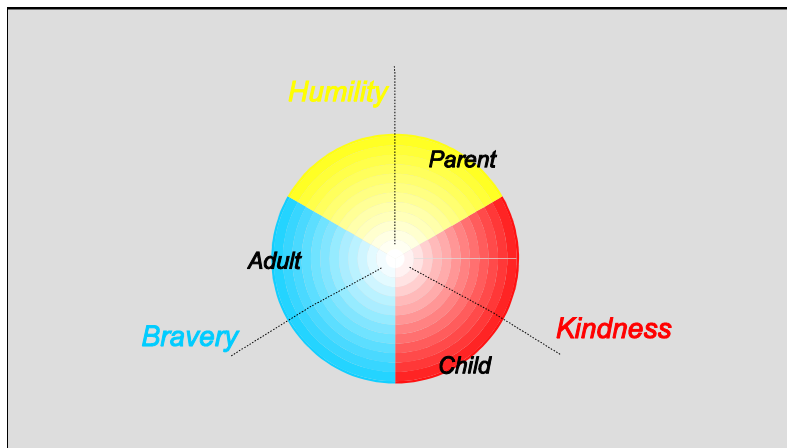
It may help to reconsider an alternative colour for the Parent. We have two primary colours in red and blue (or cyan and magenta), and this implies a third. It would give us the choice of yellow or green, in place of white to capture the essence of the Parent. Notice that we were not wrong in thinking of the Parent as white: this is the colour when all three of the components are mixed. It is just that that was not the best way of looking at the Parent.

At first glance, green seems a good choice being both the colour of nature and the colour of inexperience. At second glance, yellow seems just as good a choice being the colour not of a negative - inexperience - but of a true positive - happiness.

I think we can agree that perfection is all well and good, but we have lost nothing by putting it to one side in place of pragmatic happiness.

In point of fact, we gain something. By that I mean, what we see when we follow this through is confirmation of a sort, and that gains us confidence in our direction. Specifically, notice that courage is an attribute of the Adult, but yellow (which is the traditional emblem for the opposite of courage) is not an attribute of the Adult.

In other words, however much shame (from the Adult) one feels at failing to live up to the ideal of the hero, it is not ever a matter of conscience. Cowardice has never been one of the deadly sins against the conscience. As a reminder these, the Seven Deadly Sins, were: hate, lust, envy, laziness, gluttony and avarice. I am very happy that the final colour with which I have ended up for the Parent is the colour of happiness itself. These three primary colours may be mixed to make all of the infinite hues under the Sun. All are necessary, and neither one may be said to be better than the others.



This is the ultimate development of our initial discovery: the point at which the diagram reaches maturity, for now the mind is centred on the conscience (the white at its heart), which is the only appropriate psychological view.

This mind is indeed linked to those of our forefathers, but it does not contain them, for they are not lesser. Rather, the mind of the individual is connected to the infinite unity within it, whether one calls that the conscience; the subconscious; the unconscious; the spirit; or as I would prefer to: God.

I left pride out of the list of deadly sins deliberately, giving six in total. These could all be mapped to the component of the Parent but more interesting is to consider whether they can be mapped equally around the circle which would straightforwardly divide into six. As a fun exercise, you might like to try this for yourself before looking at my answer in the Appendix at the end of the book.

Now I don't know exactly how many characteristics there are in the English language - probably thousands. Gregarious, greedy, grave, great-hearted, green, grotesque, grouchy, grovelling, grand, grandiose, grandiloquent, and so on; but in my own judgement (knowing it is not right!) I have tried to develop the table of opposing characteristics into a continuum, to give a final flavour of each component, as I understand it.

**Table Two**

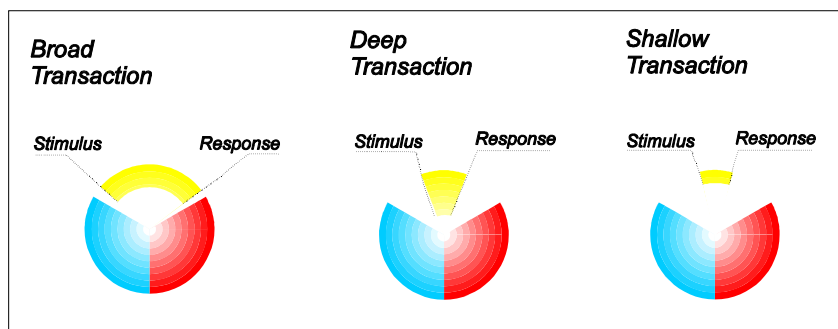
<b>Gradated Characteristics</b>	<b>Excess</b>	<b>Average</b>	<b>Lack</b>
<b>Parent</b>	<i>Indecisive</i> <i>Foolhardy</i> <i>Conservative</i> <i>Deferential</i>	<i>Humble</i> <i>Optimistic</i> <i>Fair</i> <i>Considerate</i>	<i>Pompous</i> <i>Cynical</i> <i>Prejudiced</i> <i>Uncaring</i>
<b>Adult</b>	<i>Arrogant</i> <i>Naive</i> <i>Puritanical</i> <i>Combative</i>	<i>Proud</i> <i>Innocent</i> <i>Moral</i> <i>Honourable</i>	<i>Shirking</i> <i>Pessimistic</i> <i>Shameless</i> <i>Perverse</i>
<b>Child</b>	<i>Ineffective</i> <i>Spendthrift</i> <i>Flighty</i> <i>Obsessive</i>	<i>Kind</i> <i>Generous</i> <i>Spontaneous</i> <i>Enthusiastic</i>	<i>Ruthless</i> <i>Miserly</i> <i>Dull</i> <i>Frivolous</i>

I still have not been able to come up with the definitive categorisation of characteristics to components. In fact, you may be interested to know that the assignment of traits to personality types, whether to groups of three, four nine or twelve types, is a long-established aim for those who would grasp the mind. It goes back to the theory of the four humours; melancholy, sanguine, choleric and phlegmatic in 2AD, and it may be found in fields as diverse as Chinese medicine (nine components) and the twelve signs of the Zodiac.

It is time to move on to the area from which Transactional Analysis takes its name. What is a transaction?

## Transactions

A transaction is simply an interaction of any kind between a person and the outside world, or a person and another person, or even between one person and a group of people, where the start (or stimulus) matches the end (or response). For our purposes, a transaction may be broad, or it may be deep, or it may be shallow.



A broad transaction would be one that takes place across the range, so to speak, of the personality, either through a long period of time or in a wide range of circumstances.

A deep transaction, as the name implies, would be one that involved the most profound part of oneself; for instance, a core belief; being either very painful or very pleasurable. All other transactions would then be shallow, although this is not meant to be pejorative, since between two people who don't know each other very well or who have no particular reason to care about each other, a shallow transaction would be entirely appropriate.

I have some examples for you. One is not pretty but it is true. One is both pretty and true, and one is simply true, being shallow. These are examples drawn from my own experience.

I've mentioned my father already in passing, but there is also a story to tell, about both of us.

My Dad died almost ten years ago. My mother has since remarried, but the Peter Cross I remember was a man of huge industry and seemingly bottomless cheerfulness. County Councillor and Chairman of the Board of School Governors, as well as the man's man who introduced me to Poker and Squash, I knew him to be utterly fearless, given to sentiment, and occasionally, gentle. Yet this is the same man of whom I could say when I was eighteen 'forgive, but never, ever forget'.

When I was born he was a pilot for British Airways (BEA as then was) having learnt to fly helicopters in the Navy. He didn't talk much about it, but he was from a working class background and his parents - my grandparents - had long been divorced. Unprepossessing and unglamorous as they seemed to my youthful eyes, it was astonishing to discover that they used to call my grandfather "the monster"; and that his drunken violence lasted until my father (who always carried a bit of weight) got old enough to physically restrain him by sitting on his chest.

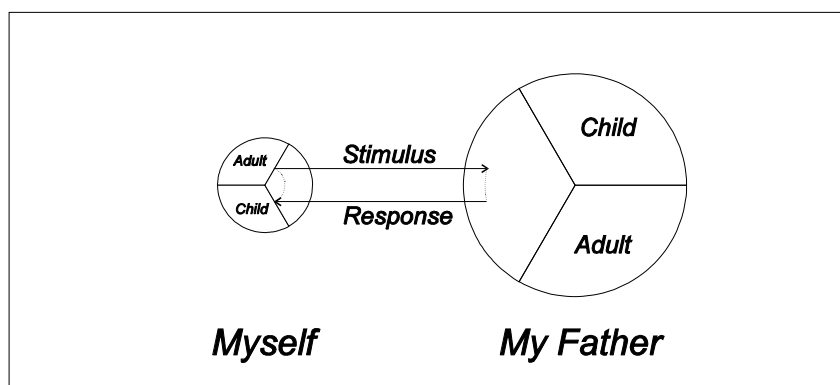
Before they had any of their six children, my father and mother decided that my father would be the sole disciplinarian in the house, and it was a decision that they stuck to throughout their married life. I only found this out later. My parents always presented a united front to their children - or rather I think now, they always hid their united front from us - and we had no way of knowing that only my father's sense of justice held sway.

I worked this out for myself when I was eighteen. Up to that point, my father was simply unfair, and I might have hated him for it, if I had wanted the fight. However, one day, I was playing with a plastic bucket in the back

garden, idly dropping a big stone into it again and again, when the inevitable happened. The stone caught the side of the bucket and went straight through, holing it.

What to tell my father? I could tell him the truth but I knew from long experience that he hated that kind of spiritless vandalism. Or, I could tell a complete lie. If I said I had just plain lost my temper, kicking the bucket and so holing it, then that's the sort of thing he could have seen himself doing. The trouble was, it was utterly out of character for me. What if he realised my manipulation? I loathed that sort of guile myself as much as he loathed spiritlessness but, after all that had happened, it didn't seem so bad.

And when I did, it was like a revelation! Not only did he take the lie completely at face value but he even didn't mind about the bucket! It was almost as if he was relieved that I was human, like him. I remember thinking to myself, how could you ever hate a man whose sense of justice was so *simple*! From then on, until he died in my late twenties, all of the heat went out of our relationship. But the transaction which was for me so deep and broad was one of painful imbalance, for I am convinced that, for my father, it was no more so than any other transaction that day.

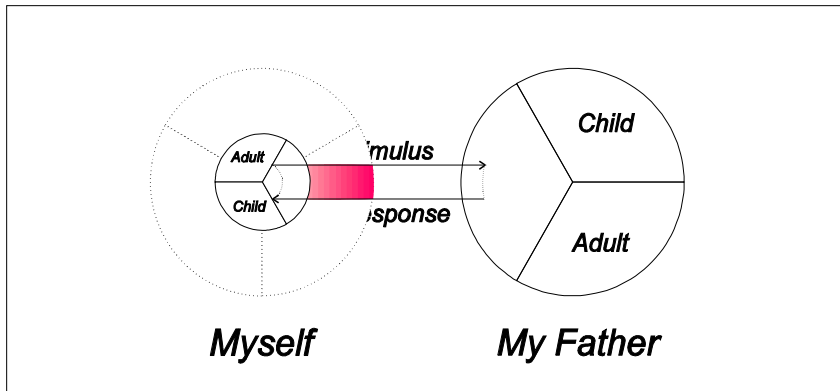


The story, and even more the diagram above, seem to point to a mighty judgement as indeed I promised myself, in my eighteenth year. Yet I find that that is the last thing I would wish for now, as I try to grasp the difference between my father and the man, Peter Cross, not to mention my own question. There is something self-defeating in the idea that what I might be doing now, here where I am most at home is no more than the obverse of what my father would have done, in his own home.

In that case, the point of view from which I would wish to look at this transaction is not that I am *better* than my father, as his early life may illustrate. I did promise not to introduce my own psychology into the subject but not to do so now would not seem quite honest, so I will try to keep it limited. Notice then that one of the things about this diagram is that I have quite naturally drawn it with my Parent facing that of my father, even though I was the child.

In the world that I live in, where the punishment of one's own conscience is always equal to the gravest crime that can possibly be committed, the greatest sin can sometimes seem to be to act inappropriately to the situation - wasteful, as it were, both of the opportunity of circumstances and the potential of the individual. For this reason, it would be complete anathema to me to consider that my own behaviour might be utterly inappropriate to the situation; yet here I seem to be proposing just that, in seeing myself as Parent in relation to my own father!

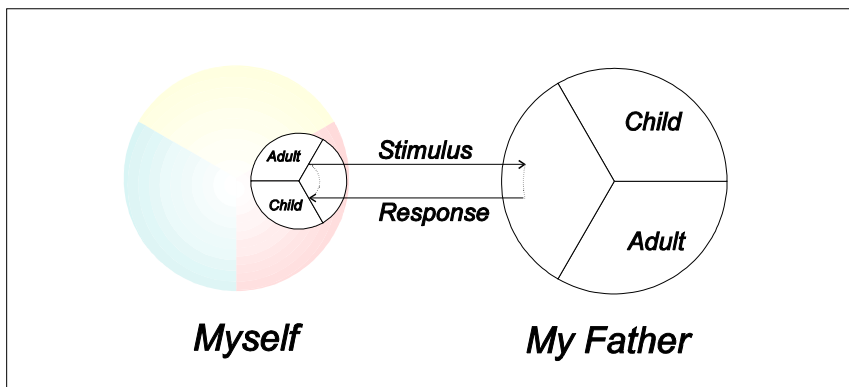
As I said above, all of the heat went out of our relationship following this one transaction, but why was the heat there in the first place? Well, the smaller circle that I drew above represents the *role* I was trying to take, just as someone might seek a supporting role in a drama rather than the lead, but our circles are, in reality, the same size and, from the point of view of analysis, this is the understanding which I would like to reach.



When I was expecting my father to be fair, in the sense that I understood it, I thought his sense of justice must be terribly complicated and, in the intermediate diagram above, we can see where this friction was incurred between us for all those years, in the red area, where my Child is too close to him.

All my life the problems which have been most difficult for me; the ones which one would have thought must have the most complex, intransigent and complicated solutions, have often turned out to be the most awesomely simple, should one be prepared to see it that way.

So it was when I quietly understood that my father's sense of justice, far from being as monolithically complex as I had come to expect, was actually so simple. When I realised that it was not my mother and my father, it was just my father, I felt as much sympathy as blame for him, and I would no more seek his understanding of my inner Child than I would inflict its demanding complexity on his. We were not close, and we would never meet, but I still played squash and poker and drank beer and talked frankly with him.



The final diagram above, I think, shows both the immediate effect of the incident I've related and my final position with respect to my father. The orientation had changed away from conflict with him because I knew deep down inside that I would never be my father, even if I were to have him for a father, all over again.

In fact, after this I became a bit of a defender of my Dad to my elder brothers. They, of course, had it worse than me, just as my younger brother had it much better, but I felt that, whatever my Dad had done to us, it had not involved his conscience. He learned his sense of fair play from the Navy, and it was a Naval strictness that he tried to apply at home.

There is something to find out about myself as well from the diagram above since it shows how I learned to wear my conscience very much upon my sleeve, in the presence of authority. I do not think this is entirely an admirable trait. I've noticed how trying it can be for another person; besides if, as the phrase above had it, you live in a world where the conscience is King, then to *always* wear it on *both* sleeves, as I have deliberately done sometimes, can be less than righteous. Still, the best thing about this whole section is that there is nothing in it to which I think my father would object - something which I think really is worth saying!

Now, let's move on to an example which I think is pretty as well as true: the point of saying to another person "I love you".

Whereas one's family is possibly not a matter of personal choice - on either side - clearly this is a matter of both free will and mutual choice. That is why I should normally expect broad transactions of the former and deep transactions of the latter, however I am not married and I have yet to say this for myself. Instead then, let me tell you about another thing for which I have felt a similar feeling; the writings of John O'Hara.

One day I may get the chance to tell you all about him, but there isn't the time or space here to do that. Still I think he is one of the great American writers of the Twentieth Century. I may be pre-empting myself by saying it because it is the subject of proper discussion later, but if you go back to that first diagram of me, my friend and my father, you can perhaps get a hint of how people can be fitted into types. Whereas for me, Fitzgerald is a little light and Faulkner a little heavy, this is the basis on which I would say that Steinbeck, Hemingway and O'Hara are all of a parity, so that were we to make the leap, Hemingway's spare, muscular prose would mark him out as the Adult compared to Steinbeck's Child-like love of people and, of the three, it would be O'Hara who was the most overtly Parental, to my taste.

I came upon him quite by chance one day in the library. It was a change in that it wasn't somebody I had already heard of, and also in that O'Hara was not a plot-based writer. His metier was the short story, of which he wrote some four hundred; along with fourteen novels. I've tried to read all of them, but even though he enjoyed great commercial success until he died in 1971, I think there are only two of his books still in print. I've lent them out and found that others don't like him, yet to me he represents the end of a particular road.

That may say more about me than about O'Hara, of course, but the very first book I read ('The Collected Stories of John O'Hara'; ISBN 0 330 29605 1) came with an introduction about his way with dialogue. This brings us back to the subject because a conversation is a classic form of transaction, and the excerpt that I would now like to reproduce represents a transaction that I think is worthy of examination here.

Have a look, if you will.

#### EXTRACTED FROM 'JAMES FRANCIS AND THE STAR', BY JOHN O'HARA

In the five or six paragraphs preceding this extract we have learnt that James Francis is a successful Hollywood screenwriter and that he is a patron, as well as a friend, to a struggling, would-be film-star, called Rod Fulton.

Prior to this, Francis has just given Fulton a long lecture telling him to watch his weight, and Fulton replies:

"Well fortunately I like to take exercise, and if I never had another drink I wouldn't miss it."

"Fortunately for me, my living doesn't depend on how I look."

"You do all right with the dames."

"Some dames," said James Francis. "If you can't make a score in this town the next stop is Tahiti. Or Port Said. Or maybe a lamasery in Thibet."

"What do they have there?"

"What they don't have is dames."

"Oh," said Rod. "What did you say that was?"

"A lamasery. The same as a monastery."

"Do you think I ought to read more, Jimmy?"

"Well it wouldn't hurt you to try. But you don't have to. Some directors would rather you didn't. But some of them don't read any more than they have to."

"I wish I could have been a writer."

"I wish I could have been a good one," said James Francis. "But failing that, I can be a fat one."

"Well, you're getting there, slowly by degrees. You're the one ought to start taking the exercise, Jimmy. I mean it."

"Oh one of these days I'm going to buy a fly swatter."

"A fly swatter? You mean a tennis racket?"

"No I mean a fly swatter."

"You bastard, I never know when you're ribbing me," said Rod Fulton.

What O'Hara is concerned to show us in this conversation is that these two men are peers, for the same reason I wanted to explain who are O'Hara's peers. Clearly there is a potential imbalance of power in the relationship between patron and protege and O'Hara feels that the best way to establish that this isn't the case is with a direct conversation, but its a good transaction for us because it has a dramatic climax, a resolution, and a conclusion.

Rod begins with an open comment about himself - this is one of the most appealing things about O'Hara's characters in conversation. They will often begin in this open way, leaving themselves vulnerable. And indeed, James Francis' reply "...my living doesn't depend on how I look." does contain a slight rebuke. Rod's next comment, if slightly gauche, is well -intentioned "You do all right with the dames". Now the brash comment is corrected by an extremely sophisticated remark by the writer "Some dames. If you can't make a score in this town the next stop is Tahiti. Or Port Said. Or maybe a lamasery in Thibet." He first mentions Tahiti, showing an awareness of its unusual sexual culture; he then mentions Port Said, a notorious Western Gomorrha; and finally - the coup-de-grace - he trumps the previous two with a glib spritual reference. It's a bit too smart for Francis' own good though, his creator is telling us this is an experienced man; perhaps dissolute.

As Rod makes a straight factual enquiry "what do they have there?" we realise he has not yet grasped the point. James Francis now shows the nature of the friendship because he finds a way to point this out to the actor without offending his dignity "What they don't have is dames." In turning the question around James is gently, and not without humour, pointing out his friend's ignorance.

And now we come to the climax of the conversation, the point of open acknowledgement of James Francis' current superiority which the conversation has been working up to. Rod Fulton not only asks James for a judgement but he specifically acknowledges the relation by the use of his name "Do you think I ought to read more, Jimmy?" It is a crisis of sorts because James Francis can assert that supriority once and for all if he wants to, but if he does, then this will cease to be a relationship of equals because he will then have refused the offer of trust that Rod is making.

And James Francis makes exactly the right response. He defuses the situation with a gentle "Well, it wouldn't hurt you to try. You don't have to." Offering a patronly warning of "Some directors would rather you didn't" then even redirecting the sting of that with the acid "But some of them don't read any more than they have to".

Following this climax, the tenor of the conversation changes. Firstly, in acknowledgement of his reply Rod makes the flattering (because almost certainly not true) comment that he'd like to have done James' job. James doesn't acknowledge the compliment (probably feeling patronised - he knows he's bright) but he begins to end the conversation with a light-hearted reference to the early subject of his weight. Again however, Fulton displays his mettle, and although his over-Parenting of James is not as pleasing as the former exchange ("You really should get some exercise. I mean it, Jimmy!") the mere fact that he knows it is appropriate, is enough. The fragile equality that the two men have established is underlined by the rough humour which O'Hara determines should be the end of the exchange.

We must move on, and so I will say that it is always the broad and deep transactions which are most rewarding to the participants, and most tempting to us as observers. I sometimes think they have the appeal of a psychoactive drug, but sadly, such that are genuine will be few and far between. And as with drugs, the apparent allure of glamour may easily turn out to be hollow, for which reason, it would always be better to be satisfied with a shallow transaction that is genuine than with anything which is not.

We are coming to the end of this brief introduction to TA and, in the final section, I want to concentrate on just such a shallow transaction to demonstrate exactly what I mean.

At work, I was recently asked to program a service that I think bears more than a passing relation to the remit of this article. The service is used by a Company for recruitment. It requests graduates to answer a series of questions about themselves by pressing numbers on a telephone keypad, from which the Company hopes to gather together a personality-profile of the applicant.



Supposedly, there are no right or wrong answers, so the applicant is encouraged to answer both honestly and spontaneously, through a time-limit. Here are three examples of the fifty-or-so questions:

“I want my co-employees to be my friends”

“I make it a point to learn the names of all the people I meet”

“I am a highly-disciplined person”

Now, I may be wrong but I *think* that the basis of these profiles is the empirical observation of Parent, Adult and Child types. Clearly, the discovery that I have made has been available to be observed since at least the time of Freud. Without a solid theoretical foundation empirical observation must remain a hit-and-miss, rule-of-thumb affair, but although it may be shallow, it may prove advantageous for now to maintain the assumption that it is well meant. So, on a scale of 1-5, if five is strongly like that, three is no more than averagely inclined, and I is very much *not* that way, what would your responses to the above questions be?

Well, I find it very hard to discipline someone if I think they won't like me for it so I would be a five on the first one. I'm terrible with names so I would be a one on the next, but I am very ambitious when it comes to work so I would rate myself as five on the third one, as with the first.

Before reading on, perhaps you would like to try a little test. Pretend you had to assess each of these statements as relating to one and only one of the three components and see if you can decide, in each case, which one it would be. Using this understanding, you could even analyse your own answers, if you gave them, but I will be using the ones I gave earlier. However, I'll be giving you a big clue if I say that the second word of each sentence is highly significant, given that the emotional Child relates to desire, the intellectual Adult to belief and the pragmatic Parent to actual practise, so do it now, if you want to.

In the first case, “I want my co-employees to be my friends”, strong agreement (or disagreement) with this would be more likely through the Child than through either the Parent or Adult.

In the next case, the second statement is also about oneself in relation to other people but, “I make it a point to learn the names of all the people I meet” is an offer rather than a demand, showing both social awareness and commitment. (The word 'learn' might momentarily make us tend toward the intellectual Adult, but the practise implied in 'I make' seems to tip the balance.) Agreement with this statement, rather than disagreement, would indicate the Parent component in operation.

Finally, the third statement is about oneself in general: “I am a highly-disciplined person”. Now, here the trait of discipline has already been identified as strongly indicative of the Adult, and the certain belief of “I am” adds further weight to this. In the most extreme case, one could insist that any single statement about oneself comes from the self-aware Parent, yet we ruled out such dogmatism at the start when we accepted the continuity underlying the Parent-Adult-Child divide.

Did you come to the same conclusion of Child, Parent and Adult for the three statements, respectively? I'd be quite surprised if you did! I have had five years to put my theories into practise, and I'm trying to explain them in, so to speak, five minutes. However, these personality tests are increasingly common and I have come across them a number of times in job interviews myself. They seem to work. For instance, on the basis of my response to the three questions (strong agreement, strong disagreement and strong agreement) my Adult and Child components would be very strong whilst my Parent would be very weak. Whilst that might be a harsh assessment of the person that wrote this article it is not, I think, an unfair comment on me in my role at work.

Notice that there is absolutely nothing shallow about this! There is no real ambiguity about the significance of each of the statements, and neither is there any uncertainty about the significance of the answers. In the context in which we are discussing it, the proposition that “there are no right or wrong answers” and the time limit are merely devices, like my use of O'Hara's conversation above.

Yet I was not deliberately trying to mislead you when I myself stated it was shallow! The reason why relates to the opening explanation - or failure - of our discussion regarding the nature of characteristics. Part Two, which discusses the principle of the work-role as a whole, therefore also has the elliptical purpose of leading on to my final conclusion, about why this transaction is still shallow and why, perhaps, it has to be!

# Transactional Synthesis

## Part Two

The analytical aspects of Transactional Analysis can take us so far, but they are only half the answer. For the other half, we need to balance analysis with *synthesis*, which is why we are still only halfway through the job in hand.

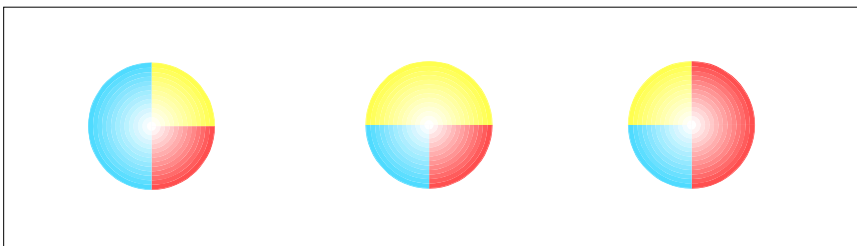
### Ratios

Clearly, the ideal is to have all three components in perfect balance, perfectly expressed at all times. Let me be absolutely clear about this: there is no excuse for slacking! Anything short of the absolute ideal cannot be tolerated and must be, not merely punished; but ruthlessly extinguished; so that under no circumstances can anything remotely like it EVER OCCUR AGAIN!

Meanwhile, let us acknowledge that computer programmers are not perfect, and neither is computer programming.

In the above I have acknowledged that I have a weak Parent in my role as a Computer Programmer, but now let us consider the other possibility that it is the role of Computer Programmer which has prevented my natural Parent from blossoming! Years of working for long periods in small teams in a male-dominated industry has left me sick of the company of men but starved of the company of women, whilst my decades of experience in the fastest-moving industry the world has ever known have made me the ideal team-member at the expense of those abilities which I might once have brought to the role of leadership.

Perhaps. Or perhaps I am the luckiest man in the world. I have come to realise that I could take you into a room and teach you everything I know about psychology far more easily than I could teach you how to be a good programmer, and my judgement was that no-one would pay for me to do this - at least, not as well as leaving me my artistic freedom.



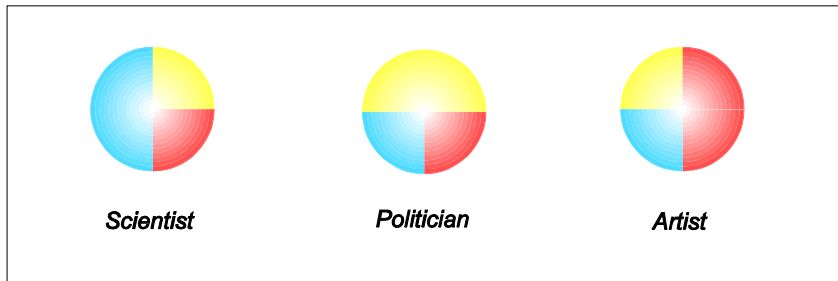
Computer Programming may not be perfect, but it is *enough*, and that is true not only of me, but also of anyone who fulfills the same role as I do, at work. We are all *adequately* described by the left-hand-side of the above diagram; where, relatively, the Adult is a dominant component. Other people, who subject their own imperfection to a differently-imperfect work-role, would *best* be described by one of the other two diagrams, where the Parent and Child respectively are dominant.

As we now know, the principle of three components applies to everyone, everywhere, so it should be possible to split the whole of society into similar groups. I won't try and do it for the entire social structure, but I don't want to limit myself only to my field, so let's talk about the professional classes. For example, I would think that one can divide between those professionals in authority, and subject to it, for the Parental type; against arts and entertainments for the Child, secondly; as both against the equal third of science and academia, for the Adult.

A person with a large intuitive and creative bent - a person with a big Child - would accordingly be an artistic type. A person with a definite intellectual or analytical mien; that is, a strong Adult; would have a scientific,

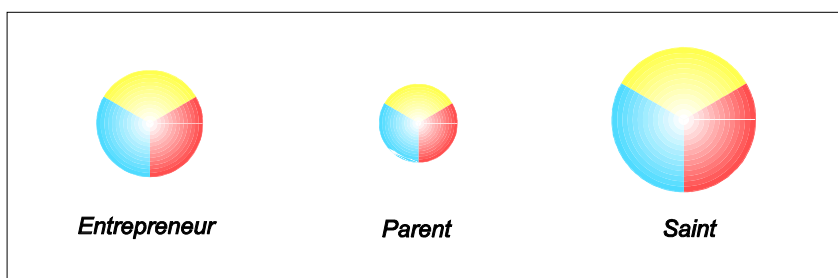
academic mindset; and an example of a person with an extended Parent might be a figure in authority, such as a doctor or a policeman. Or a politician.

Note that in this *synthetic* case, we can no longer assume that the person with an extended Parent is *better* than the other two types. They may be better supported - or equivalently constrained; they may carry greater responsibility, or have greater freedom; but only fate will prove whether an actual individual is better, or not; so that in the case of the example, these three are fully and fairly, peers.



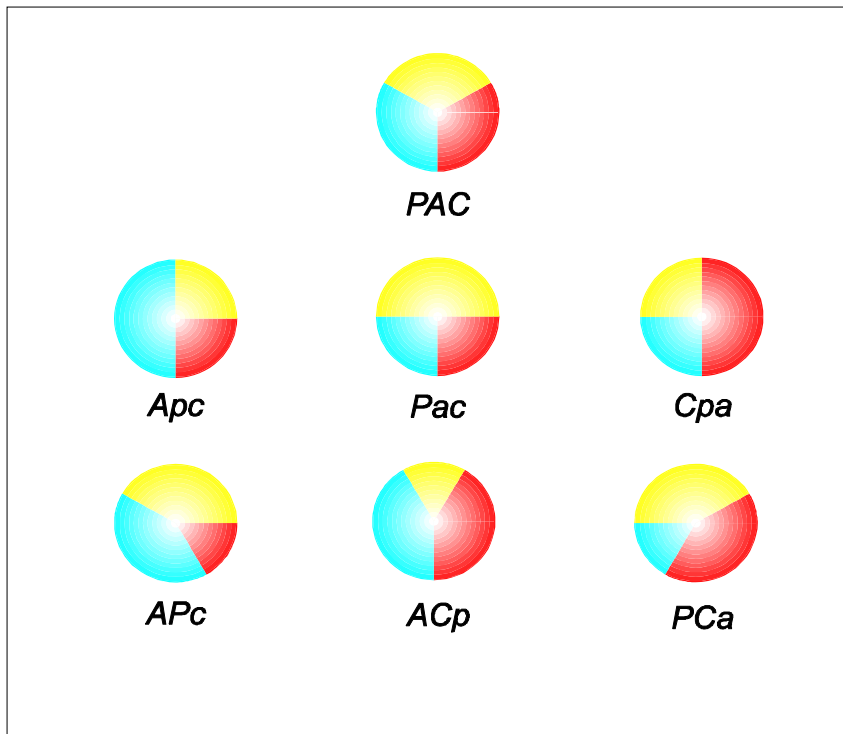
In determining the ratio of components, we do not differentiate between the highly talented fine artist, such as Michelangelo, and the jobbing artisan, such as a professional book illustrator. That is because there may *be* no difference in the ratio. The difference in overall quality of mind can only be reflected in all three components now; in the overall size of the circle; and we have no way to quantify that except by the subjective recognition that Michelangelo is no better than Einstein say, or Abe Lincoln; but that these really are the very best of men.

That said, we can see the actuality of this in quite a different circumstance. The very fact that the quality of mind is hidden when there is an imbalance of components implies that it is not hidden when there is not an imbalance. In other words we can consider a fourth type of person, different to all three of the above, but still equal, because they manifest in their professional life an equal mix of each of three components. Such a person might be the entrepreneur who sees their own business through from startup to thriving conglomerate. They might simply be the good father, raising a healthy and happy family; or if they are very wise right from birth, they might be recognised as a saint in their own lifetime, like Mother Theresa.

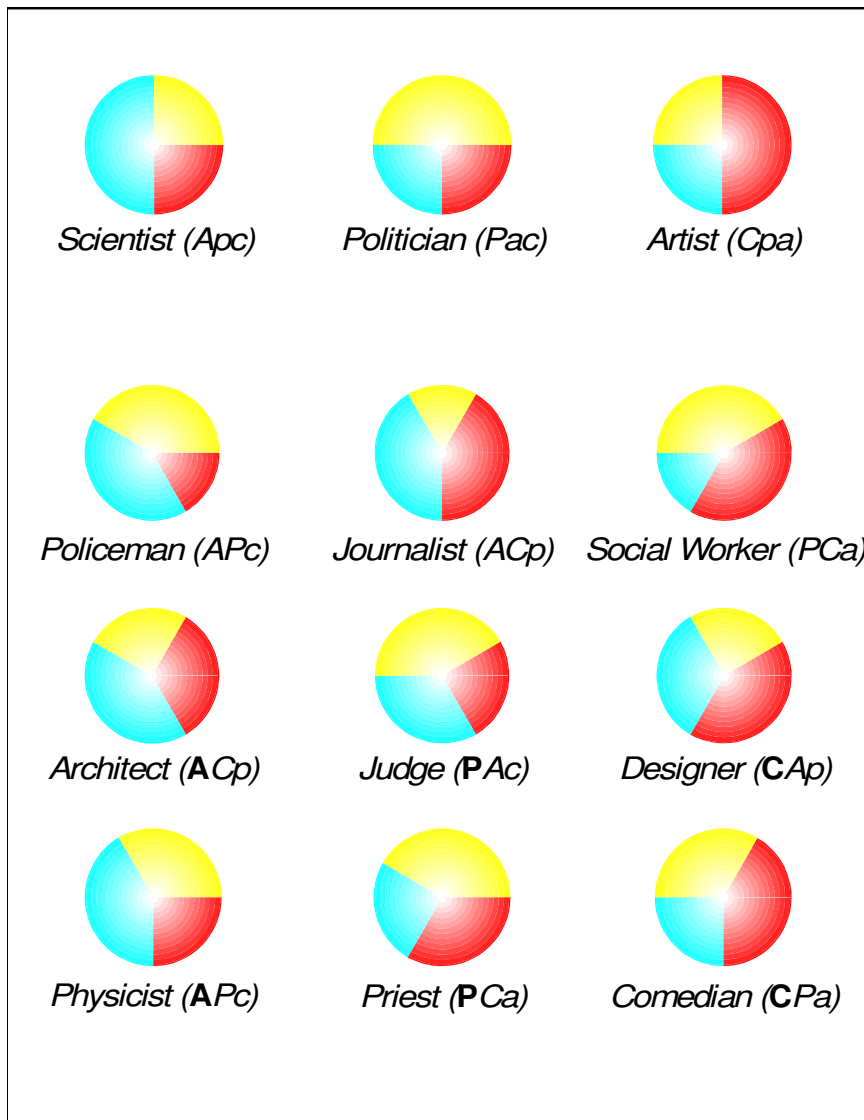


This would be the PAC-type. Plainly, there would be many paths to the eventual realisation of oneself in this way, but the objective of each of us, as well as the comparison of Lincoln, Einstein and Michelangelo at the *end* of their respective, very different, paths, would be of this type.

Now we can mathematically permute the first three professional categories we've discovered. If the types of artist, scientist and politician may be denoted as 'Cap' (dominant Child, secondary-equal Adult & Parent), 'Apc' and 'Pac', then we can extrapolate the existence of types 'CPa' (dominant-equal Child-Parent, secondary Adult), 'APc' and 'ACp' to give us a further three types; seven in all. By extension, in terms of the professions we might observe that an APc-type would make a good policeman say, being an authoritarian and socially-minded figure. The PCa-type, being a caring, intuitive, responsible person might correspond to the social worker, and the ACp-type, as an individualistic, independent, adventurous type, could correspond to the journalist or, to come back to it again, the computer programmer.



Finally, from a single imbalance between one component and the other two, we could go to an imbalance between all three components, described as **ACp** (dominant Adult, significant Child, notional Parent), **APc**, **CPa**, **PCa** and **Pac**. Again, it is difficult to look at the quantitative differences whilst ignoring the qualitative differences but, with the broadest of brushes, I might try to differentiate between the architect who brings discipline to his craft as an **ACp**-type, as opposed to the physicist, who brings intellectual judgement to his search for understanding (**APc**); the fashion designer, who seeks to express a personal and internal understanding (**CPa**) as against the comedian, who seeks an expedient expression of his eccentric perspective (**CPa**); in contrast again with the fully-realised world-view, intuitively on the side of the priest (**PCa**), and intellectually, on the side of the Judge (**Pac**).



I say finally because I think this is as far as we can reasonably go. I have perhaps overstretched my own experience in assigning roles to all of these ratios. I think it is fair to say that those which I have assigned to the dominant P-character: policeman, social worker, judge and priest, are all careers which require a degree of social sophistication, whereas designer, physicist, architect, comedian and journalist, perhaps clearly require a more innate manifestation. From my own experience however, I would find it hard to say for sure whether an architect really is less creative generally than a journalist.

Finally also, this third stage is a logical interpolation rather than a strictly-derived mathematical permutation, derived from equality. I've tried to recognise this by splitting the group into three and nine to visually contrast the extreme of the first three with the evident parity of the second nine. I've also left out the PAC-type on purpose as I do not think it would be fair to suggest that this is validly a thirteenth version. And again I think there is a very good reason for this.

You remember the problem of characteristics which I discussed in the first part, and how hard it is to group human nature into sets? Well, we perhaps understand now why that might not be so easy a thing, but even so, the grouping of twelve above may coincidentally lead us to consider one of the oldest theories of human nature of all, based on the twelve signs of the Zodiac! I can't comment on the parallel myself because I've no prior knowledge of astrology with which to compare but, as an outsider, it does seem to me that the Zodiac signs are typically described in terms of characteristics, and it would be a very easy experiment to ask someone knowledgeable about how closely or otherwise the theory coincides with the observed.

But when I said that the transaction above was shallow, this is how I meant it: that the Company would do as well to ask it's applicant what star-sign they are as it would to ask them fifty questions of the sort I was quoting! Not at all a bad idea, in some ways, but hardly an oft-perceived path to fundamental truth!

Well, the final conclusion of this section may shed some light on the basis for astrology but that is by no means why we are here. Whilst the author of this article has the greatest respect for the supportive and mysterious benefits of astrology, clearly any new claim in this area of science would need examination by oneself with the utmost gravity and candour!

It is a disappointingly small conclusion. We set out to find something brand new and instead we have found something very old indeed, and in many people's view, thoroughly used up. Have I led us down a blind alley? We have analysed the theoretical Parent, and we have "created" the synthetic Parent, so where is there left for us to go? If it really was a trip down a cul-de-sac finishing up at a dead-end, then there is no way to start us off again.

Except backwards.

# COMMON SENSE

## INTRODUCTION

The purpose of this book is to present a theory of psychology. That says everything because it is precisely that, and yet it says very little because it is so much more than that. It is also partially a philosophical treatise; a book of guidance, in some ways; a work of intended morality, but one with a few fresh surprises.

Whatever its particular faults or virtues, however, I believe some form of this book is inevitable. The description of psychology that it contains constitutes a message; one whose time has come and which all the peoples of the world must hear. The theory of psychology described here is based on one, single, inevitable idea. More than anything else, it is a realisation of what the mind is; an idea that is (literally) perfectly simple, and yet one which turns out to be far from easy.

The question therefore is not whether the theory is right; it is. The real question is, is it explained adequately? The best way I could think of to do that was to try and establish an unbroken chain of reasoning from start to finish. The reader is invited to follow the logic (which may be called my common sense) with his own so that if any conclusion goes against it, the reasoning is there for him or her to take issue with.

I hope, however, to do much more than merely to present the abstract bones of a theory. What I would like to do is to show how it applies to the huge diversity of human beings that exists - that is, to the diversity of which I am aware. In taking on the subject of human nature, I am naturally limited to my personal experience of it. However, that may be a little wider than one might at first think, since what I can do is to take examples not so much from direct experience or from a psychiatrist's textbook, but from film, TV, books and history. That is to say that I would argue that our shared cultural heritage, from Shakespeare to Hollywood; from Star Trek to Jim Morrison; from St Augustine to Richard Nixon; from John Steinbeck to Herman Wouk; is a vast store of information about human nature; one upon which it is perfectly valid to draw.

To say this is to acknowledge the limits of what is possible as well as to set out the scope of my ambition. There may be readers of this book who have never seen the original Star Trek series, or who have yet to read a nineteenth century novel. It is perfectly possible that a white, middle-aged, middle-class male who had lived all his life in England could never have heard of at least three of the names I mentioned above. But one can see a film after reading the review, as well as before; and you can read and understand this book with nothing more than your own good sense. If, like me at eighteen, you remember the feeling of knowing everything and nothing both at once, then this is the book for that age; for the general reader, on the threshold of personhood.

The claim is that there is one and only one central idea at the heart of this work, from which everything else is devolved. It's an unusually strong claim - things are not usually quite so neat - so let's see exactly what it means. It means that, if everything really is devolved from one theory then once the initial premise is accepted, everything else that follows should be as a matter of course. It becomes an explanation instead of an argument. To follow an argument one might feel the need for a background training in psychology, or at least an academic training. To follow an explanation however, one ideally needs only the basic experience of people that is acquired through reaching adulthood; that, and the desire to follow a chain of reasoning to its conclusion. The reason for you to have such a desire with this book is the same as with any book: it is to get to the end so that you know what happens.

It is an exciting trend in modern non-fiction. The publishers Fourth Estate are one of its pioneers. Books like 'Longitude', 'Fermat's Last Theorem', 'The Man Who Loved Only Numbers' and more, take the liberty of treating the reader as an equal whilst telling a story the plot of which is information-driven, rather than character-driven. It is my aspiration to match their success. Because I think this explanation – if I can do it justice – has the most exciting plot I know.

It is a plot which has fascinated me my whole adult life. It has taken some fifteen years to write this book. I have rejection slips from publishers dated 1994 and it is currently 2008. Most of that time has been spent not writing, which was the best thing for it. Normally a writer could take some of the credit for his writing. Here, much of my job has felt like it was to get out of the way, which is an odd thing to take credit for. When it came down to it, the damn thing wrote itself.

So my main job was the hard work of tidying up and corrections. At least I can assure you that I've tried to be full, open and honest. I won't deny there was a temptation to secrete away the odd twist or turn as a trick to engage future audiences, but in the end I was not tempted. I was more interested in discharging what I felt to be a responsibility. After so long, I would like to be able to step away from what I would like to feel is a job well done.

This book is for you if you think psychology is a pseudo-science. This book is also for you if you do not think that. Either way, both of you has reason to be interested. What both of you will find, I predict is that more than anything this book is a *fait accompli*. Once you have read it, it will make no difference whether you agreed with it or not; you will *know* it. If you can like a book that has done that to you, then I will have done a good job of writing.

## GENERAL THEORY

Everyone is born with a conscience. And it is the same conscience for everybody.

The 'collective unconscious' is therefore also the conscience. The conscience cannot tell you what to do for the best, however: it can only tell you when you have done wrong. This means, the individual must find out what is right or wrong for him or herself; which gives a starting point, from whence one never stops acquiring experience, before ultimately and eventually reaching one's destiny, which has been fought for, and loved.

No matter whom you are, no matter what you do, no matter where in the world you live, all of us have this in common: the point of each of our lives was, or is, to acquire experience, without going against conscience, and so reach our destiny.

It is not much of a theory, you might be forgiven for thinking. I certainly thought that initially. I was afraid I might end up as a symbol for political correctness. But hang on; there are a couple of things to note already. We are coming away from the idea of the collective unconscious as a heavy, historical force, and replacing it with conscience, as a moral force in its own right. Also, we are identifying a non-materialistic element: experience, that is radically different to the material world, which is caught up in time. Unlike every aspect of the physical world which is bounded by time, when you go to sleep you have absolutely no sensation of time passing. Why is that?

And most important of all, if you have a destiny, then others who come after you will, too. And so did others still, who have preceded you.

In the 1890 book, the Principles of Psychology, William James laid the groundwork that led, presumably, to Jung's creation of the 'Collective Unconscious'. In his preface he argued that:

...metaphysics falls outside the province of this book. This book, assuming that thoughts and feelings exist and are vehicles of knowledge, thereupon contends that psychology when she has ascertained the empirical correlation of the various sorts of thought or feeling with definite conditions of the brain, can go no farther -- can go no farther, that is, as a, natural science. If she goes farther she becomes metaphysical. All attempts to *explain* our phenomenally given thoughts as products of deeper-



lying entities (whether the latter be named 'Soul,' 'Transcendental Ego,' 'Ideas,' or 'Elementary Units of Consciousness') are metaphysical. This book consequently rejects both the associationist and the spiritualist theories...

The emphasis on the word 'explain' is James'. I am sure that James knew as well as you and I do that his mind 'contains' (i.e. is coincident with) the minds of others, just as mine does and just as our children's will. This is not something that *needs* any explanation (if any were possible) and it is not something I am explaining. But given that, there is so much more that one can go on to say.

There are rules which govern the mind as a purely metaphysical concept, separate from the body and the brain. These rules are in addition to any creed, religion or faith. The latter means we cannot call them laws. But we cannot aspire to a logical view of ourselves without wondering what these rules might be. By putting the word in italics, James' did not mean to deprecate our wish to wonder, and I have already gone beyond merely doing that.

I have been struggling to contain myself to a single book. I suspect the new reader will find this book a confusing combination of wild and daring leaps into the unknown interspersed with obvious and patronising homilies. It is a long book, maybe, but at least it is only one. Everybody has one book in them, it is said. I care enough about this work to try and live up to that maxim.

By way of a starting point, what I would like to do is to take actual people and show how this generalisation may be seen to apply to them. At first glance it is far from obvious that it adequately describes a professional footballer, or an IRA terrorist, or an alcoholic labourer. Even if it were, would it then be apparent that it applies to John Maynard Keynes; Glenn Miller; Ho Chi-Minh; or Captain Lawrence Oates of the Scott expedition? The first problem is how to find individuals who are representative enough that it is feasible to take them for discussion. Who can we select as representative of the range and depth of humanity?

Well, it might be easier than it looks if we are prepared to make use of the classical divides between people. For example, everyone - absolutely everyone and anyone - is a mixture of both good and bad. However, we can take the group of all good people and say that Gandhi is a better representative of them than Hitler, whereas Hitler would be the better representative of all bad people. We would have no difficulty with the suggestion that Charles Manson, Ronnie Kray, Ferdinand Marcos or Joe McCarthy all generally had more in common with Hitler than with Gandhi despite the widest of differences or the closest of similarities in other respects. The same could be said for Gandhi and Roy Rogers, Albert Einstein, Winston Churchill or the earlier-mentioned Captain Oates.

There are other divides that we might use: pride (Napoleon, Joan of Arc, Nietzsche, Thomas More, say) versus humility (St Francis, Leonardo DaVinci, Abraham Lincoln, Paul McCartney, and so on); rich versus poor, perhaps; freedom versus justice; or art versus science. Of these, the one I much favour is that of art versus science because it is a divide that so obviously does not correlate with the moral divide of good and bad.

That is, when we talk of a good scientist or a bad artist it generally refers to a scientist whose technique is good, or an artist whose taste does not coincide with our own. It's almost always an aesthetic judgement and not a moral one. Nevertheless, this aesthetic divide can be just as wide as the moralistic one, with all the communities of science and technology being separate from all the creative and artistic communities on the other.

As we did previously then, we can say that Newton is a better representative of not only physicists, but of science and technology in general, than Beethoven, who is in turn, a better representative not only of composers, but of the entire creative and artistic community, in general. Furthermore, we can say that both Newton and Beethoven are morally undistinguished, being neither particularly good nor particularly bad people, possibly in comparison with each other but certainly in comparison with Hitler or Gandhi. In addition to that we can also say that Gandhi and Hitler were neither especially artistic nor especially scientific, both being politicians of a sort, certainly by comparison with Newton and Beethoven, so that there is no overlap with the aesthetic divide here, either.

Consequently, what we have found is a group of four people who are extremely effective representatives of the scope of human nature. They may not be perfect, and we have yet to see how valid it is to do this in the first place, but as a manageable set of ambassadors from which to examine the scope and variety of the human race, these four are an extremely good starting point.

Let's expand the theory: No matter who you are, no matter what you do, no matter where in the world you live, all of us has this in common: the point of each of our lives was, or is, to build up a framework in our minds by which we may understand the world.

If it can be shown that the principle of a framework adequately describes and differentiates between these four camps, as represented by the individuals mentioned, then I think I can claim to have made a real start in demonstrating my initial proposition.

Well, it's no challenge to see Newton as having spent his life trying to improve his framework of the world since that is what he is famous for, but how can we see Hitler, in a life dedicated to the acquisition of power, or Beethoven, in a life dedicated to self-expression through music, as further trying to understand the world? The key to the thesis is in the use of the word framework. It depends on seeing that the framework of understanding one is trying to build up is not solely intellectual. Of course it may be mainly intellectual, as in the case of Newton, but it is also partially emotional; and sometimes it is mainly emotional.

Intellectually one spends one's life acquiring and discarding beliefs as a result of experience. However, one also spends a lifetime recording feelings and memories. This learned memory of feelings corresponds to knowledge of a sort; only subjective to the individual. It is entirely legitimate to think of it as knowledge because it colours the judgement and choices of the individual every bit as much as intellectual knowledge. Thus, instead of seeing the mind as a ladder of singular, hierarchical beliefs it should be seen as a lattice of interrelated concepts: not a one-dimensional pyramid with top and bottom but a flexible two-dimensional framework.

Let's see by example how an emotional side to the framework may work. Let us say that you are a child of nine or ten years old and a person you trust completely - say, your mother - tells you to put your hand in the fire. "Go on, it won't hurt."

Well, you wouldn't, would you? You probably couldn't. Even if you put out your hand close to the flame, the heat would scare it away in spite of all you could do. An occurrence like this would be more likely to lessen trust in your own mother than to make you question your fear of heat.

So, let's make it a little less simple. Suppose now you are twenty-eight years old. This time your mother tells you it will hurt quite a lot, but that an eccentric billionaire has offered ten million pounds if you will do it. Furthermore, technology is now so advanced that your hand can be surgically repaired to be as good as new no matter how badly it is burned. This is a little far-fetched, of course, and you would do well to be sceptical but let us say you are given whatever evidence will thoroughly convince you, once and for all. Well, now it should be easy. Now you just walk up to the fire and without thinking, just plunge your hand into those flames...

Except even now it wouldn't be that easy would it? Even though intellectually you have nothing to lose and everything to gain, you cannot yet cold-bloodedly watch yourself putting your own hand into a fire. Perhaps you could if the family was starving and desperate enough, but not when it's just for money. Or perhaps in fact, you could, just for the money ... but not immediately. You'd need some time to adjust to the idea; say, a week or so to prepare yourself.

The question is: why do you need time to adjust to the idea? We have hypothesized that you are thoroughly convinced intellectually that you can only gain. There must be some other barrier that is stopping your hand. This is the barrier created by your emotional knowledge, I would say.

It goes against all your survival instincts, carefully ingrained and reinforced year upon year throughout childhood and beyond, to put your hand into the fire. The reason it takes time to adjust to it is that although it is a minor rearrangement of the intellectual side of the framework - you only have

to be convinced of the millionaire and the surgery - it is a profound and disturbing rearrangement of the emotional side of the framework. Not impossible; just difficult, and slow.

Not everyone would come to my conclusion based on this example. It could be argued that the mind is operating with just another type of intellectual knowledge on a more basic and thus perhaps more profound level. It's an argument that is very difficult to refute as yet, except empirically: it does not work. If it worked then there would be no question concerning how the mind works, and no place for this book to fit in.

An alternative argument against my conclusion is that the example might be seen as the result of 'mere' instinct; and indeed, the hand is drawn away from the fire in an instinctive, probably unconscious, aversion to its heat. The thing to bear in mind however is that if the example had not cited a reaction that was instinctive then it would not have appeared to be a universal example. It does not mean that emotional knowledge is 'no more' than instinct any more than intellectual knowledge is 'no more' than hard fact:  $2 + 3 = 5$ .

In fact, we can take that comparison to its logical conclusion and find that it holds true all the way. Just as the ability - and the desire - to do computer programming or engineering or nuclear physics is a specialisation within intellectual knowledge, so the ability and desire to write a symphony or act Hamlet or become a comedian is a specialisation of one's emotional knowledge. Even though the knowledge that, for instance,  $2+3 = 5$  is so deeply ingrained in the adult mind that we do not even have to consider it, we can all remember that, in fact, we did learn this, often slowly and painfully, in school. Similarly, we gaze in wonder at an oil painting of someone's face thinking that never in a million years could we have that skill, forgetting that every single one of us learnt to draw a stick man, again from school.

The logical conclusion is that emotional knowledge quite simply becomes the basis of all creative art, as intellectual knowledge is the basis of all science. It is a bold leap of reasoning but it is not a leap very far from our initial premise and it proves to be an immensely useful understanding. To see how this might work let's go back to our instinctive reaction of drawing the hand from the flame.

The reaction may be instinctive but it is not genetically hard-wired into us. What it means is that all of us have gone through the painful lessons of infancy to learn the hard way about not only the danger of heat but the danger of falling from a height, the danger of fast-moving objects and even the danger of parental punishment: all the many natural phenomena with the capacity to injure our vulnerable human bodies.

Once out of infancy we begin to diversify our interests and that applies as much to emotional knowledge as to intellectual. With intellectual knowledge, this goes without saying. It is easy to see that between  $2+3$  and nuclear physics there is another level of intellectual knowledge as represented by, say, car maintenance or knowing how mortgages operate. It is not essential knowledge like basic algebra. Nor is it the rarefied knowledge that only the gifted can acquire. It is somewhere in the middle; average knowledge.

And, just as understanding car maintenance utilises a certain level of intellectual knowledge, so choosing who to marry utilises a similar level of emotional knowledge. There may be an intellectual element to the decision but it must primarily be an emotional one: do you feel, in your heart of hearts that you could spend the rest of your life with this person?

A scientist may specialise in intellectual knowledge but he cannot avoid the responsibilities of emotional knowledge if he ever wants to be married; just as an artist, no matter how brilliant, will probably have to learn in his early struggles, the elementary fiscal ability not to spend more than he earns.

The great significance of all this is of course that we can see Newton and Beethoven as two polarised instances of the framework; yet essentially the same, and essentially the same as you and me. Whereas Newton is a reflection of all those whose framework is primarily intellectual, Beethoven would be a reflection of all whose framework is primarily emotional. It is possible to see Beethoven as

struggling to build up, and then express, his (emotional) understanding of the world musically every bit as much as Newton did his, (intellectually) through physics - and to see both as experiencing the same level of difficulty outside their areas of specialisation as anyone else: maybe more so. Maybe both were less successful with the opposite sex than the postman who delivers your post, for example; or perhaps both were humiliated at cribbage, having never had the time not to be.

It is clearly necessary for the framework always to contain both emotional and intellectual knowledge regardless of how polarised a particular individual may appear; regardless in fact of how weighted the framework itself might be toward one or the other. We have differentiated between the artist and scientist on the basis that they plainly have different areas of interest. When the areas of interest become fused, it is not in the form of a compromise but in the form of a third area of interest completely. The politician is an example of a person whose framework is not primarily either intellectual or emotional. Whilst at first it might be tempting to see him or her then as lacking in both the intellectual acuteness of the scientist and the creative range of the artist, in fact it could just as well be argued that he or she lacks the wool-gathering pedantry of the scientist as well as the unpredictable instability of the artist. The question is how the politician can be judged by the same criteria as the artist and scientist if his area of interest is different; how can their frameworks be compared?

Fairly obviously, the politician's area of interest is people, rather than one of the primary types of knowledge. This gives us a starting point from which to examine the politician's framework because, if all people can be described as having a framework - if, in fact, people are so diverse that the only thing that they can be guaranteed to have in common *is* the existence of the framework - then the finest understanding of people must come from a perception of the individual's framework.

This is simple and obvious. Everyone is different and it is only through experience that one can come to understand a small part of them. That's true of all of us, politician or otherwise. If one has the key to a person, if one knows what makes them 'tick', then one can manage them. Where the politician goes further is in trying to match the key to the type of person, because one is used to thinking of people as singular unknowns.

Given an obvious answer, it may be more interesting to pause and ask why the question is interesting. I could pontificate (and, I am afraid, have pontificated) at some length on my understanding of the politician's framework of mind. But to do so is disingenuously suggesting I know more than I do. More usefully, I can admit that my confidence in my understanding was because it was such an obvious inference to make. I intuitively saw that the politician was the third type, and I can assume that the interested reader will intuit the same. If the reader agrees with me that the politician is obviously a third type, let me pause and encourage him or her to take a moment to think why, for themselves.

Having paused we move on. The first notice I make of the politician is a truism, that power tends to corrupt. We may openly wonder then why it is that so many people through the course of time have been so content to put their faith in fallible leaders. Chairman Mao, the ruinous dictator of China, is famously described by a Chinese in the bestseller 'Wild Swans' where we learn he is not just respected by the people, he is loved. From Stalin through Hitler to Saddam Hussein the story is endlessly repeated. In the face of this tragedy, why do people seem to have such a desperate wish to be led?

The second notice I make of the politician in the UK is how little respected they seem to be now. We ought to feel about politicians the way we do feel about film stars. We ought to admire politicians, and pay them as much as we can afford, and listen closely to what they have to say. At the same time, ought we to treat film stars with scepticism, pay them as little as we can get away with, and routinely assume they are acting in self-interest? Well, one or two centuries ago, the situations were reversed. It was politicians who were models of honour, and theatre people were thought of as little better than prostitutes!

The time when politicians were a byword for honour seems to be long gone, and without any regrets. In modern times, newspapers and radio are two clear examples where politicians are treated as lesser; required but not respected; questioned without being listened to.

Without making any opinion (although I would put myself on the left), we can notice that these two observations are in conflict with each other. Does power corrupt so much it isn't even worth trying for good leaders? Conversely, is leadership so valuable that bad leaders are better than none? Or are there other factors in action that provide a simple explanation?

And I think the route to the resolution of this conundrum is to introduce the conscience as a separate, third element to the framework. The conscience provides for an understanding of the difference between the average man and Hitler; and between Gandhi and Hitler. It forms as large a part of the framework as do either intellectual or emotional knowledge, consisting in fact of both (so as not to change the overall structure of the framework) whilst being different from either (so as to have a different function and operation).

That sounds a little like having one's cake and eating it, so let me say immediately that this is the same conscience that has been with us for hundreds of years. It is not a new definition of it, merely a new integration of it. The conscience is still no more, and no less, than the method by which each and every one of us determines what is right and what is wrong. That is to say - and this is, I feel, crucial - when you have done something wrong, your conscience will tell you, so that you can put it right. What your conscience will not, and cannot, tell you is which of two choices is the right course for you. Otherwise why would you have any use for destiny?

If we acknowledge the conscience as the final judge of the individual then we can simply say that to follow it by doing only that which one believes to be right is its own reward to the individual; and to go against the conscience - to do what one knows to be wrong - is its own punishment. It is arguable that toward the end of Hitler's life the memory of what he had done was driving him mad, and it is inarguable that the quality of his mind showed a slow degradation throughout his reign. The life of the Mahatma on the other hand shows how his commitment only grew stronger with the passing of the years and in spite of strife and imprisonment. It is still a brave thesis to be prepared to see the individual manifesting conscience as the factor balancing out the injustice of an Idi Amin, or an Adolf Hitler: a brave thesis - and a fact.

For this to be the case the conscience ought to play as large a role in the life of our artist or scientist as it does for the politician, otherwise the three will not truly be peers. Indeed, if we are trying to introduce the conscience as a third element of the framework then it must be an element of every individual's experience. Let's try and see to what extent this may actually be the case by coming back to re-examine the creative life.

We can begin by saying that at least part of the sensibility that allows a musician or sculptor to originate a work of genius has to have been carried by him right from his earliest existence. Although part of his sensibility is acquired as he goes along, for example by what he learns at Art school or by a summer spent in Paris, there must be some part of his talent which he has carried from his earliest existence. That same sensibility which is, at least partially, the source of glory and wealth in later times must, at some earlier point in the individual's existence, have been an invisible burden, in addition to the usual trials of life. This must be the case for the talent to have the value of rarity. If it were easy to carry then it would never be dropped and we'd all be able to paint like Van Dyke.

Furthermore, if what was once a burden, inciting the revilement of others, is now a feted talent, encouraging admiration and worship, then there is a certain evening of the balance going on. Thus, I would say that when the artist struggles for his self-expression what he is really trying to find is a form of justice for himself from this earliest time; an acceptance for himself going back to when his sensibility was at it's youngest; it's most powerful but also it's most fragile.

In other words, the artist perceives justice (i.e. what is right) through the conscience as much as the politician. Although justice itself is a single concept, the individual has two ways to perceive it. Not

only is there the broad justice of how the group is affected by the conscience of the individual, there is also the fine justice of how the individual may be constrained by the group. The perception of one cannot be said to be better, or easier, than that of the other.

And I think this principle can be extrapolated to embrace our most extreme examples. The worst of men, Stalin or Hitler and their like will, in fact, turn out to be those who have continually infringed upon both broad and fine justices. The best of men, a Leonardo Da Vinci or an Abraham Lincoln, will turn out to be those who have successfully embraced both types, by beating out the least-travelled of all paths. Thus, the concept of justice itself is not compromised.

In this way the concept of justice forms the glue that binds the two different sides of the framework together. An important element of individual life is the flexibility of knowledge, allowing one to adapt to changing circumstances. Whether one chooses broad social justice or fine personal justice to hang one's hook on, it is the vision of an improvement in one of those which allows one to hold onto one's identity in the face of change in every other area. However, at the end of one's life, whether as a politician or an artist, one will have ideally learnt (emotionally and intellectually) as much as one can of both types of justice. The flexibility that one began with has been used up. One has been changed by the experience of living, and thus, the politician and artist, in spite of having had radically different experiences, may actually end up in virtually the same place, with respect to ideology.

The conscience must therefore be seen as the psychological bedrock of every single one of us. In the case of the exceptions that were mentioned when we were first deciding upon our examples, the conscience promises to provide a handle on the psychology of any individual, because, as we shall see, the intellectual and emotional sides of the framework will be found to share the essential character of the conscience. For example, the IRA terrorist is extremely likely to be demonstrating a weak grasp of social justice whereas the alcoholic is extremely likely to be demonstrating a weak grasp of personal justice. The professional sportsman on the other hand is demonstrating what I would say is a strong grasp of personal justice, whereas the instance of a television presenter, say, might be demonstrative of a strong grasp of social justice.

To come back to the main point finally then, 'the point of each of our lives was, or is, to build up a framework in our minds by which we may understand the world.' It is a framework that consists of a trinity of three elements: intellectual knowledge, emotional knowledge and (social and spiritual) conscience. Every single one of us has such a framework and there will be a two-stage existence to it; initially the understanding would need to be built up, and then it would need to find some form of expression. This is where the metaphysical element of mind comes in – it must be more than just one single life.

The point about all of this is that there is nothing new in it. What it is, is a new synthesis of what have been widely disparate philosophical and psychological elements around a single theory. What I'm attempting to do in the rest of this book is to elaborate on the theory that has been outlined briefly here to develop a full and complete description of it. And it is one theory because it is, quite simply, nothing less than the definition of a new 'ology' - psychology - whether for good or for ill.

## OVERVIEW

What is psychology? In the textbooks I've looked at on it that question inevitably seems to open the topic. I think that because unlike other subjects such as biology, the 'ology' of psychology has yet to be clearly defined, each textbook has first to establish the basis for its approach before it can begin to explain its theory. And a review of the replies shows a bewildering array of answers, none of which seems to be entirely wrong!

Still, here I have promised a clear definition of our subject, and so we should have no such problems. I also think it is worth orientating ourselves to current thinking, through following the

standard approach, in order to see why there is so much work needed to develop the subject into the new areas we will be considering.

So let us take the most basic starting point of all. What is psychology? It is generally agreed that it is something to do with behaviour, and any answer to the question would usually make some acknowledgement of a science of behaviour. In other words it is no more, and no less, than the study of what people do, and why they do it.

There is a famous experiment in psychology, which you may have already heard of. The Milgram Experiment is described on Wikipedia. There, Milgram is quoted as saying: “I set up a simple experiment at Yale University to test how much pain an ordinary citizen would inflict on another person simply because he was ordered to by an experimental scientist.” Briefly, the experimenter orders the subject, as “teacher”, to give what he or she believes are painful electric shocks to another, who is an actor, as the “learner”.

The subject believes that for each wrong answer, the learner is receiving actual shocks but in reality there were no shocks, only an actor’s performance, and accompanying sound effects. The experiment made clear that it required some bravery in the volunteer to stand up to authority and question the orders, but following the Nazi war crimes and the Nuremberg tribunal’s ruling that evil orders from a superior were no excuse for evil actions from a subordinate, this was an important question to try and better understand.

Now the distinction between 'what' and 'why' becomes quite significant when we consider the existing field. An examination of any general psychological textbook will tell us that there are currently five major theories of psychological approach, each of which vies against the other for application to different areas of the psyche. For the record they are: Neurobiological, Behavioural, Cognitive, Psychoanalytic, and Phenomenological or existential, and each may be understood as an explanation of what people do, based on an assumption of why they do it. Thus, the neurobiological approach assumes people behave as they do for biological reasons; the behavioural approach assumes people behave for external reasons (i.e. no free will); the cognitive approach assumes people behave according to a rationale (i.e. logically); the psychoanalytic approach assumes the reasons are subconscious; and the phenomenological, or existential, approach assumes that people behave expeditiously (i.e. in their own best interests).

Clearly, none of these yet has successfully proved itself as a definitive theory of human behaviour, and that is what I am aiming to establish here. A theory of human behaviour that is so obviously correct, and so obviously works, that it will supersede all these other theories and become accepted as the definitive, overall theory, purely on the basis that it is common sense.

However, such a theory does not prove these others wrong. In point of fact, they are not wrong but as will be seen, they are specialisations of a general theory. It is not the theory that is wrong but the assumption that the theory is based on. The fundamental problem is that one cannot separate the 'why' from the 'what' of human behaviour. Each person's actions in any situation are determined by his or her objectives in that same situation. In other words, the 'why' varies as much as the 'what' does.

Effectively, what we are saying is that, far from an 'ology' based on a simple, single principle of why people behave as they do, psychology is the 'ology of 'ologies, where each person forms a separate 'ology in their own right! But what appears complex can be shown to be simple when the rules are known and when the same rules are shown to work repeatedly in different situations. That is what makes psychology hard – but this book easy!

What does it mean in terms of the five theories that have been mentioned? Well, let us look at each of these in turn from the point of view of what we intuitively expect.

a) Neurobiological. It does not really make much sense to view all human behaviour as the product of biology, but biology can affect the mind, as very obviously in the case of psychogenic drugs. This theory is important in specialist areas.

b) Behavioural. The philosophy that we have no free will is extremely difficult to disprove, but so is the philosophy that everyone in the world is the product of my dream. It was useful historically as a genuine theory of the psyche but is falling out of favour as psychology grows in sophistication.

c) Psychoanalytic. Again, it has proven a powerful theory in the past to view our behaviour as the product of unconscious or subconscious drives. This theory does allow us to deal with conflict that arises from within the personality, and not just outside. This is perhaps the most important theory for that reason alone.

d) Cognitive. At first sight it is obvious that people do not behave logically and that there is a strong irrational streak in them. Nevertheless, the fact that most people do not do what one might do in a given circumstance does not mean that they are behaving irrationally. In fact, most people behave logically, according to their own rationale, most of the time. It is even possible that mental illness may only partially equate to irrational behaviour. This is therefore a very strong theory.

e) Existential. At first sight it is also quite obvious that people do not behave in their own best interests all the time. On the other hand, almost everyone thinks that what they are doing is in their own interests in either the short or long term. The weakness of this theory is that it has not resolved that dichotomy and resorts to somewhat woolly imprecations to "self-actualisation". Its strength is that it is morally centred on the conscience.

Of these we may view the neurobiological and behavioural theories as being too specialised for consideration here. The theory I am going to suggest is therefore an amalgam of the other three theories. It takes the cognitive approach that behaviour is rational, mixes it with the existential approach that behaviour is meant to be in the best interests of the individual and shows how, for reasons which are always the responsibility of the individual, whether consciously or not (i.e. not forgetting the psychoanalytical approach), the result of behaviour is sometimes beneficial, and sometimes not. The end result of this is that we will see that all human behaviour is ultimately the result of choice.

The Milgram experiment is specifically a cognitive experiment, and a very good one. It is obviously designed to test how a person behaves according to what they believe, and it does so without holding up any particularly Freudian, Jungian or other model of mind. (For those who already know a little Transactional Analysis (TA) though, it is striking to note that the experiment successfully and neatly isolates the Adult-within-the-Parent of the subject, first by separating three Adult/Parent/Child roles out, and then by very cleverly reinforcing the roles – with a learner/teacher/researcher Parental hierarchy that seems to put the subject's Parent firmly in the middle, and a 'real victim' to engage his empathic inner Child. The Milgram Experiment makes most sense when described with TA).

What this means in practice is that I am going to take one of the cognitive approaches, called Transactional Analysis, and redevelop it from scratch as a comprehensive theory of human nature. Since it is established from new, the general reader may not be interested in its current incarnation, but I do think that is interesting background information and should be included, if only for the specialist.

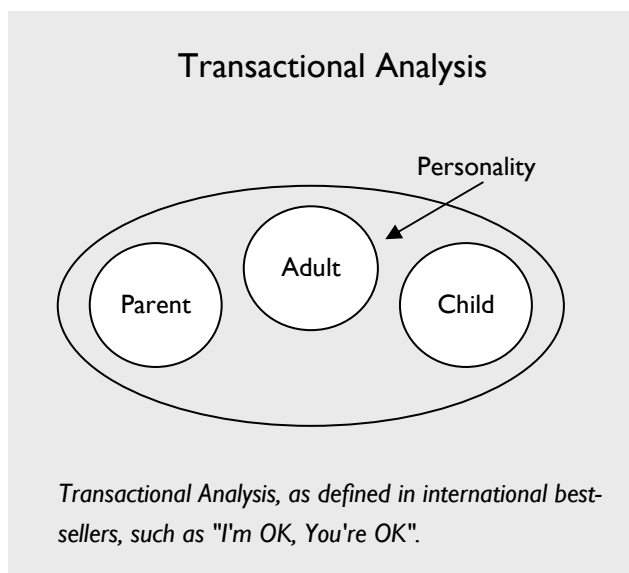
## TRANSACTIONAL ANALYSIS

The cognitive theory of Transactional Analysis was established, I understand, by a couple of best-selling books in the 60's; 'Games People Play' and 'I'm OK. You're OK'. They were both best-sellers, written for and appealing to the non-specialist as well as the specialist. The theory that both books introduced is based heavily on the empirical observation of three components within the personality, the name coming from the analysis of transactions between the components.

The three components are called the Adult, Child and Parent. The idea is that each has different characteristics and that by understanding the way they interact, one can understand the way human



beings interact. The Child component for example has the characteristics of the child within us all: it is volatile, emotional, spontaneous. The Parent, by contrast, is considered, fair-minded and pragmatic, whilst the Adult is honest, ethical and strong. Note that although it is called the Child that is not meant to imply that it is in any way immature. A person is mature or immature depending on how the ethical Adult or responsible Parent manages the spontaneous, natural Child. Likewise, the Parent is not actually a mental image or other reflection of one's own parents, it is simply the name given to a particular pattern of behaviour. The diagram below shows how this may be visualised (See *Figure 1*).



**Figure 1:** *Transactional Analysis*

The idea is that all of our personalities always contain all three components. Thus when considering the differences between individuals it is often possible to see them as transactions within and between the components across individuals, rather than seeing them as part and parcel of the individual as a whole with and against others. The promise of this, as of any psychological theory, is that it offers a way of understanding the similarities and differences between people, in this case by judging elements within them, without having to judge the individual as a whole, for example as being either a good or bad person inherently.

That, in a nutshell, is the theory. It is certainly right in its avoidance of labelling people as good or bad but a fundamental weakness of it currently is probably that it avoids labelling any action as good or bad, and

thus it lacks a moral basis for assessing behaviour. Whatever the reason, the theory has developed only slowly since the bestsellers of the sixties, having been relegated with the somewhat dismissive label of 'popular' psychology - understandably perhaps, given titles of publications such as 'Born to Win' and 'Staying OK'.

We have tried, as far as possible, to be logically and aesthetically exact in our diagrams. The circle that implies a mathematical set; the colouring, the placing and sizing; we will find that all of these are logically significant, and worth examining, along with the text that explicates the new theory. Indeed, we are pulled along with the impetus of the diagrams that form their own, complementary logic. That is the excitement and attraction of the work for the theoretical and logical thinker. Perhaps I should not be as amazed as I am at this. Perhaps it was inevitable when investigating an area that combines intellectual with aesthetic knowledge. Perhaps I will find that others improve on those here with even better diagrams.

This is very much a cognitive theory, with the mind seen as a processor of information. The three components of Parent, Adult and Child are being seen like different software packages which would be switched in and out by the Operating System of a computer, and even some of the terms are familiar from computer science. (Transaction Processing particularly, is a long-established area of commercial computing). There is nothing wrong with this as far as it goes but, as with all cognitive theory, the model only allows for interaction between the mind and the outside world. The mind is 'flat' and uniform, and inner conflict, between two different parts of the mind could only result, by such a model, from dysfunction. Effectively, a mental problem becomes no more than a software bug. The ultimate effect risks being to give us as individuals no more free will than has a computer.

## THE DEVELOPMENT OF PSYCHOLOGY

So, we've looked at the position we are currently in with five different but overlapping theories, but how did we get here? It is worth a brief look at the context. The wider context - the 'big picture' - will be our starting point.

Prior to Freud, the individual was assumed to be just that; indivisible, and a 'psychological theory' would have concerned the classification of how people behave. One of the earliest was the theory of four 'humours' which may be familiar to anyone who has read Jane Austen. This theory, put forward in the second century AD, divided people into four groups, by temperament: melancholic, phlegmatic, choleric and sanguine. In fact, the humours were thought of as fluids present in different mixtures in the body so that this would have been equivalent to a neurobiological theory, today.

The theory of Seven Deadly Sins could be said to have been another early theory, and again it is a classification of how people behave. There are even an equivalent Seven Sainly Virtues, although not nearly as well known, making this a humanistic, existential theory.

Both of these theories illustrate the search for a taxonomy; for a way of classifying human behaviour into types or groups. This is a search that has continued right up to modern times with Professor Eysenck proposing a modern version in the 1960s.

Prior to the age of reason (and unreason - mental illness) people arguably acted or behaved for reasons which were obvious. Either they did what was expedient under the circumstances and in their own best interests, or else they did what was morally right (or wrong). Although mental illness existed it was probably regarded as possession, or as physical illness, or as 'idiocy'. Without practise there was no need for a psychological theory, and the potential conflict between, for example, the two theories above went unaddressed.

Then, shortly after the industrial revolution, came the professional psychology of Sigmund Freud. For the first time, it was observed that conflict could arise naturally not only between the individual and the outside world but also within the individual. This was the beginnings of an attempt to classify not just the 'what' of behaviour but the 'why'.

Unfortunately Freud himself thought that the main motivation for human behaviour was sex and this severely limited his outlook. His pupil, Jung, eventually broke with him on precisely this point, feeling that the motivations for behaviour were unconscious. Again however, this failed to resolve the real, moral issue and Jung introduced mysticism into Freud's empiricism.

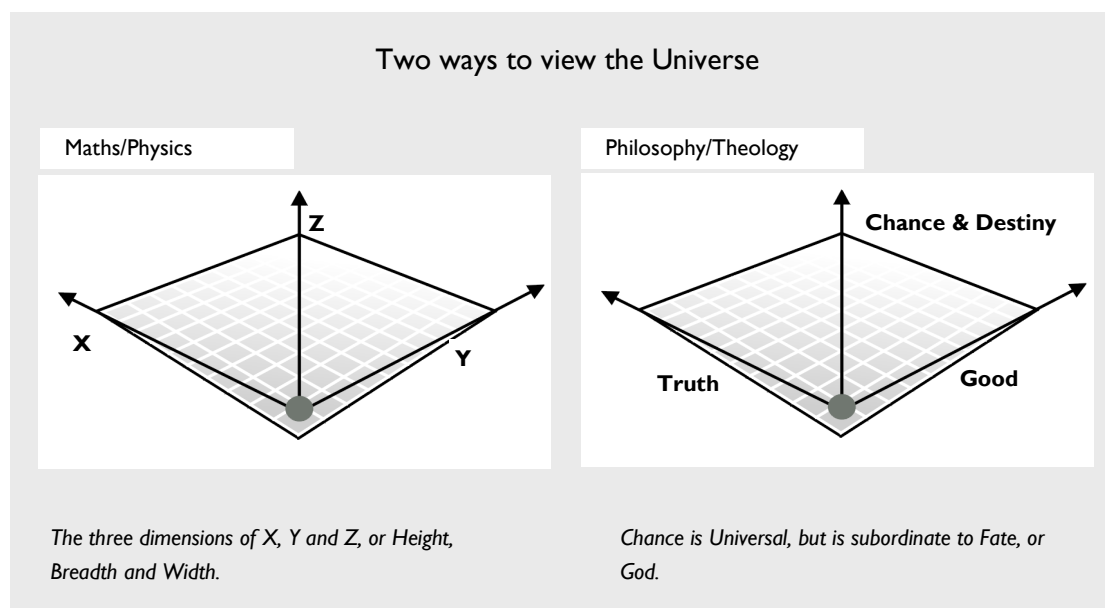
Following Freud, the field has experienced colossal fragmentation whereby it seems that any behaviour not explained by a current theory may give rise to an entirely new theory in conflict with all the others. If you browse through a psychological textbook you may be struck by the fact that it seems to be a list of questions, and proposals for furthering them, rather than actual answers. The field has arguably become clogged, giving rise to a certain scepticism concerning its subject whereby a psychologist is always heard, but only listened to when what he has to say corresponds to common sense. Quite a healthy state of affairs, perhaps.

Nevertheless, a healthier state still would be for a comprehensive theory of psychology to emerge. It may not be a surprise to learn that this comes from outside the field, and most importantly from a working man; someone who may have an agenda, but is not so single-minded that he is prepared to succeed at all costs. There are worse things than failure.

What I was trying to be was a philosopher. I had this one idea which tied everything together but I thought it was a philosophical idea, primarily. What I only gradually realised, at the same time as I was writing the words you are reading, is that only by presenting this idea psychologically could I put the philosophy into its proper context. I could not say that that was unfair, and so I have ended up writing this book. However, the initial idea was philosophical and that is how I want to present it initially.

I am forty-eight at the time of editing this work. That is twenty years or so after the 'eureka' moment to which I am referring. There was nothing special about that day in any particular aspect. Why it should have come to me then is something I have wondered. Twenty years before that, I had had a period of crisis in hospital as a small child. In result, I had had a dream in which it seemed to me a statue of God fell on my head and broke. From then on, I felt charged with a responsibility I had never had before.

Twenty years later, twenty years before 'now', I was standing in my garden at the time, smoking a cigarette and musing on the problem of philosophy. Then I had the idea: what if pure goodness and absolute truth are not singularities but are like diametrically opposed axes, as on a graph? Then, each chosen unit point would be marked off by chance which would then form a third axis - a peer - acting as the separator between two things - goodness and truth - that would otherwise be identical.



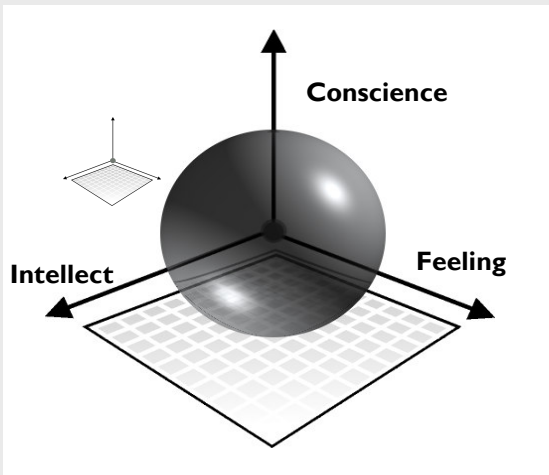
**Figure 2:** Mapping from three spatial, external axes of  $x$ ,  $y$ ,  $z$  to three abstract, external axes

Wait a minute! That principle of three axes also maps to the existing theory of TA that I read about years ago (thought I)! The Child, Adult and Parent would map naturally to goodness, truth and chance (so all you have to do is use one to extend the understanding of the other) - so why don't the books say this? - Because the focus of the personality would be the Parent, not the Adult, which would give both a potential and a limit to the theoretical individual! You couldn't, in practise, see that without allowing for your own Parent!

Those were roughly the thoughts I had as I remember them. It probably doesn't make much sense but let me show what I meant by the diagram above (see *Figure 2*). This diagram is the one idea of which I have been making such a fuss since I started. It has underlain all my thinking - in some ways it could be said it has taken three years for me to think it through - and so I should make as good an attempt as I possibly can to explain it.

Our starting point is that the mind is a sphere. Strictly speaking, it is a sphere of transfinite size (that is, it is non-finite but quantifiable, in size), but since that is unimaginable, it is much more helpful simply to visualise a ball. That is, when trying to visualise the exact nature of the mind, unencumbered by what we may call the trivia of a physical plane, it may be thought of as a homogenous, coherent sphere (see *Figure 3*).

### The Internal Universe



The three abstract dimensions of Conscience, Intelligence and Emotion give a mapping into the internal Mind.

**Figure 3:** Looking inward. Mapping to three abstract, internal axes.

we can differentiate between strongly-held, deeply-personal convictions and lightly-held, vaguely-understood ideas. In other words, this is a diagrammatic representation of the framework which was introduced much earlier. It is very uncomfortable to question a core belief, such as by asking you to put your hand in the fire.

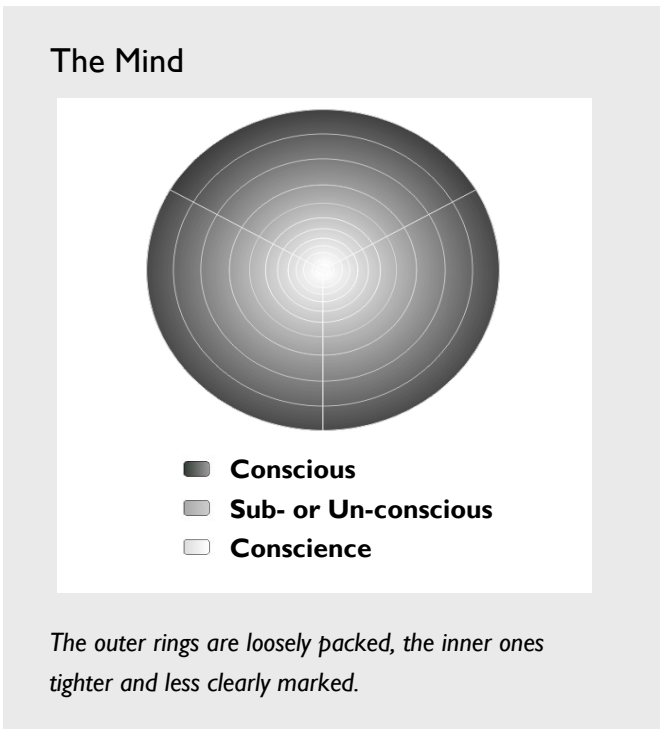
At the outside of the sphere we are fairly well aware of our own beliefs so that they feel separate to us even though there are no actual dividing lines between circles. As the centre of the mind is approached the beliefs become less and less clearly delineated to the individual until they are held subconsciously and, ultimately, unconsciously.

However, as we well know it is not enough to see the mind as a set of intellectual beliefs since otherwise it would be no more than a grey, lifeless computer program. As inspired beings, our minds consist of both intellectual and emotional beliefs, unified by the experience of the conscience. The grey, monochromatic generality is actually a polychromatic

One of the most significant things about this is that it is drawing a clear distinction between the mind and the brain, since there is no biological element whatsoever to this mind. It exists independent of the brain and both prior to, and following, the lifespan of the brain. A major thesis that we will be proposing then is that the mind, unlike the brain, has more than one single life. As with the co-incidence of minds, we do not need to seek an explanation for this before we are allowed to wonder about it.

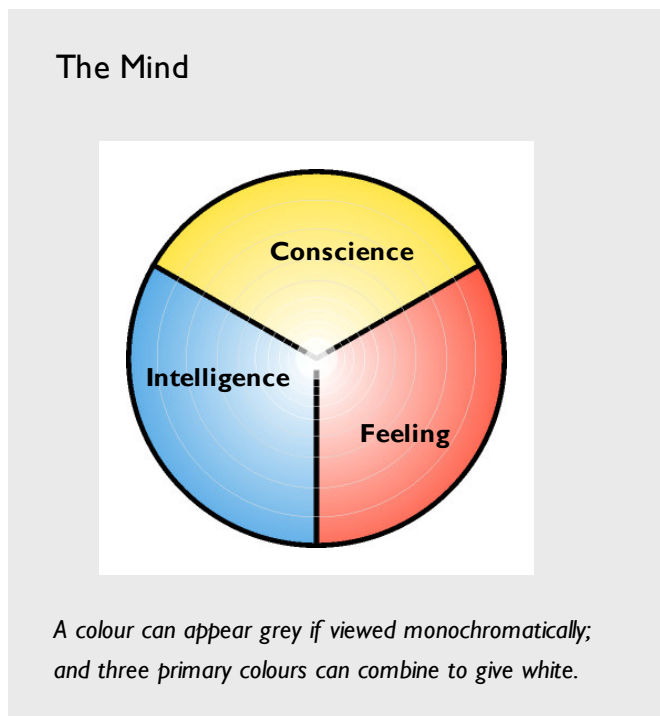
When considering an actual mind, we may visualise the sphere as having a set of concentric rings or layers, rather like an onion (See Figure 4). These layers would represent levels of belief but they would have no actuality since the sphere is homogenous. Once again, they are simply a conceptual device for our convenience.

The advantage of these rings is that they provide for different levels of belief so that



**Figure 4:** Within the mind we see the white light of conscience concentric to the mind of the individual as well as to the mind of Humanity.

kaleidoscope in the individual, yet the three axes we have borne along give us the three primary colours which unite to make white.



**Figure 5:** *The mind starts to take on Character.*

selects you for his next victim) then there is no obvious and easy solution and, until it happens, you arguably cannot know what you will do - but once done, whatever you have chosen to do cannot be undone.

Anyone who is over forty, like me, may well ruefully remember how confident that they were at 20, how sure they were of what they knew then. What seems later to have been such over-confidence seems odd from the subsequent perspective. It is as if the framework we are all given, like stabilisers on a child's bike, gave one an overconfidence leading to the 'mid-life crisis' of cliché. Whereas the intellectual and emotional areas of the framework arrange and rearrange again, the area of conscience moves so very slowly, yet definitely, toward one's own destiny.

This then is the point at which we have made a profound discovery about the mind. This diagram is, I am sure, so significant because it is not a description of an actual mind: it is a general description of every mind. That is to say, every mind always contains ALL three of the components identified AND furthermore every mind is always made up of ONLY these three components.

The corollary is that the components will vary in character or composition from one actual mind to another actual mind. Conceptually, the three areas of the mind are of equal size and importance and the diagram shows them in balance with each other and with themselves, with nice, clean straight lines dividing the overall circle up equally. When dealing with an actual mind however we could be far from confident that this is the case. In fact, we might be tempted to think the opposite: that it is not only the imbalance between components but the imbalance between beliefs within a component that goes some way toward explaining the enormous variety and vast complexity of ordinary human behaviour. We might envisage this diagrammatically as widely-fluctuating sizes of sector and also as non-linear, jagged lines dividing two sectors. We cannot yet understand it but we can perhaps begin to perceive the potential for variation from the generalised diagram.

We can express this by partitioning each layer into three equal sectors to represent the three axes of internal area, although it should be emphasised that the dividing lines are, once again, conceptual (see *Figure 5*).

The advantage that it gives us is that it makes the framework flexible; not too fluid nor too static. The framework becomes fluid because it is now (conceptually) possible for the hierarchy of beliefs in one area to alter without affecting the hierarchy of beliefs in the other areas, but some stability is still retained because the overall personality may be thought of as anchored in the area pertaining to the conscience.

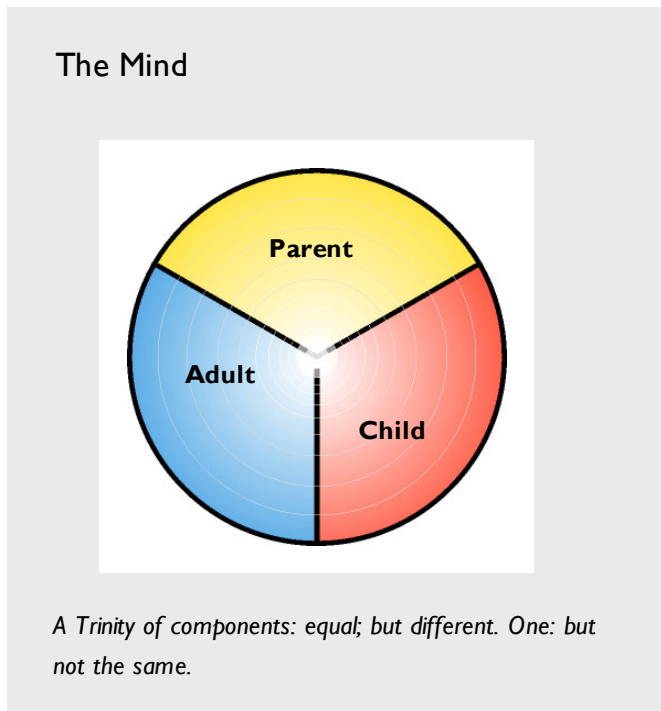
When only the intellectual and/or emotional content of a belief becomes questioned (for example when you are young and you learn that there is no Santa Claus), it is a relatively easy matter to adjust to the new knowledge; but when it becomes a crisis of conscience (for example perhaps you are at school and, out of the blue, one of the bullies

This is an important point because it means that as the sector broadens it also changes its nature. The character of the component is not uniform across its whole space, which is another way of saying that as the sector expands away from pure emotion, intellect or conscience, it acquires characteristics. These characteristics are frequently not interchangeable, however, so that it is possible to build up non-contradictory, interlocking pictures of each component. In effect, each sector, and thus each component, may be thought of as having its own personality! However since that is a term we apply to the individual to describe the product of the components we are in danger of becoming very confused! To obviate this, we can name the components so as to make them more recognisable and manipulable.

The component of emotional knowledge may be called the Child. It is the source of one's creativity, and of one's compassion. As noted earlier, it is thus childish not in the sense of being immature or inexperienced but in the sense of being unguarded and natural. Ultimately the Child is only emotional, all emotions being transient. It has no responsibility for the source or the result of its emotions.

The component of intellectual knowledge may be called the Adult. It is analytical where the Child is creative. It is not, however, cold in its analysis because the intellectual knowledge by which we reason is also the source of our idealism, and thus our strength and courage. Where the Child is inconstant and reactive, the Adult is consistent and purposive. However, where the weakness of the Child was impermanence, the weakness of the Adult is inflexibility. Given the same assumptions, the Adult will inevitably reach the same conclusions. The only way the Adult can change and adapt is if it is made to question its basic assumptions - often painfully.

Finally, we come to what is in many ways the most interesting component, being fundamentally different to either of the above and being also the seat of the personality, called the Parent. Where the Child may be seen to be the component of creativity and the Adult the component of analysis, the Parent is the component of decision-making, and conscience.



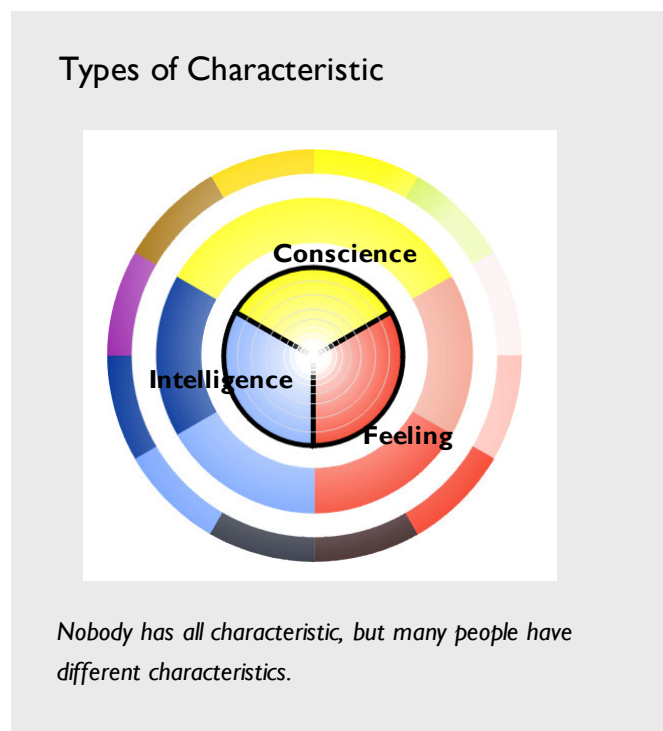
**Figure 6:** The mature diagram shows the three axes of mind for the individual and all society, extending through the unconscious and into the conscience.

I should perhaps repeat that just as such features as immaturity or inexperience are characteristics of the whole personality and not the Child, in spite of its name, so the Parent is not particularly related to one's own parents. The name reflects its general position of authority over the whole personality. As acknowledged above, all the component names come from an existing psychological theory called Transactional Analysis, where the existence of three components has been posited from empirical observation, rather than deduced from theory. As a matter of fact, Freud was the first to observe three components to personality, and strictly speaking, we should perhaps be using his terms - ego, id and superid. In the end though, the TA terms seem both simpler and more apt and so I've opted to stick with them, merely acknowledging the debt to Freud (see *Figure 6*).

We have delved very briefly into the nature of the three different areas of the mind, then. Let us now come back to the



problem of actual instances of human nature to begin to see how our general theory may be expanded to encompass the individual. Each component has a fixed set of characteristics: courage, honesty, selfishness, etc. If we could identify the fundamental nature of each component then we should be able to divide characteristics between the three of them. Then, when observing actual instances of behaviour we could classify the person by classifying the component characteristics of his behaviour. This would effectively be pursuing a taxonomy of characteristics as a development of the psychology that began with the four humours and the seven deadly sins and continues to modern times through the work of Eysenck (see *Figure 7*).



**Figure 7:** One avenue of further investigation, by subgrouping the characteristics.

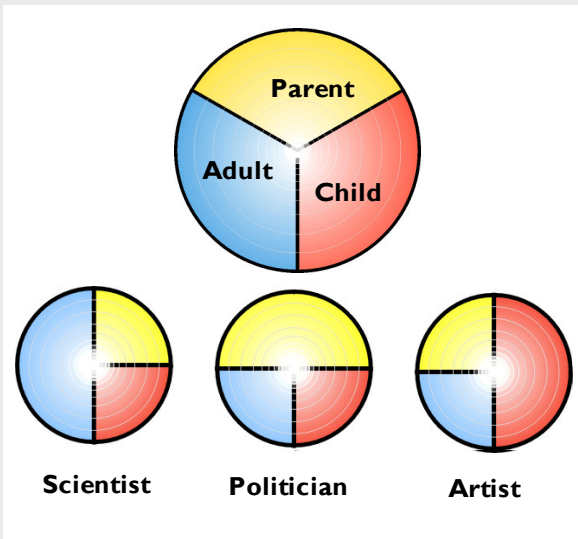
That is one promising alternative but another that is just as promising would be to hypothesize that the scientific caste of mind clearly shows a greater capacity for, and propensity toward, intellectual knowledge, as against emotional knowledge. We could represent this diagrammatically by drawing the intellectual component sector larger than the emotional sector. The opposite is true of the artist so that we could draw him or her with a larger emotional sector than intellectual. We've already seen earlier one possible way in which we could develop the theory to encompass, for example, the politician. The politician would be drawn with an equal size of both of course, but where this archetype would differ would be in having a wider perception of the world to the other two, and thus, in having a larger-sized component in this sector.

Note that a larger sector of conscience does not mean that the politician is better than the artist or scientist, just as we would not say that a scientist is automatically cleverer than an artist, or an artist more loving than a scientist. Cautiousness,

restraint, consideration, conservatism, safety and security are all characteristics that would be more naturally associated with the politician than either the artist or the scientist.

In dealing with the careful it behoves us to care. We could choose our representative for the Parent from the full range of authority; from policeman to doctor; from teacher to priest; from a manager to a referee, even; from a Millionaire to a Saint perhaps. However, a politician has a number of advantages to me for us. Most people will know a lot of politicians (from the media), but few people will know any well. You might know your own doctor or your children's teacher too well for them to be an effective example. Also, there are very good examples of famous politicians, to go with our famed artists and scientists, without getting bogged down with modern celebrity statuses (see *Figure 8*).

### Groups of People



People can be grouped according to different types. One type is not better than another.

**Figure 8:** A second avenue of further investigation, by partitioning, as with a pie chart.

the mind and the world may be called a transaction purely dependent upon convenience. To be meaningful however, a transaction must have a s

tart, a middle and an end. In this case the transaction begins with an initial stimulus ("I'm bored!"), continues while the stimulus is being processed ("What can I do? Ought to do the shopping really ... ah, it'll wait. Wonder what's on TV? May as well take a look."), and ends when the response is decided (in this case to switch on the TV as opposed to going to the shops).

The seat for stimuli is the Parent just as it is the seat for the personality. Most stimuli between people are Parent to Parent – they are what they appear to be. Some stimuli are obviously not from the Parent. This can create a crossed transaction (not shown), as you may imagine from earlier diagrams.

To take a different example, an outside stimulus might be a stranger suddenly

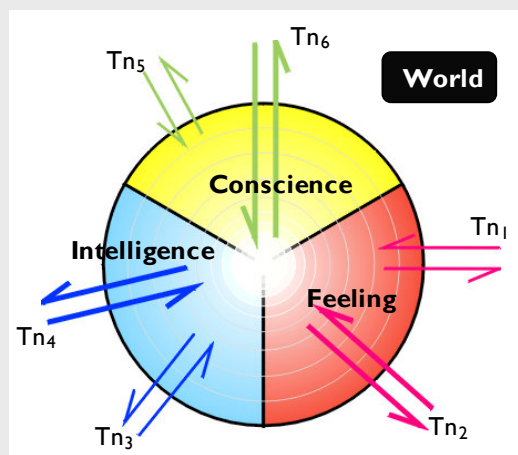
These then, give us a taste of the avenues that we may explore in the future. In the meantime however, we have not quite finished the exploration of this diagram since there is one further improvement we can make.

The final step in the development of the diagram is to annotate the interaction between the mind and the world in the form of transactions. In the diagram shown, what is outside the circle, or outside the mind, is everything that is physical and in the world. The mind perceives, through the five senses, physical reality in all its infinite variety, and interacts with it.

If we imagine any thought as the result of being triggered by an outside stimulus (even if it's only boredom at the passing of time), then we can draw the trigger as an arrow coming into the mind from outside, generating a response from somewhere within the mind to the outside world (such as getting up to switch on the TV). This sequence of events would then be called a transaction (see Figure 9).

As already noted, any interaction between

### Transactions as for Transactional Analysis



General Transaction ( $T_n$ ) = Stimulus (from World) + Response (from Mind)

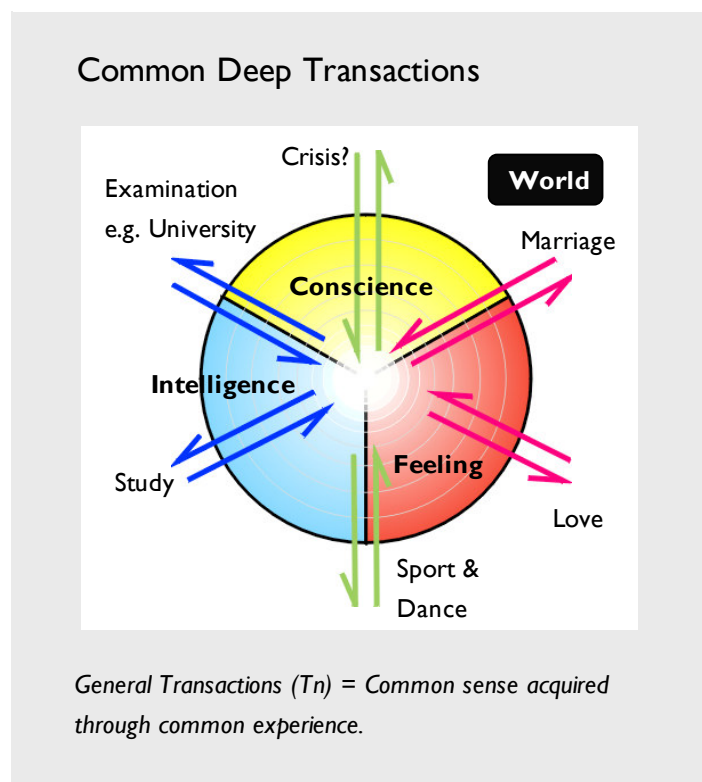
**Figure 9:** Reactions to the world vary in importance but just as clearly also vary by type.



saying 'What's the time?', or 'Nice weather today!'; comments which will evoke an appropriately superficial response based on fact or on one's feelings at that instant. But now if a stranger suddenly says, for whatever reason, 'You're a bit tubby, aren't you?' Well, your instant response might be to think 'No I'm not! At least, I don't think I am really. I know I'm about average weight and I'm pretty comfortable with the way I look - even if it should turn out I was thought so.' The beliefs triggered by the stimulus are 'I'm average weight' and 'I like myself' and these are indeed likely to be core beliefs. They are not easily threatened by a stranger (since you are going to be hostile to his rudeness and there is no reason for him to know what your particular core beliefs are), but if they are threatened then it causes the individual to make a more profound and probably painful response to the stimulus.

Thus, beliefs are gradually sorted out through childhood into a framework of robust and important (to the individual) core beliefs and less robust, less-important ancillary beliefs, held in place around the core. Thus, all of us has to establish a viable philosophy for ourselves, being the intellectual hierarchy of the framework; all of us has to find out how to be happy, requiring us to live within an emotional hierarchy; and all of us has to work out a way of doing this that does not establish our happiness at the expense of others, so that we do not step outside our shared conscience.

It is the latter requirement which means that, for good or bad, it is likely that one will face a completely unpredicted and unexpected crisis, to challenge one to the core. For many people, the challenge of the crisis is justified by the experience of love which is a lifelong need, and by the experience of learning which I think should be more widely acknowledged as being a lifelong need. Certainly, marriage and exams are two of the most serious and common decision-points that form and shape one's experience of life. It is straightforward for me to map to these onto a diagram to give broad areas of types of transactions which I think are universal (see *Figure 10*).



**Figure 10:** Key events are common to many people's experience, unfortunately including crisis.

imaginary example of putting the hand into the fire clearly involved a deep transaction on the Child side, but as clearly also involved an element of Adult factual acceptance, albeit not as deep. We may

This diagram may not yet tell us much more than we already know, but it is a good starting point for further development. We can start by looking at it critically. In the diagram all the transactions are the same in width but differ in depth. What would it mean if they differed in width, and would that be logically consistent in all cases? Would it be trustworthy? It is something to come to in due course.

To start more simply, the diagram shows six unidentified transactions. As a way to break up the work, I'll ask a question without giving the answer. Let me give you three transactions and ask you to place them in *Figure 9*:

- 1) "What is the time?"
- 2) "Take my wife - please!"
- 3) "How are you?"

I've deliberately chosen examples so as to make them simple so I hope you find it easy. The answers are given in the Appendix.

There were two good examples of non-trivial transactions given earlier. The

wonder if we have to represent this as a P-type when it contains both, or would there be a type of transaction which crossed a boundary from one component to another?

The other deep transaction I had in mind from earlier was the one regarding who to marry. On the face of it, that would seem to involve all three components, P, A and C. It is at points like this, when dealing with a new idea, that thinking is less obvious and not so easy. If all three components are implicated, it can seem that the usefulness of a new idea is in question. Are we in danger of having to surrender to the next new idea?

I have not found so in my long time of thinking. And in this case too, I think the answer is apparent after a bit of thought. Transactions through the Parent, it being the seat of personality, are often more sophisticated, and therefore frequently implicate one or both of the other components. These are more usefully thought of as P-type for simplicity, by comparison. And by comparison, the other transaction we are using of the hand in the flames would definitely be primarily of the C-type. And this illustrates by example a principle which we noted when started out, that the components are relative to each other. The axes are a convenience of representation only; there is not a hard absolute.

I would be keen to view the transactions shown in the diagram as being linearly logical however. Most people are trying to say what they mean, and we are justified in taking it at face value. We may be cautious of the relativity of theory without being disappointed in it, for the cautious progress builds up its own momentum. Indeed, I have found myself picking up on the very latest thinking as I have progressed. For instance, the diagram of the mind which is circular implies that thought within the mind, even between components within the same mind, might be linear but it might also follow the curve of the mind. Could this be classed as lateral thinking, to pick up on one term very recently proposed?

I asked a question earlier without giving the answer and I propose to do the same here, in the case of lateral thinking. I have put this in the Appendix too. If you are interested, have a look at the answer I have given.

Let's keep faith in our logic as we go on to applying our reasoning to developing the general diagram. We identified two possible ways forward, by representing people as ratios, or by representing them as sets taken from an all-embracing super-set (see earlier figures).

The idea of representing people as ratios is the hardest to develop and has no analogue (as far as I am aware) to the existing field, therefore it seems sensible to leave that to the second avenue of pursuit. The first option, the taxonomy of characteristics, is by contrast, very much a natural extension of existing intuition - and it would certainly be a great achievement if we managed it: nothing less than the start of a classification for the 'how' of behaviour.

## THE TAXONOMY OF CHARACTERISTICS

In order to describe people, we use words such as 'mean' or 'generous', 'arrogant', 'gentle', 'kind' or 'heartless', 'wise' or 'foolish'. These words may be seen as the basic descriptors of human nature that have evolved within and alongside the evolution of our language, English. They are inherently valid simply by dint of having survived. Although, each individual word has been in competition with all of the others to describe an aspect of human nature, the ones we know are the ones that have proven flexible enough not to be marginalised out of common usage and robust enough not to be subsumed within another word.

The question we are asking is: can these characteristics be classified into three groups where each group describes one component: either Adult, Child or Parent? To achieve this, we would need to be able to identify one (or more) 'core' characteristics for each component and to recognise the other characteristics in terms of their relation to the core, in some quantifiable way. This would give us, through the core characteristic(s), an understanding of the fundamental nature of each component and, through the quantified grouping of characteristics, an understanding of the scope of each. Then if

we understand the fundamental nature of components we can recognise their manifestation in the individual, and if we grasp their scope then we can understand the limits of that behaviour.

So let us proceed by asking if there is a 'core' characteristic by which each component can be recognised. It would have to be a characteristic which was only present in that component, but one that was present in all instances of that component. We therefore need to find one characteristic that every human being shares - that is, one for each component: three, in all.

For instance, in the case of the Parent, for the character trait of generosity to be chosen as a core trait we would have to be convinced that it (or its opposite) was a characteristic shared by every single person there is. If we were, then we would feel that the fundamental nature of the Parent was its propensity to be generous, or mean, so that wherever we observed generous or mean behaviour we would be observing the manifestation of the Parent component.

Generosity however, even when extended to embrace its own opposite as meanness, is not obviously a characteristic of the entire human race. We cannot say that generosity is at the root of either social facility or justice. We hardly make a point of judging our friends by their generosity. My father was generous, and I aspire to it for that reason, but I don't expect you to.

I mentioned earlier seven saintly virtues, which are: chastity, temperance, charity, diligence, patience, kindness and humility. What about one of these? What characteristic could we choose to epitomise the Parent? Patience, modesty, loyalty or industriousness are all possible, but not ideal. Even fair-mindedness, the most obviously justice-related characteristic ascribed earlier does not seem to fit all those criteria. It could be made to, but at the risk of defining it so generally as to risk losing its meaning. But there is one characteristic which I think is a possibility for the Parent, and that is humility.

It is a word that resists definition. Humility, loosely being the apt perception of one's place in the world, could indeed be thought to underlie both ethical and social senses. It may be seen to be a character trait that everyone does (or should) aspire to, being traditionally synonymous with virtue. Indeed, it has the impreciseness of definition that I was thinking about giving to fair-mindedness. If we can pin down that impreciseness, perhaps we will have found the Parental core.

One down, two to go. We need two other suggestions for core characteristics, so, if generosity is not the core characteristic of the Parent, how about for the Child? But it is no easier to see generosity as the core of the emotions than it was earlier. Although the spontaneous urge to give may reasonably be assumed to arise from the Child, it looks like the product of kindness rather than the cause of it. And in fact, the suggestion I would make is just that: kindness; a trait that is simply synonymous with compassion.

Other candidates that occurred to me were beauty; creativity; and passion; and of course love. The first, beauty and by extension ugliness, are an interesting contrast with humility, but it is a cold match. And the last, love, is certainly an element of Child, but not so much that we can take it away from the Parent.

Passion is the closest competitor. We have already coloured the Child red and red is the classic colour of anger. And although anger is not per se a good thing, neither is it a bad thing. Anger is an energy (as Johnny Rotten sang) and when well managed can be appropriately assertive. It is also often the spur of anger that sparks the best humour.

Earlier, I wrote about the Adult being more than just IQ – there being an element of 'engine' and 'fuel'. Perhaps it is the same here. Kindness is the engine and anger the fuel. One is kind all the time and occasionally angry, as one is thinking all the time and occasionally clever. It makes sense to me that kindness is the core, and its opposite would then be, not ruthlessness or perverse sadism, say, but the literal opposite, unkindness, or not caring; both of which may be no more than just indifference.

Lastly, we come to the Adult, and this is, I think, the easiest one of the three. If the characteristics of the Adult are idealism, and strength of purpose then I would say that the source of those is one's

own sense of self-worth: one's pride, or shamelessness. The three core characteristics that we are suggesting are therefore pride, humility and kindness.

So the question is, can these three characteristics: pride, humility and kindness, reasonably be seen to be present in every living being, and can they also reasonably be seen to be equal and different to each other such that none is subordinate to the others and yet none is better either?

Not long ago I read a book about the study of religion. It said that Christian theologians have been debating this issue since at least the Fourth Century. This was when St. Augustine's writings suggested that pride was, per se, a bad thing, and humility, per se, good. It is a view which was forcefully re-echoed as recently as the Sixteenth Century, in an essay by Sir Thomas More, and although in recent times it has fallen out of favour, the viewpoint has never been completely repudiated. In answering our own question therefore we would like to integrate the historical context.

## PRIDE VS. HUMILITY

Going right back to my earliest years, I always seem to have had a strong appreciation of the problem of my own pride, perhaps because I also felt a great vulnerability in not knowing how to defend it. Humility, by comparison, always seemed to me a thing of self-abasement rather than self-effacement. Again, going right back to my Primary School years, I can remember resenting the sense of the words to the hymns we had to sing at Sunday School.

I always seem to have appreciated the significance of pride but I never really considered the importance of humility. I knew that pride was not justified when it was shown to be inordinate. Pride is subject to external testing in this way. I know also that to be wrong requires apology, and that pride says, if an apology is given there must be the intention also not to repeat the offence. This seemed to be an entirely self-sufficient philosophy to me. It was demanding enough to try to live up to. Why should one need to be humble?

However, although it may be a self-sufficient philosophy, it is not one that is recommended to bring lasting happiness. As I was growing up I very gradually learned that humility is not necessary, it is desirable. One does not have to be humble at all, but it is a good idea to be; not only to have others like you, but as importantly, to keep yourself liking you.

In my late twenties for the first time, I began to get interested, intellectually as well as personally, in the nature of humility – in humility, as a word. It did not come as a surprise to me to find out that I did not really know what humility was, but what was a surprise was finding that others did not seem to know, either. One book that I read illustrated the difficulty of the problem with a story:

A novice monk is sent on a mission to find the characteristic that most identifies his Order. When he returns he goes to the friar to make his report. The Franciscans, he says, are the most industrious whilst the Dominicans are clearly the most pious. Ticking off each of the other Orders on the list he identifies the virtue that each most embodies, and each seems better than the last. Finally, coming to his own Order he ends with a flourish "but ours is the most humble of all!"

Humility is notoriously difficult to pin down in definition although we seem to know what we mean when we use it – otherwise the story above would not be humorous. The definition I gave earlier, the apt perception of one's place in the world, is as good a definition as most perhaps, but it is not totally satisfactory because it does not match the joke. If we change the punchline to be "our Order has the aptest perception of its place in the world" then the humour just gets lost. Still, at least this gives us another way of double-checking any definition we may subsequently suggest, since we can simply test it by seeing if it changes the sense of the story.

Both the joke and the situation that I had reached in my own thinking seemed to conform to the old view, that humility is, per se, a good thing. However, although I might have to agree that humility is always a good thing I could not agree that pride is always bad. It seems to me that personal pride is good, for example, in the cinema when the condemned man is taken to the gallows and remains

proudly upright rather than begging a powerless hangman for release. Or it is attractive when the patient in the story is informed he has cancer and thanks the doctor for telling him rather than openly bewailing the unjustness of it all; or it is attractive when the father is interviewed on the news and forgives the murderer of his son not on the basis that the murderer deserves forgiveness, but on the basis that there are murderers, and there are sons.

In fact, in general it might be said that pride is visibly appealing and admirable when it is combined with some sort of difficulty or suffering; an acceptance of duty. One could extend this to say that humility is correspondingly unattractive if it is used to avoid some sort of difficulty or duty. For example, it is invidious for the rich man to console himself for having more than most, with his ineffectiveness in the face of mass, world poverty. In some circumstances, one has more because one feels one is justified in having more, and giving to one beggar does indeed do nothing to solve the problem of poverty; but do not use one to justify the other when it is so obviously self-serving.

This may be called the modern argument. On the face of it, we are rejecting the accumulated wisdom of the Church and we are doing so by using a Trinitarian basis. What we are actually doing though, is using the simplicity of the historically correct view to deepen and widen the same view to apply it in a modern setting. It carries a great deal of weight. For example, in earliest times it would have been counterproductive to distinguish between hubris and hypocrisy. The effects of pride – bravery, honour and gentleness – were admired in their own right. It was good communication to lump a number of faults together as pride.

It is powerful thinking, but would the theologian quite reasonably argue that the rich man is not being truly humble? Is he being, whether deliberately or not, hypocritical in not acknowledging his own self-interest? And if so, then perhaps by extension, true humility is always a good thing and, if hypocrisy is the sin of pride, then all pride (of this type) may be equally bad?

What is needed is some sort of hybrid understanding by which we can reconcile the two theories in a conclusive third theory. Such a theory must be possible and (although it may not seem like it now) should be extremely relevant and helpful to our earlier work. Let's widen the discussion to embrace the human nature of culture and fiction; the characterisations that we have become aware of through books and film.

I said that I would be doing this earlier, but if I now start talking about the psychology of, say, Uriah Heep, the reader is, quite rightly, going to point out that he's a fictional character - and not even my fictional character, at that! However, if I start talking about the psychology of my friend Peter Holliday, then I am going to lose even more readers because I will be talking only to those who know Peter personally. At least if I talk about the character of Uriah Heep, then you may not even have to have read 'David Copperfield' to follow what is being said, because Heep is such a strong cultural stereotype.

It is true that Heep is not my creation, but the psychological principles which make Heep work as a character are the property of no-one. I would expect Dickens to turn in his grave if I were to try and write a sequel to David Copperfield, but I do not think anyone can object as long as I only borrow Heep to illustrate his principles. Dickens, as any writer who achieves psychological veracity, is taking characteristics that he has known in real life, and transposing them into characters which maintain the truth that Dickens represents. If his work appeals to us, it must be because that truth appeals to our common sense. As long as, in borrowing Heep, I too maintain that truth, then Dickens can only applaud me, and the reader needs only to apply his common sense to know if I am doing that.

One last point about this technique is that not all readers may know who Uriah Heep, or others of the examples that I have used, are. I can give a brief description, of course, but much of the impact will be lost if the reader cannot bring an independent judgement to bear. Unfortunately, I can only take examples from the books I happen to have read. There is no systematic way that I know of to derive them, and as I said earlier, that is just a limitation of my cultural background. It is difficult to see what

can be done about it - except to say that one could always write one's own book to rectify the problem, since there is no copyright on these ideas.

Let us see how this might work in practise. I will start with an examination of pride. Now, what characterisations out of my haphazard remembrance do I think might qualify as paragons of that quality? That is to say, what examples are so extreme as to offer the chance of telling us more than we already know about pride? It would seem that there ought to be hundreds, if not thousands, of examples of pride in action, but after racking my mind for possibilities, I am left with only four suggestions: for extreme hubris, I think of Cervantes Don Quixote; for abuse of authority I think of Captain Bligh and Captain Queeg; and finally, for male machismo, I think of the Western genre.

Let's begin with Bligh, then. (Unfortunately Don Quixote left me cold.) A real-life figure, he is famous as the sadistic Captain of the Bounty against whom the loyal but honourable Fletcher Christian is forced to lead a mutiny. Christian then casts him adrift in an open boat with those of his crew that are still loyal. With scanty provisions, Bligh seems doomed but he then succeeds in navigating his boat four thousand miles to safety - without charts! He is acquitted at court martial in England and goes on to live to a ripe old age, retiring from the British Navy as an Admiral.

Bligh is a nice example for us because the drama of his story has led to at least three different Hollywood films exploring the ambiguity of his character. The most famous version is probably the Charles Laughton/Clark Gable swashbuckler, where Gable is largely good and Laughton largely evil. In the second version with Trevor Howard and Marlon Brando, the formula remains broadly the same. It is in the third version, with Anthony Hopkins and Mel Gibson, that the focus this time moves away from Christian and onto Bligh.

The difficulty with the original version is how could a man who is merely sadistic have the endurance to perform such a feat of survival? I think the success of the third version is that it addresses this question, and it does so by injecting Bligh with a sense of pride.

In the Hopkins interpretation of the character, Bligh is merely a man who isn't liked; a victim of circumstance as much as his crew. As we see the early events play themselves out, we see that Bligh knows he isn't liked, but is simply unable to change. He and Christian become more and more alienated as the awful trip wears on and Christian seems a metaphor for all humanity as Bligh becomes less and less reasonable toward him.

But instead of sadism, the sense is one of tragedy. Rightly or wrongly, Bligh can't change. His personality is based on his pride; on his assessment of himself: "I am no sort of man unless I am this sort of man". It is an assessment that is wholly admirable, but Bligh makes the cardinal mistake of inflicting it on his crew: "if you are not these sort of men, then you are no men at all". The tragedy is that he perceives he is wrong in some way, if only through his own mental anguish, but he just can't see why, and mutiny becomes inevitable.

At the climax of the film however, when Bligh is cast adrift following the mutiny, the situation becomes so severe that his personal standards are no longer too high for his men. If they are to survive, they must all adopt them. Hopkins Bligh is no more likable at this point than he ever was, but what we are seeing is the integrity of the man. In the crunch it is his strength which pulls them through and it is that strength by which his pride may be justified.

As a result of all this, Bligh is humanised. It is not inconceivable that he goes on to become likable, and liked! He must see that these eighteen men who now meet his standards are the same eighteen who failed to meet them before the mutiny (since Christian was the source of any hope then), and it is two-and-two for him to realise that therefore, perhaps he should relax his standards towards others, if not toward himself, until the situation demands it from them again.

Perhaps Bligh will not put two and two together, of course, since one can never predict, but I cannot believe that he would be unchanged by his experience and I prefer to believe that he would mellow toward his fellow man as a result of being more confident of himself, not less. Certainly, it is a matter of conjecture whether this version of events actually relates to what happened. Whatever the

case though, the important thing is that the story is believable. If it did not happen, we know it could have, and all credit to Anthony Hopkins for having the bravery to make Bligh true, but not likable. It may not be historically true, but the triumph is that it is artistically true.

However, interesting though all this is, it does not necessarily tell us anything new about the nature of pride. We have discovered the nature of Bligh, the man, but it is a nature that is well within our own ambits, and we cannot extrapolate it to explain what we do not already understand. So, let me move on to an examination of the Western genre, from which I think we can learn something new.

It may seem a bit of a jump to go from one specific character to an entire genre, but hopefully doing so will allow us to embrace an archetype, from which we can extrapolate much more easily. As with any genre, from romance to thriller, the western has evolved a set of rules which make up its internal logic. These rules are both necessary and sufficient, such that any Western voluntarily observes them regardless of the other elements of the story; and furthermore any story observing these rules is automatically called a Western. Normally of course these rules are unstated precisely because they are self-imposed. In this case however, it is worth examining them.

To start with, we can observe that every man is given a lethal (and thus absolute) ability to judge and punish every other through the gun. Thus, all men have a measure of equality. A universal code of the gun means that although law and order are often absent, some semblance of fairness always remains to offset anarchy. Although cheating does happen the cheat, or outlaw, is largely ostracised. Women have a symbolic importance that usually overrides the significance of their personality. Although it would not be fair to say this is deliberate, the effect is to disempower them and thus the story of the men automatically takes centre stage.

Extra emphasis is placed upon a man's pride in this genre by two things. Firstly, because of the lawlessness peculiar to the wild west, the price of being an outlaw is often nothing more than loss of pride (that and the eventual meeting with the nemesis or hero, of course); and secondly, the code of the gun is handed down from father to son. Part of the measure of a man is his understanding of this code.

Now perhaps we can see why the cliché Western phrase 'A man's gotta do what a man's gotta do' is so appropriate. In one sentence it virtually sums up the internal logic of the genre. It implies a set of rules of conduct that are internal; it tells us that these rules are universal (the line isn't an explanation, it's a reminder!); and it also tells us that women are exempt from the code.

Most important of all, in the context it is used the line tells us that to be a man is, itself, the only reward for any heroism. Archetypally, it comes at the dramatic climax of the film just before the hero goes off to face down the villain in spite of the overwhelming odds against him, and in spite of the many temptations to do the pragmatic thing and merely save himself.

The hero is not the only inhabitant of the western genre. There are other characters who are equally necessary, like the helpless friend, for instance; the wise father of the bride, perhaps; the early victim; and, of course, the townspeople. These people surround the hero, sometimes helping and sometimes hindering, but never competing with him. They may be said to form a second archetype: the grocery-store owner.

The grocery-store owner is pragmatic where the hero is an idealist. Where the hero knows that all that matters is what you do when you're backed into a corner, the storekeeper knows that there is always a way to avoid being backed into a corner. Even though he may be just as brave as the hero!

The storekeeper may go on to become a corrupt banker or a saintly senator but the motivation of the storekeeper is never the subject of the story. He is simply assumed to be no better, and no worse, than the hero. This is one of the strongest rules of the genre. Any story that did not follow it, that tried to establish a position of judgement through the storekeeper would cease to be a true Western, becoming probably a historical drama set on the old West, circa 1870. True Westerns are, of course, dateless.

Now, there's a profound truth here which I think explains the existence of the Western. One has to be careful not to think oneself better than others but not because it would not be humble - not because they would not like you - but because it is simply not true. Pure pride only means you're as good as anyone else, not better, and one is perfectly entitled to think oneself as good as anyone else on the planet, provided one is prepared to face up to the truth.

To have reality, pride must be based on truth. As the final stage of our investigation then, let's have a look at what happens when it has not been.

Which brings us to the consideration of Captain Queeg.

Queeg is the subject of Herman Wouk's novel 'The Caine Mutiny', which was made into a film starring Humphrey Bogart in the role. The story concerns the crew of an American minesweeper on light duties during World War II which receives a change of command. The new Captain appears to be a martinet of questionable seamanship and little courage, but as the story continues it becomes apparent that he is exhibiting strong symptoms of insanity. At a crucial moment, the first mate relieves him of command on the basis that he is medically unfit for duty. During the subsequent court-martial, Queeg reveals his paranoid tendencies.

Although not a true story, in the book the characterisation of Queeg is closely based on medical case-histories. Wouk's purpose was as much an examination of Naval justice as a character study. He is as interested in Caine as an authority figure. Like Bligh, Queeg is not a victim of circumstance. If Queeg had been prevented from choosing an authoritarian path, it is possible that his slight grip on truth would have been as much of an asset as a drawback, contributing to a creative path. However, in the absence of external restraint, he exercises his freedom of choice by selecting a career in the Navy.

Even then, Queeg might have made a perfectly capable officer. Not liking people himself, he might never have been popular, but he has a taste for order and detail and relishes the conformity and rigidity upon which the Navy thrives. Queeg and the Navy could well have been happy with each other.

Unfortunately, Queeg is an officer during time of war, and as the importance of the Navy increases, so does that of Queeg. Rather than promote those who would be both younger and less-experienced over him, the Navy makes Queeg a Captain, and the 'Caine' is his first command. Now, granted the peculiarly absolute power of Captaincy at sea, the weakness of Queeg's personality is magnified and he begins his journey down the same road that Bligh had found himself following, the long road that leads away from all humanity.

Towards the end of the book, the crew of the 'Caine' have made just that connection between Queeg and Bligh, but Queeg is never headed for the same fate as Bligh because they are fundamentally different. Bligh faces his crew with a clear choice: either hate him or understand him, because you must respect him. Queeg on the other hand has lost all respect from his crew. He is pathetic. Even the arbitrary cruelty he dispenses does not make you hate him - if anything it would make you disrespect the Navy, and the war.

The climax of Queeg's drama is the search he instigates for the thief of some ice-cream. Queeg believes that he was promoted largely because of one incident, when, as an ensign on another ship, he tracked down a thief by discovering that he had made a duplicate key. Now he convinces himself that the same situation has occurred aboard the 'Caine', and he instigates a ship-wide search for the imagined key.

By the end of the search, it has become apparent that Queeg is not interested in the possibility that there might not be a key. He has finally turned his back on truth itself. In fact, he has perverted the very principle of pride: 'In this situation I am this sort of person', turning it around to become 'I am this sort of person and so this must be the situation'. From this point on, Queeg is as pathetic as he is dangerous, and the officers and crew are more concerned with humouring him than appeasing him. It is as if, by turning his back on truth, Queeg has lost some basic authority; the authority that any human being has, because truth is, after all, a little magical.



In his egotistic denying of the truth, Queeg could be betraying the knowledge that he has acquired through much more basic lives than his current one. It is even possible that the end effect of insanity is, in general, not the extinction of the entity but his or her relegation to a much earlier stage of life. Either way, the reaction of Queeg's crew is to humour him as if he were a spoilt child, which in a way, he is.

Let's bring this discussion of the nature of pride to a halt. It was important to us to show that pride, being based on truth, can be tied back to our original three axes of truth, goodness and chance, or fate. It was also important for us to find that problems introduced at this fundamental level directly affect the core of the personality, threatening its function. It was important to show the significance of pride to the Western genre, or if not the genre as a whole then the particular 'fastest gun' aspect of it. If a formula seems to imply predictability then that was the opposite of what I meant. It is rather a mathematical formula which distils the story into a metaphorical fable, as in the film 'High Noon'.

With some truth, the metaphor of the Western can be seen as an allegory of intelligence. Quickness with a gun, just like quickness of intelligence, is an arbitrary gift of fate, but just as with the fastest gun, no matter how quick and clever you are, there is always someone quicker or cleverer.

Next, we address the issue of humility. We need to show that it, too, is a core characteristic and crucially, we want to establish the relationship between it and the previous subject. I would like to do so by taking the same approach as earlier and looking around for particular characterisations of it, in books and films.

Unfortunately, these seem to be pretty thin on the ground. Humility is traditionally associated with the religious life, of course, so that we might expect to see it's best reflection in the lives of the great Saints, but this is not the stuff of good entertainment - at least, in my experience. And although we will be looking at humility in this context, I don't want to begin by doing so.

Nor can humility obviously be examined by a genre within mainstream fiction - it would be like having a genre to examine human nature. These are subjects which are examined not only by all genres, but by the whole of entertainment, itself.

However, although there is not a genre that explicitly explores humility, there is a genre which is primarily concerned with something quite closely aligned with it. I have suggested that one of the key-characteristics of the Parent is fair-mindedness, and if humility is to be a core characteristic then it must be very closely related to fairness.

Fairness, unfortunately for me, is also too big a subject for any one genre, but if we care to make one more connection - from fairness to justice - then we may find our answer. There is a genre that deals with justice, as imposed by those who uphold the law on those who break it, and I am thinking of the crime detection story; the police and private investigator genre. Certainly the judicial system is a very crude form of justice by contrast with any absolute judgement that we might envisage for our souls; however, no matter how crude it may be, it is never intended to be less than the fairest overall system that society can devise. A genre that impinges on the fairness of the judicial system is therefore one that, whether intentionally or not, is arguably considering the actual principles of justice.

By examining the milieu of the detective then, I hope to learn something useful about the nature of humility. It is as rich a seam as the western, from simple thrillers, to complex exposés of police procedure, to Agatha Christie-type puzzlers.

In our culture, the judicial system is a rigidly hierarchical structure. The system is administered at the top by politicians who make the law and judges who exercise it. Below the judges are lawyers who practise it and below the politicians are policemen who enforce it. The more senior a policeman becomes therefore, the closer he gets to politics and the more important his political skills become over the other skills.

Crime fiction can sidestep the limitations of inexperience by using a mature protagonist, either very senior in the hierarchy or with many years of experience. This is also often true of the police-procedure type of story, a Joseph Wambaugh novel, for example, or Simenon's Maigret

A more extreme sidestepping occurs when the protagonist is given a strong streak of insubordination - the so-called 'maverick cop'.

The last resort is for an author to take his character outside of the hierarchy completely, and this is the situation that we can observe in the internal logic of the Private Investigator's genre. Like the western, the PI genre is an extreme.

The only orthodoxy that the P.I. has to observe is that wrongdoing must not go unpunished. The PI does not have to answer to anyone. He has a client who theoretically has the right to withhold payment, but the client usually needs the PI more than vice-versa, and besides, each job brings a new client. He might have to answer to the District Attorney, who theoretically has the authority to revoke his licence. But, again according to the conventions of the genre, as long as he is not caught breaking the law the DA cannot hamper him.

The character of the Private Eye is well-established enough so as to have become a cliché; a legitimate target for spoofing. Briefly, he is smarter, funnier and tougher than both the criminals and policemen that he ordinarily deals with. He is passionate with women but not confident; charismatic but not handsome. He likes a drink, and takes one; and if he doesn't smoke then it's because he's trying to quit. He's bright enough to outthink the criminal and out-wisecrack the police; but he's tough, not cynical.

These characteristics are so familiar as to be instantly recognisable, though they were not always so. One of the first, and certainly one of the best creators of the form was Dashiell Hammett, who had himself really been a Private Detective. Hammett certainly believed that what lay at the heart of the PI story was a personal sense of justice; the PI's own inviolable code, but the characteristics that his writing used to express this were so attractive to others that, in the time he took to write just a handful of stories, his innovations had become cliché.

The sheer speed of this decline may argue against the humility of the character. Any genre will ultimately prove to be a literary cul-de-sac by comparison with the continuing progression of the mainstream, but the speed with which the dead-end is reached varies greatly. And this is rather what we expect since we can't help observing that, in real life, the Private Investigator is not seriously in competition with the police.

Furthermore, many of the characteristics that the PI traditionally has are the stuff of an idealism that appears tainted; the smoking, the drinking, the toughness verging on cynicism, the lack of a steady relationship, even the over-achieving smartness. In a real personality, this would not tend to be behaviour conducive to happiness (happiness being synonymous with humility). Going back to the policeman, the PI may be smarter, funnier and tougher than the DA (policeman), but it is the DA who raises the family, who maintains a career direction and who manages to leave his work at work.

If the PI were more idealistic, then the genre (or a development of it) could tell us what those ideals were. That must be so because ideals are objective beliefs and can be elucidated. If it seems to us that the PI must be unhappy then maybe we are lacking in humility in thinking we know, but it is not a lack of idealism on our part. Who is more humble? At this point, we might just be prepared to give up. One of them must be, but we don't know which one it is - and maybe it is unhumble of us to think that we can know.

Let me pause to acknowledge that I have had to invent a new word here – there is no such word as “unhumble” in reality. Yet I think it is the right one to use, don't you? If we are drawn to a tie, at this point, it has been an honourable game. If we are stalemated in our attempts so far to better pin down humility, then it is not because we are really guilty of hubris. We are still honestly and innocently asking the question, although hubris is the risk, and may yet be the charge. On a temporary basis, for the moment, let me use a temporary word.

I have already suggested that kindness, along with pride and humility, is a possible third element of the puzzle. We may be best served now by introducing it. This would require us to acknowledge a new principle of mercy to go alongside our general principle of justice.

On the one hand, absolute justice would tend to imply any kind of wrongdoing would find corrective punishment whereas absolute mercy would tend to suggest that, ultimately, there is no wrongdoing which cannot be forgiven. They seem to contradict each other in principle. How do we reconcile the twin principles of justice and mercy? One last time, I need to take a detour to further consider kindness in detail, to find another answer than either chance, or God.

### ... AND KINDNESS

Pride is a characteristic of all humans on the basis of the Universal experience of conflict but if that were the only Universal experience, then life would be an ever-escalating spiral of war. Either that, or it would stagnate into a homogenous state of changelessness wherein any non-conformity was ruthlessly suppressed.

There is a very obvious experience which is not only common to all humanity but also an essential aspect of all animal life, and that is the experience of conjugation. Humanity may be the highest expression of romantic love but it also has the greatest capability for war. Thus it would not be unreasonable to suggest that, throughout the chain of animal life, a species' ability to make war is largely balanced out by its capacity to make love, so that the greatest pain is always aligned with the greatest pleasure.

Would we therefore say that love was a core characteristic of humanity? Well, not really, since love cannot quite be called a characteristic. Love is, for instance, active, requiring effort to persist through its absence and work to maintain its presence. However, we might say that this effort arises from, and is given consistency by, the characteristic of lovingness - or, more specifically, the characteristic of kindness.

This would suggest that kindness along with pride is the second and final core characteristic of all life (humility being the variable element) - a powerful idea! Maybe all we are really doing is giving the animal a soul. We are saying that there is a clear-cut criterion here: if the animal is capable of distinguishing between 'inside' and 'outside', itself and not-itself, then it has consciousness and the rudiments of a soul. It has a subjective experience as well as an objective experience. As we would probably anticipate, there would then be a colossal gap between this and Man, all humanity's complexity arguably arising through his ability to discern a third class: self; not-self; but also, like-self.

Kindness, or cruelty, is a characteristic of everyone, but this is not to say that everyone therefore feels either kind, or cruel, towards everybody else. It is to say that everyone feels some kindness towards someone, even if it is only one person. Those who have been most dangerously evil, and most willing to risk insanity, are the hardest to look at, but do illustrate the point. Hitler's last act was to marry Eva Braun. Rod Steiger's terrifyingly unforgettable Al Capone was an exploration of just this theme.

As long as we are alive as human beings, we are vulnerable to the unkindness of others. There is nothing that can stop someone from deciding to make you their target for cruelty. I turn my attention from the general to the specific:

Extracted from ITV News; Saturday, 12/6/93:

"A man was killed last night whilst trying to prevent vandalism."

"Whilst walking home, a man apparently saw a group of youths in the act of vandalising traffic cones. The man tried to intervene but was attacked by a group of between four and six men in their early twenties. He died later, in hospital. Police have not yet named the man."

Extracted from Guardian Newspaper; Wednesday, 16/6/93:

'Convicted killers are a 'community resource' in these cash-strapped times'

At first sight they don't have anything in common; the man who suffers from autism and the man who is shut away for life on a charge of manslaughter. But they meet every Friday afternoon when 10 men with severe learning difficulties from day centres in Brent come to the gym in Wormwood Scrubs to be taught keep fit and sport by a group of lifers.

Rodney [a visitor], an affectionate and strapping young man, comes over to John [an inmate] for a cuddle.

Cynics could argue that the inmates are giving themselves a good track record to cut a slice off their sentence. "No way" argues [Prison Officer] Richardson. "These lads are carefully vetted."

John adds, "The Judge recommended I do a minimum of 15 years. You could be God's chosen angel but you still can't come out before your time. I do this because I want to."

The idea of prisons as a community resource has been developing for the past seven years. At Holloway, inmates teach swimming. Inmates at Kingston Prison work closely with Mencap. Swinfin Hall Prison provides sports tuition for people with special needs ...

... the Scrubs project provides one of the few occasions where people like Alan and Chris [who has Down's syndrome] can get one-to-one attention. "I just don't have the resources to do it," [the local development officer for disabled people] says. "And there is real commitment here which is difficult to find."

Let me start with a question: what do you think? You have read the two items I took from the news and quoted above. One is meant to be bad news and one good. What did you think of them by comparison with one another? Were both equally moving or was neither? Were you shocked by one and unmoved by the other, or were you unmoved by one and heartened by the other?

I must say that when I first heard the news-item above about the killing of a man who was simply trying to prevent some vandalism, it shocked me. It cut through the veneer of toughness that I suppose all of us has to develop. Each of us still retains an Achilles heel, through which a particular combination of the mundane and the awful can still reach us.

The first item of news would probably have been slowly forgotten had I not also come across the second item, above, whilst it was still fresh in my mind. Again, this stood out from the norm. It was certainly cheering: one of those things that seems such a good idea in theory, and then turns out to be

just as good an idea in practise. At the same time I mused, it was not the sort of thing that those responsible would have been kicking themselves for not having thought of earlier. At first sight, a hardened criminal is the last person you might have thought likely to prove a source of compassion for those who perhaps most deserve it. But how cheering for once to see that one's logical assumption is just as wrong as it is pessimistic!

Even so, I would not particularly have remembered either item were it not for the fact that I caught myself thinking that they exactly balanced each other out; that the bad of the killing seemed to me to be about matched by the good of the prison project.

I found myself feeling this with some surprise - realising it was the first time I could remember feeling that way about the news. Many people, I think, would be provoked to try and weigh one up against the other; in fact, to see it as a matter of good versus bad. A little while ago, faced with this situation I would have found myself trying to address the question by identifying the 'higher' problem; the one that could be seen as causative of both cases. That could be as simple as 'why is there evil in the world?', but most of the time I would have been a little more worldly, along the lines of 'why is the prison system so inadequate both as a deterrent in the case of the attacking youths, and as a method of rehabilitation in the case of most 'lifers' - especially when the people running it are very probably no better or worse than you or I?'

For example, an optimistic frame of mind might feel that it is wrong in principle to lock people up and throw away the key. One might feel that to treat people as if they have no worth is to create the situation where they have no worth, such as where the man loses his life simply for trying to prevent what is really a trivial misdemeanour. Maybe it is going too far to say that one is directly linked to the other but it is no more than cold logic to assume there is a knock-on effect from the conditions of life in, say, Wandsworth Jail.

Alternatively, a pessimistic frame of mind might consider that the killing of a man for such a trivial, and community-conscious, act is symptomatic of the growing decay of modern society, whereby the forces of disorder are encroaching ever nearer to one's own home. One might feel that Jail is precisely the solution to the problem, and that the various prison projects provide a possible situation whereby an inmate can be forced to prove his worth before being allowed out.

At this point I should ask you what answer you came up with. Does the bad outweigh the good, or vice versa, or are they equal? There is no, one, 'right' answer. Anyone who is provoked to ask what is the 'higher' problem - whether in the concrete or in the abstract - is indulging in philosophy. If there is no one, right 'answer', each of us must find his or her own personal expression.

Is there one Answer which would explain everything, if only we knew it? Certainly, we all seem to know what is meant by 'the Answer'. We all know no-one has it, yet. As one trivial example, someone then would be able to explain to the widow of the man in the news item above why it was that he was fated to be killed. In a follow-up article, (*Independent*, 14.6.93) the wife was quoted as saying "He was a very caring man - all he wanted to do was try to protect his family and his community". One's heart goes out to her, it goes without saying, but if someone had the Answer then they would have the practical ability to not merely reduce but actually remove the pain of grieving.

If no one of us has the whole Answer, but all of us have a share of it, then we are being led inexorably to the path of humanism; to a humanist philosophy.

At first glance, it may appear a rather wishy-washy, even politically-correct credo. Perhaps even, to some extent it is, since it is ungainsayable. Applying it to the news-items above: one can invoke the law to punish the youths but one cannot invoke psychology to stop the event from happening in the first place. As an example, a person who comes to feel that the problem is one of good and evil may well address it as best they can by becoming say, a priest. The one who comes to feel that the problem lies within the prison system might become a probation officer; a third person may become a theatre

director, using the medium to express and resolve their anger or helplessness; a fourth person might turn to engineering as a concrete, quantifiable way to change things.

Obviously I know that this is not much of an answer. I know that my philosophical principle would not be of any great comfort to the widow of the man in the news story. The only help I could possibly give to her is outside of these pages. The same sort of help that you or anyone else in the world can offer: words that are not meant to be insensitive; actions that are not purposefully disloyal.

It is no surprise to find that one cannot be kind from a distance, just as earlier, it was suggested that we could not assess the humility of the rich man because it was a theoretical example.

It is a principle we already had started to apply to humility. Let's take it further. Let's say that for humility to have any substance – for us to genuinely apply or remove the adjective – as much as it being a real situation, it must be a situation at which we ourselves are actually present.

Our working definition was that humility is the apt perception of one's place in the world. Suppose we apply a self-referential principle to this? What can then be done, I think, is what we proposed at the time, which is to plug this new definition into the joke to see if it fits. "... at the risk of being unhumble, we are the most humble..." is tautologous, inelegant and cold. We must have the talker refer to himself.

One way to do it might be:

"...well, the Dominicans are the most generous, and the Franciscans are the most tolerant, and we are the most humble, except for me of course!"

I like this improvement because it still makes me smile.

At last now I can recapture the line of the original discussion. We should be able to compare our first derived example of humility – the Private Investigator – with a suitable new example of extreme kindness, with a view to reconciling them in our fundamental understanding under humility.

Carrying on the Religious theme, we might be tempted to choose the example of a Saint perhaps, and whether one thinks of St. Francis of Assisi or a modern-day equivalent such as Mother Theresa what comes to mind is, I think, an enormous compassion; not for the most put-upon of all or the most unfairly treated so much as for the average, fallible, unremarkable man or woman in the street.

But what makes the Saint such a clear example also rules him or her out. The strength of the Saint's kindness makes them something of a closed book to us, psychologically. More than just kind; having unusual strength of character and wisdom too, none will serve as an archetype of kindness alone, that we can match to our PI.

So let us take the next best thing, in the form of a priest.

The priest differs from the detective in that he aspires to a doctrine of mercy, rather than justice. That is to say that if the priest feels that wrongdoing is to be punished in another world and that virtue is its own reward, then this would naturally tend to a policy of pure, limitless forgiveness. No-one would know better than he how impracticable such an approach would appear in our world but it would be part of the challenge to him as a man (or woman) to find a workable compromise for his ideal, in the doctrine of mercy.

And although the detective approaches the problem from a different angle, he is in the same boat. He approaches from the viewpoint of pure justice, which is no more practical. He cannot hope to punish every wrongdoing, or to see justice done at every turn, but has to find his own personal leavening of justice with a little mercy.

If we therefore reverse the problem and compare these two approaches from the point of view of fairness, we can see that the sense of fairness, or humility, of the private detective is based largely on his pride whereas the same sense in the priest is based mostly on his mercy, or kindness. Thus, to resolve the problem in a compromise we would try to base humility equally, on both pride and kindness, in a doctrine of fairness separate from either justice or mercy.

And this is exactly what we have done, via a different route!

As a result of the work we have done here we can now see that kindness is just as much a core component, and furthermore, that there is just as much likelihood of finding humility based on kindness as on pride. The best approach is not an eye for an eye in the sense of pure justice, nor forever turning the other cheek in the sense of pure forgiveness; the optimum approach is for a policy of correction which would be, loosely speaking, to return, for example, a beating with a punch, a punch with a slap, a slap with a reproof, and so on, in an ever-decreasing, but never-ending cycle of violence.

Why, loosely speaking? Because the intention is not to dictate a pattern of behaviour - if anything it is the opposite. I think we can now see the doctrine of justice as requiring the imposition of one's own conscious upon another, whereas the doctrine of mercy would require the imposition of another's conscious upon oneself.

We haven't finished quite yet.

One of the last loose ends to be tidied concerns the nature of Captain Queeg. We ended our consideration of him first time around by asking if his madness was the product of perverted pride, or whether some other factor was involved. We could not answer that question then but if we have now identified the three main elements of human nature, then we should be able to make some progress in addressing it.

Queeg is not a big man. As Captain of the 'Caine' he reveals a cowardly streak, in the shirking of hazardous duty, and vindictiveness, in his conduct towards his men. Certainly he seems to turn his back on truth, in initiating a search the outcome of which is predetermined in his mind.

Although Queeg approaches the brink by his conduct in initiating the search, it is not quite clear that he crosses over that brink. In his own mind, we can see from the book that he was deluding himself up to it but we cannot see whether he continues to delude himself following its failure.

The final element of the puzzle is Queeg's paranoia. I cannot help but suspect that if the root of the problem were his pride, and a complete abandonment of truth, then a more likely outcome would be megalomaniacal self-delusion. Paranoia seems to me more likely to be a reflection of Queeg's unkindness. He never performs an unselfish act all the time we know him. Neither does he resist vindictiveness.

In the end the answer is given to us by that fact of making Queeg a real person. There is little question that Humphrey Bogart succeeds in doing that when he plays the film role. (He had succeeded in bringing paranoia to life again earlier in an even more famous film when playing Fred Dobbs, a man suffering from gold fever.) Although it is getting ahead of myself now, since it is the subject to follow, Bogart is the archetypal Adult-type character actor. Queeg's deficiencies must be on the Child-side of the personality. They cannot be of the Adult because he is played by an Adult-type.

There is no shortage of real rulers in history who have been despotic and paranoid without the counterbalancing judgement of a courts martial. There are also examples of the other kind too, and one of the most famous is the Emperor Nero (68 BC). The popular image of Nero is of a frustrated actor who, unable to rise to the responsibilities of his unique birth (or corrupted by the inequalities of it), becomes a symbol of megalomaniac excess. If true, and there is certainly a grain of truth to it, it means that the principles of human nature, and the human mind being described, apply as much two thousand years ago as they do today.

I said that it goes without saying that, regardless of the significance of pride or kindness, Queeg lacks humility, and this is obviously true since humility is based in principle on both pride and

kindness; the combination. Nevertheless, it is worth exploring, and Queeg a useful way to explore practically, the proposition that perhaps it is significant to see all insanity as a lack of humility.

Queeg, after all, has been given an opportunity by the Navy, and thus by life. He has been empowered, and there are many people who might envy him simply for being given such a chance. He is such a small man, not for failing to fit the part - since anyone may prove unsuited to a new role - but for failing to face up to his unfitness. Whether a failure of pride or kindness, it is also a failure in his sense of fairness.

As we have already discovered, the best approach is the one that is fairest to all sides; to itself, and to those around it. However, that fairness will change from moment to moment. The fairest perspective at any given moment can never be guaranteed to be the fairest the moment before, or the moment after.

The big difference between this and the “fastest gun” metaphor is that one would welcome, with arms wide open, anyone being more fair than oneself.

## CHARACTERISTIC ASSIGNMENT

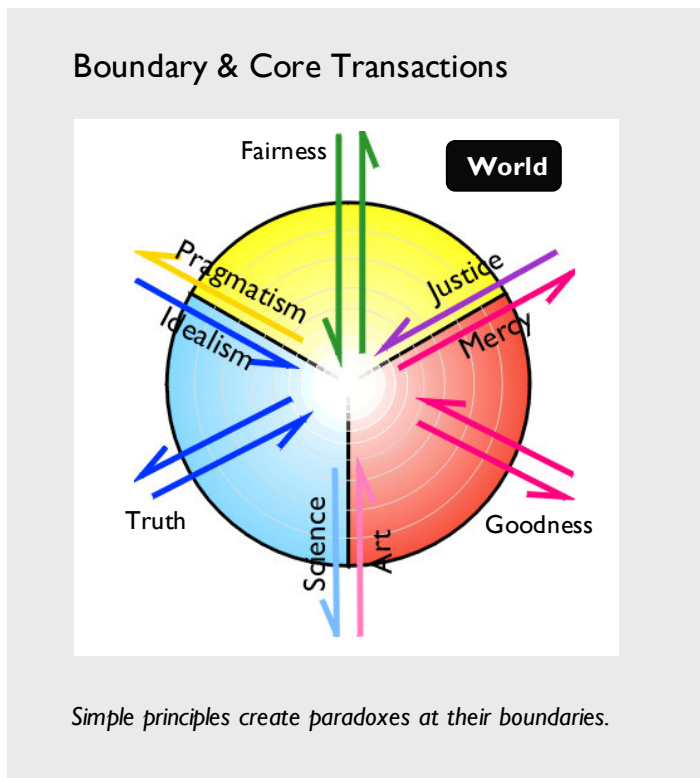


Figure 11: Principles of Psychology both raise and address principles of Philosophy.

There is enough of a chain of logic for us to conclude that it is reasonable to see the human personality as always containing three core characteristics by which it may be perceived. Admittedly, the straight, even, steel-strong chain that I had envisaged may be turning out to be doubled-over, twisted and knotted rather than forged; with links of cork and straw rather than steel, but what really matters is that a chain is possible, because we can always come back to strengthen a link later.

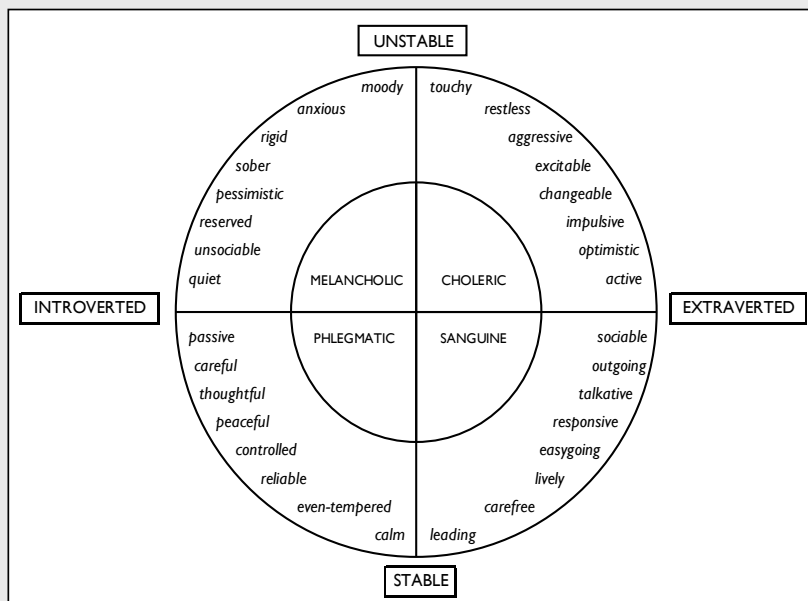
So, let us build on our success. The discovery of three core characteristics must encourage us to believe that a classification of all characteristics is therefore possible; probably based on their relation to the cores. Remember that this is a continuation of existing thought in psychology, from the Seven Deadly Sins to Eysenck and Cattell; being a classification of the 'how' of human nature.

Let us begin with the existing field. The closest theory to the one here is, I think, Eysenck's theory of four dimensions of personality. Let's look at a classification

that he has drawn up and see whether we can map it to our own:



## Types of Personality



Four Dimensions of Personality (HJ Eysenck, 1965)

This diagram shows the classification of a variety of characteristics into four types of personality, falling between the extremes of 'stable' and 'unstable' and 'introverted-extraverted'. It also shows that the classes of characteristics may be mapped to the ancient theory of four humours.

However, there is no obvious mapping between these categorisations and our own theory. Furthermore, this theory is not quite as ambitious as we would like to be. Eysenck is categorizing what may be seen as the safe, ordinary characteristics

**Figure 12:** Professor Eysenck mapped four dimensions to the ancient theory of humours.

and consequently his list appears to us somewhat passionless. What about characteristics such as nobility, courage, depravity or cruelty? If we do not embrace these characteristics as well then our classes will not seem to have wholeness when considered against the full range of human nature.

I think this means that we will have to start again from scratch. Let's begin from the simplest possible position, the consideration of single characteristics to see if they fall into obvious groups for us. I'll go back to the empirical observation of components for help, whereby the Child is the emotional, spontaneous component, the Adult is the rational, analytical element and the Parent is the prudent, responsible overseer. Thus, characteristics such as warm, generous, emotional, enthusiastic, and also trivial, nervous or quick-tempered might automatically be thought of as in the Child.

Using our subjective understanding, I suggest we both try to compare attributes in threes, and draw up a table. If you do this, you can compare against mine, as in the one below.

Parent	Adult	Child	Parent	Adult	Child
Humble	Proud	Kind	Practical	Ambitious	Kind
Parent	Adult	Child	Parent	Adult	Child
Fair	Noble	Caring	Open	Strong	Gentle

This is just about the simplest possible comparator, showing groupings of arbitrarily-chosen characteristics into trinities. There are some obvious pairings here such as 'noble' with 'fair' and 'ambitious' against 'kind' which work OK but overall it cannot be said to hang together as a group. I have still not got more than I started with.

Let me try again, this time by classifying characteristics in twos rather than singly, so that we can take into account the moral element. For example, we know that the urge to kindness, which is a characteristic of the Child, may be expressed (through the Parent) either as kindness or cruelty; thus, as previously discussed, kindness and cruelty are both elements of the Child, and the absence of both, being ruthlessness, would then be a characteristic of the Adult (via Parent).

Example One in the table below attempts to correlate the component source of two opposing characteristics with their expression depending on circumstances:

Table Example One: Opposing Characteristics

	Good/ Bad	Strong/ Weak	Long-term/ Short-term
Parent	Loving Hateful	Fair-minded Lazy	Practical Status-Oriented
Adult	Strong Weak	Moral Ambitious	Idealistic Goal-Oriented
Child	Kind Cruel	Appealing Trivial	Creative Sensitive

Table Example Two: Gradated Characteristics

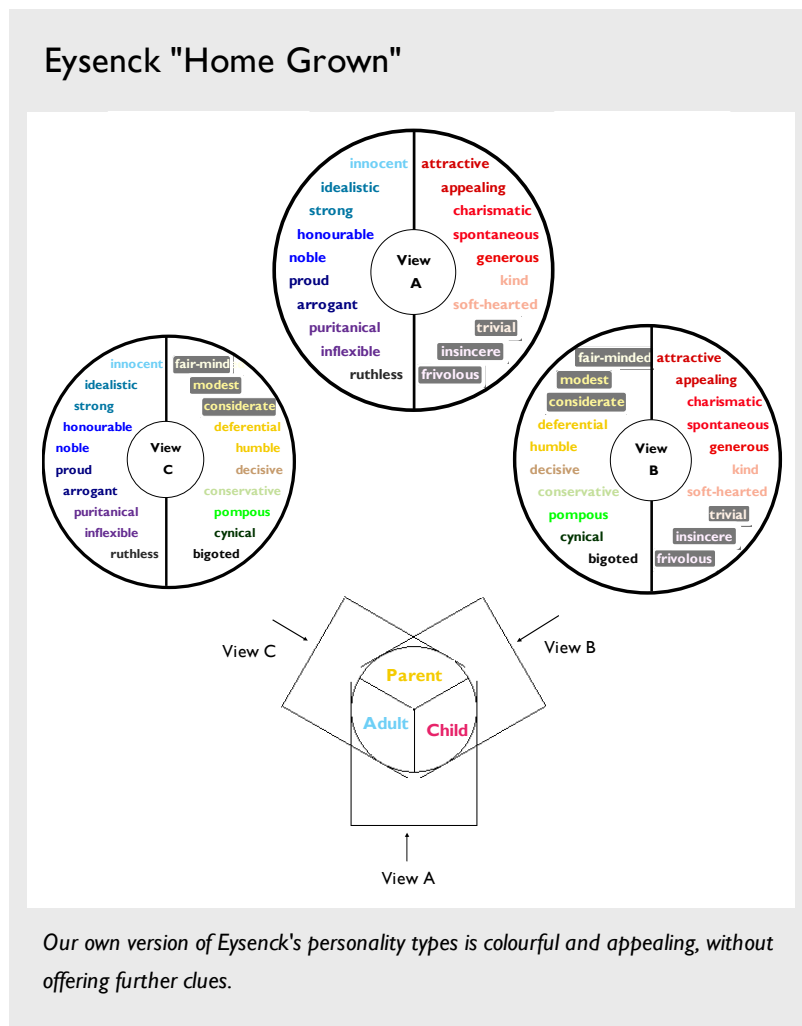
	Excess	Average	Lack
Parent	Indecisive Foolhardy Conservative Deferential	Humble Optimistic Fair Considerate	Pompous Cynical Prejudiced Ruthless
Adult	Arrogant Naïve Puritanical Combative	Proud Innocent Noble Honourable	Shirking Uncaring Dull Depraved
Child	Ineffective Spendthrift Flighty Fanatical	Kind Generous Spontaneous Enthusiastic	Pessimistic Miserly Shameless Frivolous

And in tandem with example one, I have also attempted a rather more definitive categorisation of characteristics based on a gradation of expression, rather than simply taking two opposites. It doesn't have the moral perspective of example one but it supplies the scope and variety which that example lacks, so that the two tables work together to give an enhanced understanding of each component. And these tables do work to give a feel for the different domains of each component, but again there are great problems with them.

For instance, 'flighty' and 'frivolous' are both extremely similar in sense, as are 'shameless' and 'depraved', yet in the tables they are somehow also opposites, the former pair being excess/lack respectively of Child, and the latter being in two different components, of Child and Adult respectively.

The trouble is, these tables just don't jump out at you as being right. Rather; they slide away from the understanding we've got already as if they were, at best, unsatisfactorily inexact.

There is one last approach we can try. Pessimistically, it uses the fact that, as in the case of 'immoral', we sometimes know better what a characteristic is not, than what it is.



This diagram attempts to combine the moral and gradated approach to produce our version of the same sort of diagram as Eysenck has produced. Each component is given a list of ten traits based around the core characteristic and going from the best to the worst of that component. We then have three perspectives showing all permutations of pairing between the components, and once again we are looking for some sort of convergence.

Unfortunately, once again, all this gives me and the reader is practise in exercising a subjective appreciation of the components. Characteristics continue to refuse to fall neatly into a greater recognisable pattern no matter how they are rearranged. I had hoped that, as we categorised more and more character traits we would see the groups begin to dovetail together to form an intuitive whole. It would have further verified the initial premise. In fact, my complaint of the tables for example, that they 'slide

**Figure 13:** A pleasing result indicates we are at the right place on the path but does not indicate a particular way forward.

away' from even one's preliminary understanding, seems to apply to all the approaches we have tried.

It is the first failure of the new theory. Or perhaps it is my failure and the consensus will emerge from elsewhere. The closer the reader has followed the argument above (and tried to take Devil's advocate against it), as well as trying to bring his or her own experience to bear on it, the better subjective appreciation of the nature of components he or she will have. One real advantage of doing more work than is strictly necessary is that it is the best possible grounding in component types.

The result of our failure to our theory is that we have succeeded in establishing that there are three core characteristics but we have failed to establish that these are the only ones! That is to say, in failing to establish the difference between say, beauty and kindness, we have also failed to establish that beauty is not also a core characteristic. And if beauty is, why not restlessness or touchiness? Common sense tells us they are not but it does not tell us how they are not.

And thus it probably depends on the individual. A priest may aspire to be loyal, and may become dutiful as a result, whereas an Army General may aspire to be dutiful, and may become loyal as a result. And we, if we are to continue, must take our theory out of the lab and into the field. We must

take it out from under the microscope and we must apply it to Generals and Priests; and writers and film-stars and accountants and Judges. And that is what we are going to do next.

I want to do that by switching our approach and looking at the individual instead of the group.

## TYPING THE INDIVIDUAL

Let's start with a simple but fictional example to get our bearings, using the old sixties TV show 'Star Trek'. Now, it will be immediately obvious to anyone who remembers it (I hope) that the three main protagonists of this serial, Captain Kirk, Doctor McCoy and Mister Spock, could be examples of Parent-, Child- and Ault-dominant personalities, respectively.

Intellectual A-type Spock, although not devoid of emotion, does his best to suppress any manifestation of it. He purports to function on reason alone and will always try to base his decisions upon what is logical rather than upon any 'mere' subjective consideration.

The emotional C-type Doctor McCoy on the other hand is the counterpoint to Spock's rationalism. Irritated by what he sees as the coldness of logic, the doctor reacts, and argues, from passionate feeling. As unswayed by Spock's reason as Spock is by McCoy's conviction, he is forever forced into conflict with the Vulcan - a conflict contained only by the friendship which McCoy cannot help feeling for his compatriot.

To this volatile but evenly-matched pair is added a third element; Captain Kirk, the Parental, P-type authority figure. Capable and fair-minded, it is always Kirk who is the leader. Ambitious but not egotistic, Kirk subsumes his own vanities in his position, arbitrating impartially between the other two so that he, ultimately, can take the decision that is necessary.

Despite the strength of its central idea, 'Star Trek' was not initially a success. In truth however, 'Star Trek' was a demanding show to watch. Classic grand ideas of SF were being shoehorned into the formula necessary for entertainment. The delicate suspension of belief that the premise demanded coincided with sometimes brilliant and sometimes ludicrous characterisations and plot developments. 'Star Trek' like a really good feature film was better the second time around. The proof of that was the groundswell of affection which saw it brought back long after it had finished.

The best episodes were probably the early ones which established and explored the conditions within which the team worked: ones where Spock got married or had to take command; where Kirk suffered from a disease affecting his decisiveness, or had to bluff his way out of an impossible dilemma; and where the team had to deal with a seemingly impossible situation. Later, the episodes became plot-heavy and predictable; the characters reduced to one-dimensional expressions of stereotype.

Although deeply flawed, 'Star Trek' has the great virtue of simplicity. It is so useful as a broad introduction to strong typing. The essential relationships between the three protagonists are broadly psychologically true, and thus pleasing. One is persuaded that the bonds of respect and affection are strong enough to form a 'first generation'.

Kirk for example allows 'Bones' an unmilitary latitude which makes the most of his abilities as friend and confidante, over the strict considerations of rank. He tolerates McCoy's outbursts, and curbs them when necessary. To Spock on the other hand, he outwardly strikes a note of extreme military formality, but it is one which, on both sides, is indicative of deep respect rather than of mutual indifference. Spock is totally reliable and totally loyal to the Captain he sees as infallible. Indeed, Kirk fully lives up to this image since he always knows what decision to make, even when he does not know what decision is right.

These relationships form a very strong, very clean, P-A-C triangle. There is also something inherently true to life about them. Although it may be hard to view Kirk, Spock and McCoy with a fresh eye, if we substitute the names with the ranks - C.O., Second-in-Command and Chief Medical Officer

- then the relationships above would be a valid, and quite admirable team in any military setting where it was feasible to have a tri-partite leadership. I feel sure that the universal appeal of these three relationships explains, at least partly, the enduring appeal of Star Trek.

The other main element contributing to this appeal must have been the character of Spock. Half-human, half-Vulcan, the great question concerning Spock was: is he super-human, or sub-human? This is the classic SF question, 'what is it to be human?' of course, and no less valid for that. In Spock's case, the evidence is partially super-human: the Vulcan neck-pinch; the Vulcan mind-meld; two hearts, great strength, alien metabolism, etc.; and partially sub-human: will his cold logic overrule conscience?

Of course, it is now apparent that what this adds up to is recognisably human. The neck-pinch, the mind-meld etc. never succeed in granting Spock, personally, more power than a human would have in his situation. Likewise, he is never quite put into the situation where he can choose logic over common sense. The net effect that we can now see is to make Spock simply an A-type human with pointed ears.

It is interesting to look more closely at the relationships of the three main protagonists, bearing this in mind. For instance, if we observe Doctor McCoy at work, as we naturally enough frequently do, then the character we see is Pc rather than Cp. He is capable and rational, authoritative as well as compassionate. Likewise, the character of the Captain is Pa rather than Pc. He is driven by duty and ambition rather than by paternal affection.

However the effect of Spock, being such an extreme A is to polarise the other two figures. To work effectively as a team, the Captain must become that much more of a P, so he goes from Pa to pure P; his A redundant because it is overwhelmed by Spock most of the time. Similarly, the Doctor goes from being a Pc normally to becoming a C in the presence of Spock and the Captain. His P is overwhelmed by the Captain's greater authority (on all matters except medical) and his C is exacerbated by the strength of Spock's A.

This is both psychologically true and dramatically convenient. One could ask whether, in real life, this would really be the best method for people to get on with each other. Is it indicative of strength or, rather, weakness of character? By tending towards a C, if his natural configuration is Pc, is McCoy showing an awareness of the special nature of the situation, and in particular, an awareness of the special capabilities of Kirk and Spock, or not?

An interesting question which might occur to us at this point is to ask to what extent these subtler shadings of character are the conscious creation of the writing team and to what extent they are the accidental - not to say natural - result of the actors own personality. In the case of Star Trek it seems very likely that what Gene Roddenberry had in mind from the start was a tripartite leadership of the Enterprise so that Kirk, say, was intended to be the star. This would have given us the basic P-A-C configurations, but then what about the Pa characteristics of Kirk or the Pc character of McCoy? Were these the conscious creations of the writing team or were they a natural evolution out of what the actors themselves, perhaps subconsciously, felt most comfortable with?

To answer this we would have to have specific knowledge of the personalities of William Shatner and the rest. In fact, we do have some knowledge. I remember that Shatner went on to an indifferent cop series 'T.J.Hooker' and Nimoy was appearing regularly in 'Mission Impossible', but neither role exposes them significantly to my gaze. 'Star Trek' is useful as an example of strong typing in the roles portrayed, but it is not so useful as an example for where the actors are strongly typed, as we will need further on.

You have probably formed your own opinion already of what type of person you are. As you will imagine it is likely to be what most people first ask themselves when giving consideration to these ideas. What is just as good a question, and often more fruitful, is to ask what type of situation you are in. In other words, if you yourself were each one of the three types, how would that fit with the

situation you currently find yourself in? This often leads to insights because you are naturally then able to bring your common sense to bear on your own self-knowledge.

Some people think that it is anti-individualistic to suggest that people generally fit into groups, or types. I think the opposite. I think that if a person has a natural propensity of some kind then it is helpful to the person to know it. I have lived with the knowledge of types for twenty years, yet I can think of almost no occasions when I thought consciously about the types of the people I knew. Once or twice it has been a help with a specific individuals but it has seldom brought me any advantage, unfair or otherwise. It is the general knowledge which I appreciate.

Psychology has traditionally strongly resisted a taxonomy of types of people but again the effect has been counter-productive. We can see this in psychometric testing. Quite reasonably, the employer wants to know if you will be a good fit for the job. This is just like the director needing the right actor for a part. The candidate ought to be allowed to know the results of the test as well though, and I have never been offered this. It would give careers advice new depth.

I have rarely thought about what type I am either, and for the same reason. If I think about it now I observe that I am not married and have no children. This makes me fairly free of normal responsibilities which could cause a problem as I am obviously an extreme person(!) I am aware of this and since I am quite responsible (P-type or just old age?) I do look to take on some extra responsibility voluntarily, by being involved with people and groups, locally. Primarily, you might think I am an A-type based on all this analytical non-fiction. You might be right about that, but I feel more of a C-type, and there I think is the mis-fit. I am not naturally comfortable in the A-type roles, 'software engineer'; 'theorist'; even 'man' sometimes - but they are absolutely necessary for what I am doing. A little discomfort isn't much to put up with. Besides, I very fondly remember an ex-girlfriend who knew me well enough to realise that I had 'an ego the size of an elephant's arse'.

Having that said, let me get down to business. The methods of determining the ratio that have so far been suggested all rely heavily on background information. A potentially quicker method utilises the fact that the ratio probably holds true on the micro level over much shorter time-spans as well as on the macro level; that the characteristics that dominate large-scale transactions such as choice of career, choice of partner, utilisation of leisure, etc; are just as likely to dominate smaller-scale transactions as mundane as going shopping or dealing with a parking fine.

Let's just illustrate this with a couple of examples. I've discussed my own typing so I now feel justified in turning to the reader to ask, what is your typing? Suppose you have just been to the cinema with a friend. On leaving it after the film you turn to him and make some remark. What are you most likely to say?

This is such a common-place example it may have recently happened to you. If so, perhaps you can remember when you came out of the Cinema, what did you first say? And would that be different if it was a different friend, or an entirely different film? On average, how would such a conversation be likely to go?

An example of a Child-typed remark would be:

"What a great film? I love the bit when ..."

Or, Parentally:

"What did you think of it?"

Or alternatively, from the Adult:

"Not bad. I thought it picked up in the second half ..."

These examples are fairly strongly typed as well. In the first case, the Child has made a strong emotional reaction to the film; so strong that it is trying to stimulate the Child of the companion to relive part of the experience, by appealing to the friend's enthusiasm over a particular part of the film.

In the Parental reaction, by contrast, any emotional or analytical reaction is being deferred, and may even be managed in response to the opinion of the friend. Whatever the individual's feelings are, this remark seems to be saying that the friend is more important than them. It is a considered and somewhat flattering Parental prompt.

And to contrast with the social facility of the Parent we have the Adult response which is primarily impersonal, and analytical. This person is implying not so much an interest in the film as an interest in films generally. He's got a specific point to make and it is presumably one which he has reason to think is of interest.

Let's take another example, imagine you are going shopping, say, to buy some clothes. This is an experience most adults will have had and they will thus have some expectation and/or objective prior to going. Crudely speaking, if I wanted to I could class these as gleeful anticipation; moderate enjoyment or excited determination. If you had to choose one of those, which do you think it would be?

I think that a strongly Child-typed person would tend to feel a sense of glee at the pleasure of buying; would tend to allow their imagination to take flight in anticipation of what might be available. A strongly Adult-typed person, on the other hand, might be concentrated on getting the best goods for the cheapest price in the shortest time. (That would have been my approach, actually.) It contrasts with the balanced Parental approach of mild pleasure, concentrating on a fair price rather than a low one; viewing shopping as a chore but counterpointing it with some minor reward; coffee or an ice-cream, say.

If your feelings accord with one of the types described then it is a fairly strong indicator that you are that type of person in that situation, but it may well be that what you feel is a combination of the above rather than one distinct response. That might be because you are not strongly typed generally or because you are strongly typed but not in that particular situation. However, it is not a matter of finding the right situation in which your type will come out, it will likely be a matter of trial-and-error, of finding a number of situations, and a number of instances of the same situation, to come up with an approximation to your type rather than a certainty.

The danger here, of course, now that we have an intellectual understanding, is of wanting more than merely a working model: of wanting to be right (and concomitantly, of being afraid to be wrong). It is an attitude which might be doomed to failure. What we are trying to pick up here is the type of knowledge that the politician is supposed to have: an understanding of people. Transactions can tell us *characteristics* and *type*, which will give us understanding, when it becomes married to experience.

Let's turn now from the trivial to the sublime for a more satisfying chance to observe the dominance of components in individuals. I've already made fairly free use of fictional characters from within entertainment as I needed them, and to illustrate various points. What I want to do next is to take a step closer to reality by using real people as examples. To come back once again to the field of entertainment, I'd like to find just a couple of examples to illustrate further instances of typing. Later examples will be drawn once again from the area that I have already shown my affection for, the field of literature; but the first is drawn from what has rarely been any less a source of pleasure, the world of TV and films.

## TYPING THE ACTOR

We move away from 'Star Trek' to a general consideration of acting and, in particular, a consideration of film actors, for many of whom there is an abundance of roles to choose from. If I can find some examples here to illustrate the principles at work then I can come back to Messrs William Shatner and Leonard Nimoy at the end, for a final conclusion.

So let's begin by identifying three actors who are reasonable peers. The three I have in mind are Henry Fonda, John Wayne and James Stewart. All three of them have had long movie careers. All of them were genuine movie-stars and they have all appeared in westerns. Based on an understanding of the Western, we can say that all three of these actors are capable of portraying A-types, but we can also widen our observation of each of them to embrace the sum of their roles. What sort of screen persona did each star portray, in hindsight? And what does this tell us?

Wayne, of course, is the archetypal A-type. His screen persona more or less defined the Hollywood western. It's not only the fact that, at six foot four inches and with that open, honest smile, he looks the part. It's more than that. Quite simply, you believe John Wayne can punch. He walks like you know a gunfighter would walk. And with that slow drawl, his voice is the voice of a man who doesn't say much - so you'd better listen.

Henry Fonda by comparison would much rather talk than fight. Unlike Wayne, Fonda will always look for the alternatives, but only because he has come to realise the false glamour of violence. Besides, as he'd be the first to admit, he doesn't look much like a gunfighter, or much like any kind of fighter. He's just got those eyes and that voice. Those eyes warn you off. They bespeak an enormous integrity, so that you know here is a man who could go all the way. And that voice. You feel that if you were facing up to God on Judgement Day and he began the summation of your life prior to sentencing you either to Heaven or Hell, then Fonda's is the voice you could find yourself hearing. Fonda, it is, who is the archetypal P-type.

Jimmy Stewart, on the other hand, cannot fight at all until he loses his temper. If you push John Wayne off the sidewalk then you can expect him to come out fighting. If you push Henry Fonda off the sidewalk then he may decide to go to the Bank instead of the Grocers. (The only thing is, if you're going to do that, make sure it's not on the Bank's half-day.) If you push Jimmy Stewart off the sidewalk, however, then he will simply climb back on, and apologise for getting in your way! You will need to do it again, and the next time you will get a mild protest. It is only the third time that you will get him angry, and then you'd better come out fighting, John Wayne or not!

The C-type is quick to anger; much too quick, usually - it is a problem I still have. But this is the cheap anger of the immature Child. Anger is an energy of the Child as we know, but this self-centred anger, because it is universal, is easy come, easy go. To have the anger, but to have it slowly, that is doubly hard. This is how I imagine the behaviour of a C-type.

Well, I'm exaggerating the point slightly to make the case that these actors are strongly polarised. However there is a serious aspect to it as well. Notice that we are trying to identify the differences between the personas by contrasting the different ways that they deal with conflict. In discussing kindness, conflict was identified as one of the two basic experiences of all life, alongside conjugation. If the difference between these personas can appear so clear at this level, then it shows that these personas are profoundly different, and also, profoundly true in their differences. In the light of this, perhaps it is not surprising that these three names and faces are known worldwide, and have been for a generation.

And we can proceed by pursuing the second of the fundamental experiences of life. How do our archetypes react, not to conflict, but to romance? I have deliberately chosen my three examples knowing that they were Western heroes, so it is not surprising that they are archetypes in terms of being pushed off the sidewalk, so to speak. That is what the Western is all about. It will be interesting to see if their personas are still archetypal when each is cast in the role of lover, as it would be a fair bet that they are not.

So let's look at John Wayne. He is what would once have been called a man's man. He is uncomfortable and gauche with women. Always courteous, almost to a fault, you mightn't be surprised to catch him calling his own wife 'Ma'am'. As a matter of fact, in this case again Wayne is a pure A-type. It's easy to imagine him judging by the temperature of his own feelings, and so appearing over-cold to his intended.



Fonda is less the man's man than he is the people's man; the archetypal politician. Fonda, you feel, would make a desperately earnest suitor. Awfully sincere, but just a little short of fun. If you wanted to be unkind, you might think that he'd approach a wife the way other men approach a business merger: do the long-term gains justify the cost of the initial investment? These may be seen to be the characteristics of the P-type when it lacks the impetuous innocence of a strong Child component.

Which leaves James Stewart as the archetypal lover. Stewart is the one who is fun; who brings a sense of humour to plighting his troth, yet who combines it with heartfelt ardour. Stewart, you believe, could easily make a fool of himself over a woman - except that it would be the woman who turned down Stewart who would be the fool.

Now we can see that there is a subtle difference between the three personae. Wayne is still the archetypal A-type, but Fonda and Stewart are no longer archetypal examples. Fonda appears flawed. He is being criticised for a lack of Child; a lack of C which did not show up in conflict, where his voice reflected such compassion, but shows up in romance, where he doesn't seem to be light-hearted.

And if Fonda falls short of the archetypal P-type, then Stewart is more than a 'mere' C-type. There is an aura of honesty with Stewart that makes it impossible to imagine him telling a lie. This arguably makes Stewart more flexible than the other two, since he can play from tough cowboy (*The Man From Laramie*), to charismatic lover (*The Philadelphia Story*) and various between (*The Glenn Miller Story*). In fact Stewart is probably more Ca than C. He's almost too good to be true - which may explain why he thrives in fantasy (*Harvey, It's a Wonderful Life*).

However, my original choice of threesome no longer reflects the archetypal types that we are seeking. As I said, this is not entirely unexpected, since they were originally selected from westerns. In fact, I'd like to address the problem by replacing Fonda and Stewart with two other movie stars: Clark Gable and Cary Grant.

Now I think that this new triad of Wayne, Gable and Grant has some claim to be the archetype of archetypes, at least during the studio era of pictures. Each had a career spanning more than three decades. Each could claim his peak spanned more than two decades; more than any comparable actor. But one was not significantly better than the others. (Gable arguably fell from grace first, but he was also the most lauded of the three in his time: the acknowledged 'King of Hollywood'). Furthermore, none ever appeared with any of the others; presumably because each was so much larger than life that the combination of any two personas would have been less than either one, alone. John Wayne, Clark Gable and Cary Grant; the three greatest legends in an industry of legends.

Gable is pure P-type: Fonda with sex-appeal. Completely at his ease whether with women or men, and as quick with his fists as he is with a kiss; stalwart friend; lovable rogue; virile adventurer. Gable did not make Westerns - but then Gable did not need the Western to give him stature. When they had to cast the 'greatest love story ever told' the search for a female lead was part of the hype. It spanned the Atlantic, rejecting all the major actresses of the day for, at the very last minute, a virtual unknown. The search for a male lead didn't take place however; it was always Gable. Wayne, as the hero, you have to admire, but Gable you like.

It may be less apparent that Cary Grant is an archetypal C-type. But just like John Wayne, Cary Grant only ever really acted one type of role; the debonair, sophisticated but incorruptible suitor. He is Stewart with the integrity but without the innocence. No-one was quite as good as Grant at light romantic comedy, from sophisticated comedy of manners (*Topper*, et. al.) to zany slapstick (but sophisticated zany slapstick - *'Walk, Don't Run'*, *'I Was A Male War Bride'*). Perhaps the only time a woman ever turned down James Stewart - and was right - it was in favour of Cary Grant, in *'The Philadelphia Story'*. You may admire Wayne and like Gable, but Grant you envy.

Which begs the question, are subsequent stars somehow lesser than the Greats of the past? This would be true, I think, if modern personas were less archetypal than their predecessors, but is this the case? Is the persona of, say, Paul Newman or Harrison Ford less pleasing or less profound than that of John Wayne? Well, it is certainly true to say that no subsequent actor will ever be better at playing a

John Wayne part than was John Wayne, but the truth of the matter is that that is not the question. The question is, is Paul Newman or Harrison Ford the best choice to play a Newman or Ford part? Or is someone newer, better at it?

Villains don't push heroes off sidewalks in the way that they used to do in a more naive era. The modern taste has moved on, and if someone were to try to recreate, say, a John Ford western, would they find that it was largely unwelcome; unconvincing to the modern cinema, redundant to the original and a failure to acknowledge the need for change?

Villains don't push heroes off sidewalks now, they attack them with semi-automatic weapons; they send killer-cyborgs after them; they sell them drugs; or they kill people they don't know. Each new scenario creates a new gap for an archetype, and incidentally also helps to loosen the grip of the old stars. Which of them would have made a better 'Cool Hand Luke' or 'Fistful of Dollars' or 'Indiana Jones'? Modern cinema exists side-by-side with early movies. The former are still made despite the ever-increasing number of the latter on TV. In fact, you can still see new movies that could have been made in any decade since talkies began (for example, 'Field of Dreams').

No-one will supersede Wayne or Grant or Gable for me, and I would venture to say not for others of my generation and background. That is because of our shared history. A new generation inhabits a new culture and their criteria of judgement will be different. It will not mean I am wrong in my assessment of my culture, but they will inevitably find their own, different archetypes. Even those who inhabit the same culture may inhabit a different part of it from me, and they too will make their own assessments, even if you grew up in the same town as me and had the same jobs after school. One has to go out and practise typing for oneself.

And in the movies typing is called casting. At the moment casting an actor for a part is more of an art than a science, but the student of typing is also a student of casting. I've established my archetypes for future reference, but I'd like to finish off this section on typing the actor by discussing the principle of casting, and also by setting some problems as a final illustration of the principle of typing.

We have already asserted that everyone may be typed, on the basis that all humanity shares the principle of a framework. Presumably then, a science of casting is possible based on the assignment of a part to be primarily P, A or C, (or some combination). If the actor's persona-type broadly matches the character-type of the part he is playing then he is correctly cast. Some actors - Streep, De Niro, Brando - are chameleons able to play all three types. Others - Cagney, Muni, Mills - have strong personas but can still play all three types. Most actors, however, (as most people) have a clear typing; and then a range within the type.

For example, James Stewart was not primarily a C-type. He played politicians (Mr Smith), bankers, shop assistants, and tough Westerners. He brought a strong dash of Adult-Child to all of them, mixing idealism with naturalism. For example, in 'The Man From Laramie', one of his most credible performances, the plot revolves around the reluctance of Stewart's character to embrace conflict. But it is Stewart's naturalism that I think stands out. His was the widest range.

This contrasts nicely with say, Kirk Douglas, who is primarily an A-type (numerous virile heroes from Spartacus forward) but who can stretch to CA-types (Van Gogh in 'Lust For Life', obsessive reporter in 'Ace In The Hole'). You wouldn't cast Stewart as Spartacus, and you wouldn't cast Douglas as Glenn Miller! I hope also that you wouldn't cast either Stewart or Douglas as a Bank Manager. For that you could choose Henry Fonda. Fonda, one might say, does not have the range of the two actors mentioned above - but it was Fonda who surprised everyone when he played a killer in 'Once Upon A Time In The West'. He plays leaders ('Young Mr Lincoln', 'Twelve Angry Men', 'My Darling Clementine'). We can contrast this with a similar, but perhaps surprising, actor: Paul Newman.

Newman began as if he wanted to follow the trail of Marlon Brando. Brando, a similarly capable actor, had specialised in bringing charisma to AC (not P-type) characters. He made his name as the inarticulate lead in 'A Streetcar Named Desire' and went on to seemingly ever-increasing success in

similar parts: 'The Wild One', 'On The Waterfront' and 'One Eyed Jacks' until his coup as the pure P-type Don Corleone in 'The Godfather'.

Newman started with not dissimilar roles in films like 'The Hustler', 'Cool Hand Luke' and 'The Long Hot Summer', but although his acting was praised he didn't receive quite the same keys to the city as did Brando. His frustration may have showed itself by his quirky choice of parts in films like 'Winning', 'Quintet' and, in the 1990's, 'Mr. & Mrs. Bridges'. However, he really caught the affection of the public for P-type roles like Butch Cassidy, Lew Harper and a string of unpretentious but extraordinarily well-acted P-types from 'Fort Apache, The Bronx' to 'The Verdict'. Newman had found his metier towards the end of his career playing the sort of leaders that Fonda started his career with. It is true his range is not quite as good as Brando's I would say, but in the end as good as Fonda's - at least from Pa through P to Pc.

Even Wayne is not without a range. He said of himself, "I play John Wayne in every part regardless of the character", but in fact, he was being a little hard on himself. In 'She Wore A Yellow Ribbon' he plays a Cavalry Officer with strongly P-type undertones, and in many other films he brought sensitivity to the stereotype. Clearly he was an A-type, but an all-purpose A-type from gung-ho heroism ('True Grit', etc.) to melancholy ambiguity ('The Man Who Shot Liberty Valance'). As the quote indicates, Wayne was happy to play himself, and earned respect for the integrity with which he did so.

I have been giving my assessment of types, but now it is time for the reader to exercise his or her own skills. I may be accused of being glib in dogmatically assigning type to actor above. Especially as the sceptical observer will wonder how easy it really is. However, I think the clearest examples of type are given when three peers can be identified. In this example than I've selected some trinities and it is up to the reader to decide which type he thinks each of the members of the trinity is. This gives a simple opportunity to flex one's own typing skills.

- i) Greta Garbo, Olivia De Havilland, Joan Crawford.
- ii) Debbie Reynolds, Julie Andrews, Doris Day.
- iii) Julia Foster, Geena Davis, Michelle Pfeiffer.
  
- iv) Jack Nicholson, Marlon Brando, Jack Lemmon.
- v) Paul Newman, Danny Kaye, Steve McQueen.
- vi) Lee Marvin, Basil Rathbone, Rod Steiger.
  
- vii) Michael J Fox, Robert De Niro, Harrison Ford.
- viii) Chevy Chase, Steve Martin, John Belushi.
- ix) Robin Williams, Jeff Goldblum, Tom Cruise.

This list is not systematic of course. It is only my subjective assessment based on the films I have seen. These are merely meant to be further examples for the tyro.

Furthermore, if the actor is not an all-rounder and if his type does not match the part that he is to play then he will be miscast, and this too offers further experience of typing. Examples of miscasting include (again, in my opinion) C-type Cary Grant as P-type Cole Porter in 'Night And Day'; C-type David Niven as A-type Phineas Fogg in 'Around The world In Eighty Days'; C-type Tom Hanks as P-type stockbroker in 'Bonfire Of The Vanities'; C-type Michael J Fox as P-type author in 'Bright Lights, Big City'; P-type Harrison Ford as AC-type 'mad inventor' in 'The Mosquito Coast'; and, lastly, A-type John Wayne as P-type centurion in 'The Greatest Story Ever Told'. The story goes that Wayne had one key line in this film. On Jesus' execution, Wayne's centurion was to say, "Truly was this man the Son of God". In rehearsals however the director was unhappy, and it's easy to imagine Wayne's phlegmatic drawl delivering the words like a challenge rather than a pronouncement. The director urged him to speak with more awe, so Wayne apparently duly recited: "Awwww, truly was this man the Son of God."

When looking back at an actor's persona after he or she has made forty or fifty films however, it is easy to see the type and range that has emerged. The art of casting is to 'see' all of this before the key roles have been played out to the audience; perhaps on the basis of a mere screen test. I'd be intrigued to know how casting is actually done (the names of agencies are credited in films but I've yet to come across any article or reference book specifically about casting). There has been such spectacularly astute casting in Hollywood history (Kirk Douglas in 'Lonely Are The Brave', Gable and Tracy in 'Boom Town', to mention two that I find the most impressive.)

Before we close this section on the typing of actors, it is worth returning to the subject of 'Star Trek'. We established that Nimoy and Shatner as A and Pa types neither confirmed nor contradicted their typing, through 'Mission Impossible' and 'T. J. Hooker' respectively. Even though the concept might have been a Trinitarian split from the start, an excessive actor (a ham or a caricature) was not sought by casting. And, the three leads were established actors who, despite perhaps story and lead, found satisfaction and expression in having the chance to play extremes of type. Spock in particular, I think, was well-acted by Nimoy.

The later generations of Star Trek would seek to explore variations on the same Trinitarian theme. However, characterisation alone cannot exceed itself and the whole was not finally greater than the sum of the parts. In some ways, the great success of the original 'Star Trek' that does bear repeating is that for all its flaws it did not attain caricature. To the extent that later Generations did, their experiment was a failure.

In this section we have tried to take a step closer to reality by taking actual individuals and trying to discern a typing for them. We have not gone so far as to look at the man or woman behind the actor, partly because we do not have that knowledge and partly because it would be an invasion of privacy. What we have done instead is to probe the C-type art of acting for the type-within-a-type.

It is not only a knowledge of the practical considerations of typing but an enthusiasm for its possibilities I have tried to convey, using film and TV. In the next section I want to try and do something similar with books, to express my enthusiasm and to show something of the possibilities.

I have had the chance to express my reasoning and perhaps to pass on a tiny part of the enjoyment I have had over the years. I have merely scratched the surface here, because I know my enthusiasm is no greater than many others; and that those others have just as many preferences, just as strong as mine. My findings will be strengthened and confirmed by an overall consensus view - I feel sure that they won't 'slide away'. We are on 'solid ground' now, in our interior domain of the mind, not on the shifting sands of early, initial probings.

In this next section I return to our unexplored option of representing people as ratios of combination of the three PAC components, and looking at how the combination may be interpreted diagrammatically.

## COMPONENT RATIOS

Let us go back to our original diagram of the mind (See *Figure 6*).

The components in this general mind are seen to be exactly equivalent to each other. They have parity. Because this is the general mind, rather than a particular individual, each instance of component has all characteristics that apply to that component, rather than a particular subset of characteristics. However, such a mind is an idealised, perfect impossibility. In containing the potential to do, and to be, everyone, it would be incapable of doing, or being, anything. Remember that this is the situation the conscience finds itself in whereby it knows what is wrong, but not what is the right thing (for you) to do.

An actual, real individual is therefore represented by a select, or partial, version of this diagram. In effect, all real, ordinary, flawed mortals will be represented as co-sets of this one absolutely perfect - but impossible (and therefore not better) - mind. The term 'mindset' takes on a literal and rather

useful meaning as being equally appropriate to refer either to any set formed out of a group of like minds, or to the unique set that is any actual, individual mind.

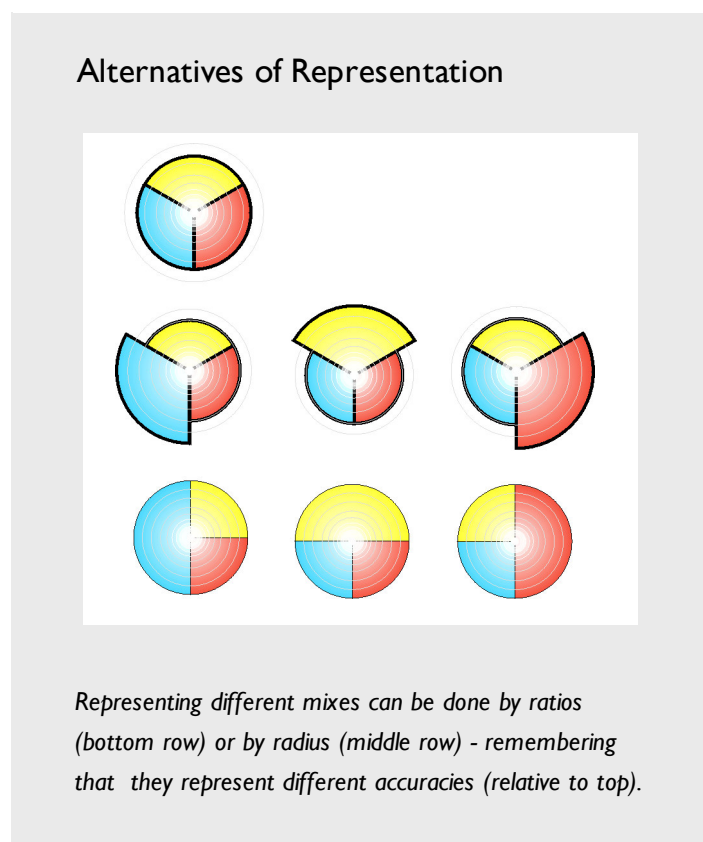
It seems reasonable to suppose that the way forward is to represent more complex configurations. Indeed, I had already rushed into one way of doing it in Figure 8, by using pie charts. Intuitively, this seemed such an obvious way forward that one is tempted to hasten straight to it. In the light of the problems I had with *Figure 7*, let's take a slower, more careful look at what I know I want to do.

How would we go about expanding our configurations to represent more complex subdivisions and groupings? The obvious starting point would be to draw different diameters of concentric sector to represent the different configurations. However from there we can go in one of two ways. Either we can represent the ratio using sector width in relation to a generalised ideal sector, or we can do what I want to do and interpret the ratio as being the significant element and redraw the circle as a pie chart, where it is the relative ratios that are significant (see *Figure 14*).

There are some apparent advantages to the first approach. We might find it useful to have sectors

that fall short of the general mind's perimeter to illustrate a restricted belief-system. We have already used the domain outside the circle to partition transactions according to type. These sector bounds might then reflect which transactions the person was able to respond to 'normally' and which were beyond him or her, presumably giving an indeterminate reaction, which could then be tested empirically. Ultimately, this would seem to be a promising avenue for a systematic approach to analysing transactions.

But there is one big disadvantage with this approach. It assumes that people can be mapped against an ideal sector; that the impossibly perfect mind exists – almost, that it is your mind that is imperfect. It's not so much that I don't think people can be mapped as that I think the assumption that there is, even in theory, an ideal sector, is wrong. To assume this seems to me to presuppose that everyone's mental activity takes place against a backdrop of correct and incorrect thinking; that the choices people make are predetermined in their result and that problems occur because of



**Figure 14:** Two alternatives, shown bottom and middle, to represent different personality types, from top.

incorrect choices and disappear when correct choices are made.

This cannot be the case if people have free will and the future is not pre-cognisable. At the time a particular choice is made no-one in the world is capable of saying whether it will turn out to be the wrong one or the right one, however certain the outcome may seem. This was our starting point, the necessity to build up a framework. The mental activity of the individual has as its purpose the establishment, not of the boundaries of their 'ideal' sector, but the boundaries-stroke-core of the prototypical sector. That's why individual choices matter and my prototypes from TV and Hollywood will be supplanted by my children's, or our children's children's.

The philosophy is of free will based on conscience. It means I will rule out this first approach as being of no value. Which brings us on to the other alternative.

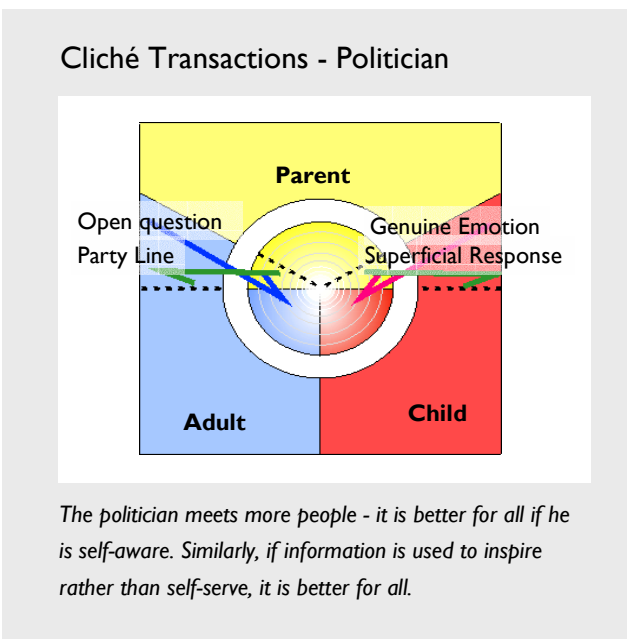
Here we redrew the sectors to represent the disparity between components as a ratio, in the familiar form of a pie-chart. This seems intuitively rather cleaner because it maintains the mind as a coherent circle – as a set. It might also imply all sorts of sophisticated wrapping around and overlapping of sectors which could later explain some of the great extremes of mental behaviour which we know to be possible. Attractive as it is however, we need to be clear about the significance of what we've done to be certain as to whether it is really valid.

In redrawing the circle we are doing two important things. Firstly, we are rendering the diameter of the circle insignificant. In the new circle, as in any pie-chart, the diameter is arbitrary. There is no reason why we could not use any diameter we wanted, or why we could not always use one diameter for everyone. However, we need to be aware that we have thrown away the actual value (whatever it was) of the diameter.

Secondly, we are redefining how the sector operates within the outside world. So far, the only domain that has been mentioned is the domain of all physical reality; the external domain as opposed to the internal domain of mentality. No transactions have actually been assigned to this domain: we have only suggested the principle of a transaction. Once again however, we need to be aware that in redrawing the circle as a ratio we are interfering with the edge of the sector, where it transacts (whatever that edge was).

We can turn both of these disadvantages to advantage. Let's take the easier case which is the issue of the alteration to the domain; the second issue.

The pie-chart style of diagram changes which part of the external world the sector interacts with. To show this, we can have a new type of diagram, showing the interaction between the mind, as circle, and the world, as box. (If the box is coloured - since we are bringing our new knowledge out into it now – I think it would be with flat, not graduated colour; the world being mechanistic rather than conscientious).



**Figure 15:** The transaction that is too commonplace can become a cliché, as with the womanising politician.

We referred to the external world in *Figure 10*, by identifying the transactions in general. The clear implication is that the redraw will change the transactions that a component has to process.

For example, if we superimpose the Politician's P-type mindset into the new type of diagram, we would see that there is a result. We would see that politicians in general would have a tendency to respond to what we would generally consider to be non-P type transactions with what we would consider to be a P-type response.

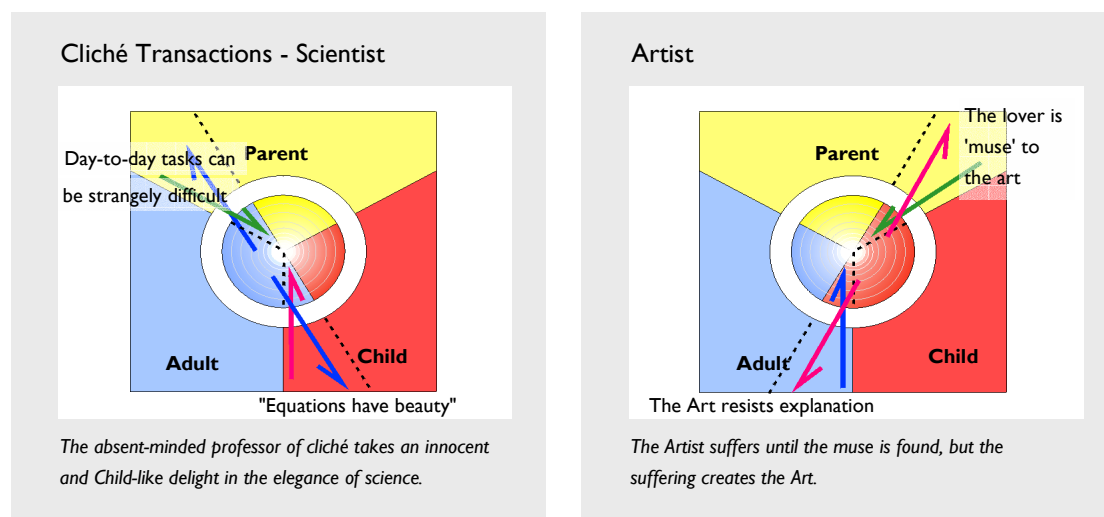
The cliché of the politician is that they are promiscuous (Clinton, Kennedy, Roosevelt) and unable (or unwilling) to give a straight answer to a straight question, but they are (or can still be) a good politician. In other words, in the all-important area of love (C/P boundary), politicians have a tendency to be over-Parentalised – not honestly C - to some ways of thinking, against their own best interest! And likewise, in the area of passing over key information, or providing information in a clearly

understandable way, we are looking at transactions with the Adult, which the politician is at risk of confusing with parental judgements and conclusions (see *Figure 15*).

One confirmation is convenient but may be superficial. To convince, we would like to see similar results established just as firmly by the artist and scientist types. And indeed, we do.

The clichés of the artist and scientist are the absent-minded boffin and the muse-seeking artist – John Lennon immediately springs to my mind. The P-type transactions on the other axis relating to love and pairing are being dealt with by the C of the Artist, so in their mind the muse is half whore, half mother figure, perhaps (see *Figure 16*). For the scientist, the P-type pragmatic transactions which most of us probably enjoy as part of the business of living are difficult, A-type transactions which the scientist has difficulty getting right precisely because probably, he is trying to get them “right”.

Albert Einstein famously talked about the beauty of a good maths equation, as have many before him, and of course beauty is an aspect of the Child, not the Adult. In an ironic inversion of this, when artists talk about their work, it is often the comments that come across as artificial and synthetic – ‘pseudo’ – and ugly. Maybe this is not so much cliché as the rediscovery of the Art/Science divide which cannot be crossed, even though it seems so thin and fine. Again, it is confirmation for these transactions correspond perfectly well with what we would expect.



**Figure 16:** Two further types of transactions, so commonplace as to fall into the class of cliché, are those relating to the artist and the scientist.

You may notice in the two diagrams above that I have had to correct an over-simplification in all the diagrams I have drawn previously. It is quite a big error.

I had been drawing the artist and scientist vertically, so to speak, because it was the clearest, and the most simple, way. The new type of diagram shows the mistake. Here, all components are centred on the correct core characteristic, one axis is correct, and the other two axes are offset by the minimal amount. This is both a more stable and a more centred version of the diagram.

Earlier, I was orienting the scientist and artist fully to the art/science axis at the expense of *both* the other components, and also pushing the Parent off-axis by double the extent. The Parent was no longer centred on its core characteristic, the way I was drawing it: its core had become an axis.

More natural, and therefore far more likely, is the orientation in the diagrams shown. And when we examine the effect on transactions we see that this confirms the correction.

This may be slow progress but it is certainly progress in the right direction. There is a problem coming up though. Notice that if we consider the simplest solution mathematically then the ratios that we have taken are not the simplest solution mathematically.



The ratio I have taken in the pie chart diagrams would be described as 2:1:1. Also, I was talking before about components which might be dominant, active and passive, implying a ratio of 3:2:1. To find the common denominator one can just scale up the numbers as in school maths. This would give 6:3:3 and 6:4:2 simply enough using 12 as unity, but it would also give 4:4:4.

That is to say, along with the three types which were implied all the way back in Figure 8, there needs to be a fourth type, which should be every bit as common, which would be the PAC-type.

Well, I've been saving this group as final confirmation of the fact that the diagrams and the text are mutually supportive; each contributing to the other. What we will find is that a fourth group exists and that there is a good reason why it's absence was not obvious from earlier.

Notice that our trinity seems to encompass all the major groups of society and it seems hard to imagine that there can be a fourth major group, different from the above, to correspond to our fourth configuration. This fourth configuration does, however, seem to have a rather different nature to the other three, which clearly form a trinity, and there is some clue in that.

If this were an individual, he or she could not be described as, say, 'kind-hearted' or 'strong-willed' because characteristics like those are indicative of an imbalance in components. Such a person as we seek would probably be better described as 'well-rounded' or 'even-tempered'. He (or she) evinces no particular talent in any one area but instead has an integrity and a robustness which perhaps none of our geniuses can quite match. Furthermore, in having no obvious talent, no agenda of his own, he is able to fit into whatever part of society he lands up in; yet an ill-defined desire to help does not mean it is less strong; if anything it may be more so.

This person is invisible on two counts therefore. Firstly because he has no huge talent and is thus undistinguished to the public eye; and secondly, for the ancillary reason that, having no predisposition, he will have neither need nor perhaps desire to seek out those who are like-minded, to form a group of their own.

However, although we might accept that this reasoning applies to most of the people of this configuration, we cannot get away with applying it to everyone. Just as, periodically, there is an artist or scientist whose genius overshadows the entire structure of his subject - a Michelangelo, or a Leibniz - so there must be, not genius but its equivalent, for this fourth type.

And I think that, in this case, the undeniable quality of the mind is reflected not in purity of genius but in a sort of purity of goodness. Out of the robustness and integrity of this type of person comes not complacency but a wish to be involved, to be used, and when the person is exceptional perhaps the ability to be used becomes exceptional. I am thinking here not only in this century of, say, Mother Theresa, but in the wider sense, of the principle of the saint. I think that the characteristics of saints in general may well be the same as those that we started off with as the characteristics of the fourth configuration: well-roundedness; no great talent; a general desire to help; adaptation to and acceptance of position in society.

In point of fact, we did come across this type of person earlier in the discussion but I chose to rule the saint out then for being a 'closed book'. Perhaps this person isn't quite as invisible as I and others can be so quick to assume.

Let us come on to the other objection concerning the pie-chart, regarding the overall size of the circle. We will find that we now have the tool to solve this thorniest of problems so far however, so let me illustrate this by reopening the subject in the most provocative way.

It might be tempting to compare Adolf Hitler and Napoleon Bonaparte. They each had an unquestioned ability to lead and there are some similarities in their political careers. Nevertheless, there is a fundamental difference in quality of mind between them which would have to be represented simply by giving Napoleon a different-size circle, whatever similarities there might be in a particular sector.

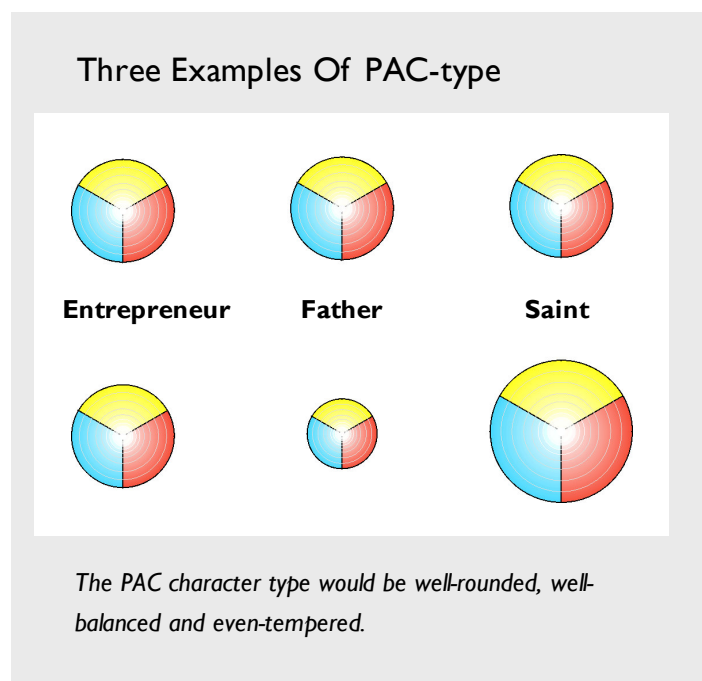
However, if we abandon the diameter the danger is that we lose the ability to distinguish overall quality of mind. Because the ratio is the only thing we are measuring, we will not be able to distinguish



between two people with radical differences in quality but who happen to have correlating characteristics.

For example, suppose we were comparing, not Hitler, but Joseph Stalin and Napoleon. We might (it is unlikely, but we might) decide that although Stalin was less intelligent (A), less sensitive (C) and less politically astute (P) than Bonaparte, he was essentially similarly-styled in each respect. Then we would have found two people with a similar ratio, and if we had no way to distinguish quality otherwise, we would be in danger of confusing Napoleon's egoistic war-mongering ("If I had succeeded I would have been the greatest man the world has known") with Stalin's contempt for human life ("One death is a tragedy; a million just statistics").

Now let me turn your attention to the PAC type, and let me show how this type addresses the issue of quality:



**Figure 17:** Three examples, showing that common sense should not judge with certainty. Some might say the father is greater than the entrepreneur, not lesser.

and Mao would never make it into our list in the first place. They might like to, or might want to think of themselves as politicians, but that is not what these men were. They were something more like gangsters: the product of chance, unfortunately.

To return to the thread of debate, as I am not entirely off the hook yet on the problem of quality; there is still a question. Although I have been using the rule of thumb that bigger is better, in our starting point all the way back in *Figure 7* we had to admit that the largest size possible would not necessarily be good. I do not think there is an advantage in going to the extreme that smaller might be better, but I have drawn the father as smallest above, and that is the reverse of earlier. Then, it was me that was small and he large. Am I being consistent?

I think I am. I would not plot either Stalin, Mao or Hitler on an axis of goodness. Since neither was kind, humble or proud I could not. The axis would have to be one of badness: it would be one where the components were larger based on selfishness, as the opposite of kindness, hubris, as the opposite of pride, and cruelty, as the opposite of humility.

Here we see the entrepreneur as needing the same sort of well-rounded capability and parental responsibility as the saint has, and similarly even the role of father. Yet, although we would have no problem with seeing these as representing three different levels of quality we ought also to have no problem with seeing them as equally important and valuable, no better or worse than each other, and needing each other – as, in fact, how they would see themselves.

This is perilously close to moral relativism. Am I suggesting that the saint would make a bad father? Or that the saint is not better than the entrepreneur? I think like-minded readers will know what I am suggesting, but I can perhaps best put it into words for us using the earlier provocations.

The conclusion is that whatever their characteristics, Hitler, Stalin

To highlight the issue of quality, one might take say, Gordon Brown, Richard Nixon and Joe Stalin for such an axis.

It is difficult not to give Gordon Brown part-blame for the Iraq war. In both Iraq and in Afghanistan I think, the effect of Tony Blair's government has been to bring the name of England into disrepute. Even prior to this, the sanctions against Iraq were morally wrong because they hurt the civilian population worst, and in the worst way. Of course Gordon Brown's actions would pale against Stalin's in all aspects of cruelty, hubris and selfishness. Stalin's would be the bigger circle and Brown's the smaller, with Nixon in the middle. By contrast, it is easy to blame Richard Nixon since he was actually criminally guilty, bringing not even America but the office of the President into disrepute.

In drawing myself against my father it was with the same childish intuition. Like Tony Blair's government, my father had done what he thought was right. My problem was finding out why he thought that was right.

Larger is not necessarily better and not necessarily worse. In fact, the PAC type serves a dual purpose in establishing a basis for comparison against itself, and a basis for all comparisons. Let us see if we can test this out.

We said when we were starting out that the saint represents a purity of goodness. This raises a question in the back of my mind, against the PAC-type. Suppose we go just on the size of the circle. In the case of the Saint, that would definitely mean the largest circle, not on the basis it is the most common but on the basis it is the most extreme. Can we find types and instances and match them up to fill out our understanding to tell us again, something we didn't know?

Well, if we were looking for types for the largest circle of all, we might come up with 'genius' and 'hero' as being matching to the saint in stature. This immediately gives us a C-type for the saint, against the Adult and the Parent respectively. But if we were looking for people who match the same stature then I might suggest Bob Geldof and Bill Gates and possible – but very different – examples alongside Mother Theresa. Let's see how this works.

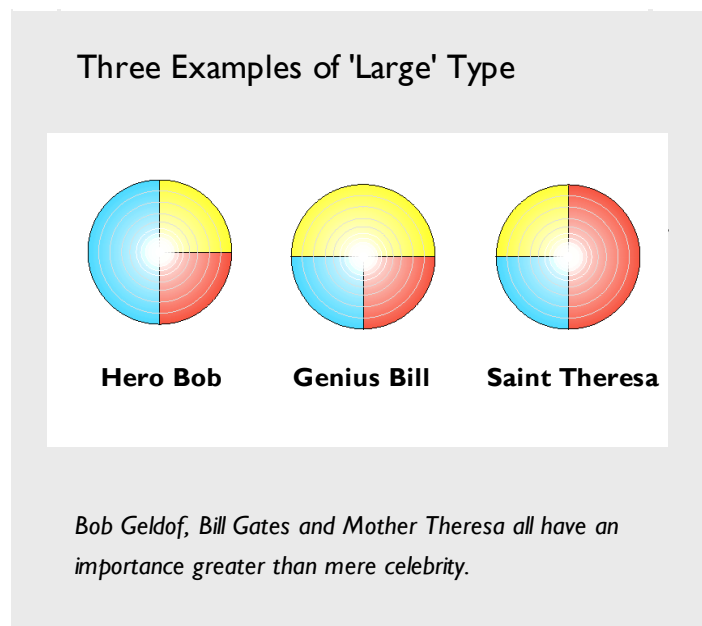
Bob Geldof is called St. Bob affectionately but also somewhat ironically (and condescendingly) by the British media. This is the man who got up off his couch in response to the same Television pictures that we all saw, and then went on to make history with a new level of fundraising – twice! A most unlikely hero, being a foul-mouthed, unkempt, moderately successful singer in a band, nevertheless, he is an even more unlikely saint, having never professed any kind of religious belief or inspiration, or affiliation to any church. In fact, in responding to the challenge of a single moment with a single-mindedly fearless devotion, it is a hero that Bob Geldof most certainly proved to be. He is, indeed, affectionately known as St. Bob but it is unfortunate there is no designation we could use like 'Hero Bob', so as to be less ironic.

Bill Gates is most certainly not a hero and most certainly not a saint either. He is, however, a genius. The period 1997-2007 was a golden age in computing when the entire world, both academically, in Universities, and commercially, in Business, underwent a painless revolution from out of nowhere to follow a single, clear lead. Mistakes were made but not catastrophically and there was a fearless certainty at work which was both forgiving and non-combative. Microsoft was greedy, but it was not macho, and it was inclusive.

Bill Gates is not a saint but he let himself down more than anyone else when he followed the siren-call of money. Instead of retiring, at which point we could have told him how much we loved him, he changed jobs to one that would be beneath anyone, let alone this someone. His new job is to spend money.

The spotlight arrives upon the Saint. We have already seen that this is the C-type of the three, and now that we are looking for it, I think it is easy to see that Mother Theresa had what to the rest of us would be a crazy kind of love. (I think I read this comment about her). Not just a general desire to help, but a very specific desire to help those worst off and most needy. Not an adaptation to her place

in society so much as a wilfulness to take the bottom place; to support the underdog from underneath. It is both a specific and a general understanding.



**Figure 18:** Consideration of the PAC-type will always show us where the quality lies in our diagrams.

between the two.

It is difficult not to picture the mind as a sphere, and indeed I have encouraged this. De Bono however pictured the mind as a surface, as if having topology but not dimension. This perfectly complements my suggestion of seeing the mind as opening outward, to the external Universe, but equally as opening inward to an internal, three-dimensional Universe. In my view, the mind is three dimensional and the brain is two-dimensional. De Bono, as a medical scientist, is looking at the same thing, from the two-dimensional brain's point of view.

There is no proof of this except the appealing simplicity of the idea. Yet it allows us to take a step forward from William James' original agnostic starting position to further deepen our understanding and grasp.

James' argued that psychology must be free of advocating metaphysical assumptions. Without taking a theological position then, of one Religious view over another, we can observe that there are two very great ideas that people have come up with over the course of time. In Western philosophy there is the idea of Heaven and in Eastern philosophy there is the idea of reincarnation.

If one merely assumes that the individual is born out of the blue, as it were, then we can apply Occam's razor and just assume the simplest solution, mathematically. If one assumes a background of reincarnation, however, then previous lives may have an effect on how the components are organised. Although this may still result in the simplest organisation, it would not be the norm.

If one assumes a principle of Heaven ahead (and Hell behind), then there is an inspirational purpose to organising the framework – to, in fact, self-organising – which is every bit as grand an idea as the one of having previous lives, and future ones.

## TYPING THE AUTHOR

So, now we can continue our investigation. Let us remind ourselves: the boundaries between components have no independent existence. They are a diagrammatic convenience allowing us to approximately distinguish the components, the mind itself being a fluid, contiguous whole. And like a fluid, the mind will change shape to fill whatever vessel it occupies.

One term for this is a self-organising system and the interested reader is referred to the remarkable book 'The Mechanism of Mind' written by Edward De Bono, in 1969. Edward De Bono was a trained medical doctor putting forward a model for how the brain and mind work together. De Bono proposes that what I call the framework, which I have been using as my model till now, is neither solid – rigid and inflexible – nor liquid – free-flowing and flat; but is mid-way

Literature is different from films because films are a team effort. With actor, director, writer and technicians there are at least four creative areas in film, whereas literature is one person's view.

It takes an author, say, three months to two years to complete the average-length work; a novel that can be read in, say, between four and thirty-six hours. It is the product of one conscious and, if the novelist is serious, it will be that conscious' best representation of itself at that time. It is therefore a more intimate sort of entertainment than film or TV. It probably has the greater capacity to be inspiring.

A novel is usually the result of a particular vision, usually produced out of the spotlight, perhaps under difficult circumstances. Because the novel has been around for much longer than films and TV, there are perhaps more novels, and of a higher quality. With so much to choose from, I have tended to be drawn to classical writing rather than modern fiction. Let me start by trying to identify some PAC writers. Remember that this is a legitimate, though less visible, fourth category of configuration alongside the three visibly-unequal components. For this category I would suggest the following two examples.

The first candidate I would put forward is the most clichéd choice of all: William Shakespeare. Unfortunately, so little is known about the man, and the legend is already so well established that to suggest him here merely reinforces the existing stereotype. The legend is of course that Shakespeare was the Bard, the master exponent of all forms of human nature; equally at home in the three realms of tragedy (Adult), history (Parent) and comedy (Child). And whilst I accept the legend unreservedly I have to acknowledge how difficult I have found it to be moved by Shakespeare. Outside of the classroom, I don't think he is accessible to the average individual.

The other candidate I would suggest only wrote one book. It is 'Gone With The Wind', by Margaret Mitchell. It's an epic book set to the backdrop of the American Civil War, and concerns the relationship between Scarlett, the central figure, and her lover Rhett Butler. The rather bleak story relates Scarlett's moral decline and the eventual death of Rhett's love for her. Thus, it is a book that equally combines the major concerns of humanity; love, war, and psychological truth, and has the broadest appeal to all three components; the Child, Adult and Parent respectively. It is also, happily, one of the best-selling books of all time.

I notice that the book is rather changed to the film. If the film is of a great love falling victim to change, under a humanist message of moving on, then the book is a rather bleaker relation, and ending. I valued it for being one of the few books with the message that conscience ignored is consciousness ignored. It is Scarlett's own good taste and discernment which are the victims of her inability to love.

Supremely entertaining as this work is, it was also recognised early as a work of deep profundity. It was considered for the Nobel Prize. As a matter of fact, I think it has been underestimated in this regard, so that, say, Dostoevsky, Mann or Marquez would generally be seen as more profound writing. I would contrast them with Margaret Mitchell. Initially she succeeded in writing one book. Whether because there were so many examples or for other reasons, she succeeded in getting it absolutely right first time. Secondly, as a result of the same precision, the true significance of Margaret Mitchell's message was left fallow for the wider public, which interpreted her book merely as a (yet another, though perhaps the best) love story.

Continuing the comparison between the PAC-type and the other types, let's do just what we've done before; to identify a group of four writers who are clearly peers but who can, when compared, be seen as polarised representatives of what is possible.

The group I have in mind consists of Ernest Hemingway, William Faulkner, John Steinbeck and John O'Hara.

The first, Hemingway, hardly needs an introduction being arguably the most famous American writer of this century; winner of the Nobel Prize for literature and almost as famous for his exploits as for his writing.

The second, William Faulkner, is also an extremely well-known American writer and winner of the Nobel Prize. In contrast to Hemingway his private life is rather more truly that, and he is probably better known to students and critics than to the public at large, but his reputation is nevertheless established.

The third, John Steinbeck, won the Nobel Prize in 1962, the latest of the three. His novel 'The Grapes of Wrath' is probably the most famous of all these author's books. I read it whilst travelling along the Arizona highway on a family holiday to visit the Grand Canyon so perhaps I am biased, but it seems to me deservedly so.

The fourth choice, John O'Hara, may however need a little more explanation. He never won the Nobel Prize and is very much less a literary figure. Although his books sold huge numbers in his lifetime, they were much more popular with the public than with critics. None of his books was made into a major film.

At the time when I first (accidentally) came across this writer in my local library it is true to say that I had not heard of him. What caught my eye was a collection of his short stories, and I was first drawn to him by his dialogue. It was authentic but it had a deeply attractive quality, as others have noticed.

This was also a serious writer writing about sex, which greatly interested me of course. We'll come on to that in a moment but first to say, O'Hara also represented the end of a road for me. I am not like Rhett Butler but I am like O'Hara's characters. Some of the things O'Hara told me, I found myself thinking, I would rather have found out for myself. It didn't lessen my affection for him but it did make me want to read fiction less, and more non-fiction.

Nevertheless I would still say that these four writers can be regarded as peers. I don't think that O'Hara is necessarily the lesser writer because he lacked the critical attention of the others, for a number of reasons. In the first place he was astonishingly productive - around four-hundred short-stories and thirteen full-length novels. And secondly, from the first book he wrote, 'Appointment in Samarra', in 1934, his development as a writer was complete. All of his books and novels show essentially the same skills and weaknesses, and all are written from an identical perspective of life. Furthermore, the characters, chronology, and locations of his imaginary landscape, Pottsville, PA, all seem to tie up together. More than once I have found characters and events from one novel being referred to in a later short-story. What is impressive is that O'Hara seemed to do this unknowingly - perhaps unconsciously - as if it were a matter of course given the vividness of his imagination.

Otherwise, all these writers were American; they were contemporaries; and if they did not actually meet then they certainly knew of each other. It's also an advantage that all are clearly mainstream writers so that we do not have to worry about the typing that might be imposed if we were looking within a sub-genre.

So I would say that these four are peers and furthermore that they represent polarities of the types that are possible: Hemingway an A, Steinbeck the C, Faulkner a P, and O'Hara the PAC-type. However, if these are four of the best writers in the world, then it is going to be difficult to be fair in describing them in the space we have here. Perhaps if I make my point, we will eventually see an extended study thesis.

Of the group probably Hemingway is the most obviously of his type. His themes are those of undiluted pride, having to do with courage, war, fighting and self-sacrifice, but he avoids the usual glorification of the winner because his characters are understated - the opposite of macho. They're poor. They make mistakes. They get killed. In trying to express this simply, without fuss but always honestly, Hemingway's prose achieved a purity which makes it unique, and keeps it universally appealing.

Unlike O'Hara say, Hemingway was trying to find himself, as a man and as a writer. It is sad to realise that a person can produce work that is entirely successful without them having a successful life.

Because Hemingway is so unusual as a serious writer about heroism there is a strong case to be made for seeing him as an Adult in comparison with just about any writer I can think of. For comparison however, I would mention George Orwell and William Conrad, who I think were both good, strong examples of A-dominance. And these also make a strong comparison to the best of the genre A-type writers, Alistair MacLean in adventure, or Len Deighton in spy writing, for instance.

By comparison with Hemingway, the hallmarks of William Faulkner's prose are a stream-of-consciousness approach that is quite uncompromising. When it is leavened by poetic lyricism, it is less difficult, but Faulkner is admired without being popular. Both Hemingway and O'Hara are, essentially story-tellers, where Faulkner is not. The others are all writing character-driven drama. With Faulkner, it is the location of the characters that is more important than their direction.

Arguably however, the stream-of-consciousness approach is normally an A-derived characteristic since it is an attempt to represent the truth of the character as closely as possible. If one were speaking generally of Faulkner one might therefore be tempted to class him in a different peer group, alongside say, James Joyce and Virginia Woolf.

This literature is impressive stuff, if it works, but if it does not, it is difficult to argue for. Faulkner himself did not have a happy life in spite of having a great deal of success. Steinbeck, Hemingway and O'Hara all had backgrounds as journalists which served their later writing so well. Faulkner was certainly not afraid of hard work, but unfortunately the work his publications give to his readers was just as hard as the work he gave to himself.

For all these reasons it is difficult to like Faulkner at the same time as it is impossible not to admire him. Nor is he a P-type either. Unusually, Faulkner is a C-type for all these reasons, including that he is difficult. Like 'Grumpy' from the film of 'Snow White and the Seven Dwarves', Faulkner's writing may be awkward and difficult, but he's sincere and natural, and he makes one appreciate the others all the more. On a final note of contrast, the most difficult book I have ever read without question is Gibbon's 'Decline and Fall of the Roman Empire' but I would recommend that to you unreservedly, as fully successful both in style and in substance.

We come next to John Steinbeck, someone who certainly was not lacking in the Child domain. He qualifies as one of the great left-wing writers. Initially, because of his great humanitarianism, one suggests he is primarily a C-type writer. But if we were guided by his social awareness to a more political, and thus parental view, then I think we would be right in seeing Steinbeck as the P-type of the group.

When I was trying to think of who could qualify as a pure P, it seemed to me that almost no-one would. Few serious writers like Hemingway write mostly about A-types, or like Faulkner try to stretch the medium of writing itself, but many, many writers write about people, and most of them seemed to me to lean towards either the PC camp (Dickens, Austen and Steinbeck, for example) or the PA (George Eliot, Lawrence, Hardy).

The Grapes of Wrath is a great book, and a great and terrible story. Like Mitchell's book, it is one that transcends even the great film it became. It tends to overshadow Steinbeck's other writing, which is not of the same type. In fact, Steinbeck can be uncomfortable reading for his humanism can appear amoral. In his last book 'The Winter Of Our Discontent' he writes a character study of an otherwise ordinary man who resolves to rob a bank and is foiled/rescued at the very last minute by a chance encounter. The message that we are criminals at heart but for the accidents of chance is not one which squares easily or finds a warm welcome with many. With Steinbeck, I found myself turning to his journalism from his writing for more of the same from 'The Grapes of Wrath'.

This brings me to the fourth and last member of the set: John O'Hara.

A contemporary of Steinbeck, he was born in Pottsville, Pennsylvania and this town, renamed Gibbsville, was the setting for most of his stories. He wrote about the ordinary people who made up its community: businessmen often rich, sometimes poor, sometimes crooked, usually not, always involved

in the community; and the women beside them. He was particularly good on sexual obsession; on whatever weakness it is that makes some people susceptible to sex whatever their situation.

What shines through in his treatment of theme, as apparent as his mastery of the psychology of sexual weakness, is his lack of grasp of the psychology of sexual resistance. In a way, all O'Hara's characters are themselves Parent-types because O'Hara himself didn't really say what made the A-type tick. No wonder O'Hara's characters are all figures of authority and pillars of community. They would be, if they were Parent-types.

This contrasts sharply with Hemingway, for whom the Earth moves and for whom the perfect sexual experience happens not once but thrice. There are no heroes in an O'Hara story. In fact, one might be tempted to ask why O'Hara couldn't find out about A-types by reading Hemingway, but it underestimates the great talent of O'Hara. O'Hara is writing directly about the conscious. 'The Lockwood Concern' is a dynastic epic which turns out to be about the relationship between a man and his son. The climax of the story isn't reached until the very last few pages when it turns on an apparently minor crisis of conscience for the father. 'A Rage to Live' replaces Scarlett O'Hara with Grace Cauldwell, and tells the story of a woman with too much passion with great sympathy and depth.

O'Hara almost never worries about his character's feelings. He communicates their actions, their words, and often their intentions but he believes that the reader is as able as he is to infer the actual emotion.

This is not stoicism so much as great skill. O'Hara has a phenomenal range of subject, and an ambition to chronicle a period of history. As well as his subject matter, he has the natural journalist's ear for dialogue, which makes him so easy to read. He was hugely popular in his day, and even more hugely prolific. He's a PAC-type in the same way that Shakespeare was a PAC-type: the converse of Faulkner, he makes it look so, so easy.

It is O'Hara that I turn to, of course, for examples of transactions. I want to look even more closely at one transaction in particular. We have already taken it that the two men in the extract are peers, and that the purpose of the extract concerns the balance of power between Rod Fulton and James Francis, the men in the example. There are two further questions that I think we can usefully ask in general about any transaction: how does the transaction divide up, and can we ourselves get behind it? If we look at this one transaction all over again, I think we will see how asking and answering those further questions is so useful.

To illustrate what I mean. This very brief extract is from a short story called 'James Francis and the Star'. In the five or six paragraphs preceding this quote we have learnt that James Francis is a successful Hollywood screenwriter and that he has been patron to a would-be film-star called Rod. The friendship is over for some undisclosed reason but the writer is recalling an earlier conversation. He has just given Rod a long lecture telling him to watch his weight. Rod replies:

"Well fortunately I like to take exercise, and if I never had another drink I wouldn't miss it."

"Fortunately for me, my living doesn't depend on how I look."

"You do all right with the dames."

"Some dames," said James Francis. "If you can't make a score in this town the next stop is Tahiti. Or Port Said. Or maybe a lamasery in Tibet."

"What do they have there?"

"What they don't have is dames."

"Oh," said Rod. "What did you say that was?"

"A lamasery. The same as a monastery."

"Do you think I ought to read more, Jimmy?"

"Well it wouldn't hurt you to try. But you don't have to. Some directors would rather you didn't. But some of them don't read any more than they have to."

"I wish I could have been a writer."

"I wish I could have been a good one," said James Francis. "But failing that, I can be a fat one."

"Well, you're getting there, slowly by degrees. You're the one ought to start taking the exercise, Jimmy. I mean it."

"Oh one of these days I'm going to buy a fly swatter."

"A fly swatter? You mean a tennis racket?"

"No I mean a fly swatter."

"You bastard, I never know when you're ribbing me," said Rod Fulton.

What I'd like to do is to take this dialogue apart to see exactly what is being said. I wouldn't normally inflict such pedagogue on the reader but this is such a rich conversation, and so characteristic of O'Hara's dialogue that I think it is justified this once.

O'Hara is using this conversation to establish the character of the friendship between the two men so by the end of it we've picked up that the writer is sharp, perhaps a little dissolute, experienced and overweight, but essentially honest. The actor is naive, vain but sensitive, good-looking young and hungry, one assumes.

The conversation does its job in conveying an impression of this to the reader but O'Hara's brilliance lies in being able to convey all this information not only indirectly but attractively. It is not an inherently abstract Adult argument/discussion (e.g. who will win the superbowl this year) and nor is it a Child-based mutual praise/blame session (e.g. weren't the New York Giants great/awful last year?). It is primarily a Parental conversation about both parties and where each party exchanges comments. Obviously they take it in turns to speak but, underlying this, they also take it in turns to be the subject of the speech. I will talk about the exchange of an invisible token to denote the exchanging of the subject as opposed to the exchanging of speaker. Thus Rod begins speaking and he begins with the token because he is speaking about himself. James Francis then takes the token because he is speaking, and also about himself. Rod then leaves the token with James Francis because although he is speaking, the subject is still James Francis. And so on. OK, let's see how this works, in our example.

Rod begins "Well fortunately I like to take exercise, and if I never had another drink I wouldn't miss it." He has the token but his remark needs no reply and so James Francis takes the token. "Fortunately for me, my living doesn't depend on how I look." His reassertion of his equality to Rod by being deprecating of himself is pleasing to us as observers and is a slight rebuke to Rod.

In leaving the token with James Francis, Rod is implying acceptance of the slight rebuke (also pleasing to observe), and this is where we are also given the idea that Rod is not as experienced as James Francis, because his next comment, though well-intentioned, is slightly gauche, "You do all right with the dames."

Again the slightly dumb remark by James Francis is corrected by an extremely sharp remark by the writer (it's an A remark, so the token does not change). "Some dames. If you can't make a score in this town the next stop is Tahiti. Or Port Said. Or maybe a lamasery in Tibet." He first mentions Tahiti, showing an intellectual awareness of it's unusual sexual culture (of course, we know this from 'Mutiny On The Bounty'); he then mentions Port Said switching to a pragmatic awareness of where currently in the world morals are known to be relaxed (it was a notorious Western Gomorrah); and finally - the coup-de-grace - he trumps the previous two with a cynical spiritual reference - with the key explanatory inclusion of the words "in Tibet".

.Again the token doesn't move as Rod makes a straight factual inquiry. "What do they have there?" to which James replies "What they don't have is dames." In turning the question around, James is gently, and not without humour, pointing out his friend's ignorance.

And here Rod shows the sensitivity which balances his naivety by courageously taking back the token. He not only asks James Francis for a judgement but he specifically acknowledges the relationship by the use of his name "Do you think I ought to read more, Jimmy?". This is the climax of the conversation, a crisis of sorts because James Francis can assert his superiority once and for all if he



wants to, but if he does, this will cease to be a relationship of equals and he will have refused the offer of trust that Rod is now making.

James Francis defuses the situation with a gentle “Well, it wouldn’t hurt you to try. You don’t have to.” Offering a patronly warning of “Some directors would rather you didn’t” then even redirecting the sting of that with the acid “But some of them don't read any more than they have to”.

Following this climax, Rod offers the token back with the rather flattering (because almost certainly not true) comment that he'd like to have done James' job. James doesn't acknowledge the compliment (probably feeling patronised - he knows he’s bright) but he begins to draw the conversation to a close with a light-hearted reference to the early subject of his weight.

The closing stages of the conversation are important because up till now the token has been mostly with James Francis. The result of his wise use of it is no more than to let Rod have the ownership, and although Rod's over-Parenting of James is not as pleasing as the former exchange ('You really should get some exercise. I mean it, Jimmy!'), the mere fact that he knows it is appropriate is enough.

I am not suggesting that O'Hara was consciously aware of all of this, of course, but unconsciously, I have no doubt that he was. This type of dialogue is the absolute hallmark of his writing; the way it is used to establish character rather than merely set the scene; the easy facility with which the token is exchanged; and the ebb and flow of ownership of it.

I may say that the two men are equals because the sophistication of James Francis’ (Adult) intelligence is offset by a certain jadedness in his Child, whereas the sensitivity of Rod Fulton’s Child is offset by a certain gaucheness in his Adult, but these are fictional characters after all and what is interesting about them is only what we see of ourselves in them. What I think is more interesting is what is happening between the two real people in the scene, the reader and the author.

The characters are inherently peers because they are both the creation of John O’Hara, but that does not necessarily mean that you or I have to care about them or their story. But what makes me care is something that happens halfway through the conversation above, and see if you agree with me about this: James Francis says: "If you can't make a score in this town the next stop is Tahiti. Or Port Said. Or maybe a lamasery in Tibet." The masterstroke, in my opinion, is the inclusion of the words 'in Tibet'. Thanks to that we readers quickly pick up on what a lamasery is, but would you have known that llamas live in the equivalent of monasteries, without this addendum? I certainly didn't!

When, in the next two lines, Rod has to have it spelled out for him, we are way ahead of him and so we are prepared for Rod's general admission of ignorance, but the thing is, in our half-remembered ignorance, we simply can’t hold it against him! Similarly, James Francis is very proud of how bright he is, but O’Hara refuses to let him show off thoroughly by leaving out the words ‘in Tibet’ because it would get in the way of the story if the character was allowed to leave the reader behind.

What O'Hara has managed to do is to find a way to position the reader midway between James Francis and Rod, and the end result is to include us in the conversation as inactive participants rather than uncaring observers. I have collected the transaction into the table below to show this more clearly.

<-	"Well fortunately I like to take exercise, and if I never had another drink I wouldn't miss it."
->	"Fortunately for me, my living doesn't depend on how I look."
->	"You do all right with the dames."
-	"Some dames," said James Francis. "If you can't make a score in this town the next stop is Tahiti. Or Port Said. Or maybe a lamasery in Tibet."
	"What do they have there?"

-	"What they don't have is dames."
-	"Oh," said Rod. "What did you say that was?"
-	"A lamasery. The same as a monastery."
-	
<-	"Do you think I ought to read more, Jimmy?"
-	"Well it wouldn't hurt you to try. But you don't have to. Some directors would rather you didn't. But some of them don't read any more than they have to."
<-	"I wish I could have been a writer."
->	"I wish I could have been a good one," said James Francis. "But failing that, I can be a fat one."
<-	"Well, you're getting there, slowly by degrees. You're the one ought to start taking the exercise, Jimmy. I mean it."
->	"Oh one of these days I'm going to buy a fly swatter."
-	"A fly swatter? You mean a tennis racket?"
-	"No I mean a fly swatter."
<-	"You bastard, I never know when you're ribbing me," said Rod Fulton.

As can be seen, I have ended up with five parts to this transaction. Possibly the first part could be left off without affecting the sense, and it is the middle three that are the core of the interaction. The last and fifth is not central but would be missed if omitted. Given the P and A elements to be absorbed it would be easy to miss the C humour earlier, but this last part highlights this element of the men's relationship.

## TRANSACTIONAL SYNTHESIS

I started with an analogy. The analogy was that mind, being a metaphysical interior, is in principle similar to physics.

I then went on to map three dimensions to three elements of personality, to give three groups of people. From this starting point, I tried to analyse cases and subcases in sufficient detail to satisfy ourselves that the principles are universal, and sound, as are the principles of physics. I am well on the way to doing that, but we are not quite finished yet. The three starting groups also form a basis for synthesis, to group them in turn and ask the question as to whether we can 'scale up' as simply and universally as I have scaled down.

We have looked at transactions briefly with one example. We have seen that stimuli cannot be identified with certainty. They are chosen by us on the basis of expediency; if it is useful to think of it as so, it is so.

The stimulus 'What is the time?' on the face of it appears to be an entirely Adult stimulus, on the basis that no other response than a factual answer (the time, or to point out that one has no wristwatch, for example) would be appropriate. However, although this is the most appropriate and most likely type of response, there is no law that says only an Adult response is possible. It depends entirely on the context of the circumstances, which ultimately boils down to the people involved. One might receive a response like 'I'm not talking to you, yet!' from a spouse with whom one has argued, or perhaps 'I hate you and I never want to speak to you again!' The former would be a Parental response (I'm still angry and I want you to know it, in Adult terms) and the latter a Child response (I hurt, perhaps, in Adult terms).

However, to say that the stimulus has no inherent type is not to say that we cannot assign it a default type. If the stimulus 'what is the time?' is most appropriately and most likely an Adult stimulus then we can reasonably make the assessment that it is Adult by default.

As a result of the above I hope that the reader will have a much better intuition as to the nature of each component. The more familiar he or she was with the actors and authors I have discussed, the quicker should have been the intuitive agreement or disagreement with my assessments. It doesn't matter too much that you agree with me, what's important is that you have an opinion!

As the final stage of Analysis before we come properly on to synthesis, I'd like to use this enhanced understanding to come back to the problem of characteristic assignment.

## CHARACTERISTIC ASSIGNMENT - PART II

When I tried to pick out individual characteristics and put them together in tables of descriptors of each component it was unsuccessful - a failure. I said at the time why I thought this was and I am not now going to turn round and try and show that it can be done. However, when we were looking at that issue we referred to the work of the eminent academic H. J. Eysenck. This is the area I would like to readdress as our best resolution.

Remember that Eysenck posited a circle of characteristics for describing four types of people; a circle that was mapped to the earliest theory of personality-types, the four humours (See *Figure 12*).

Before we look at the positive aspects of this circle let us step back and look at it from the point of view of common sense. Based on our psychological understanding of the rich diversity of people we can immediately see that this diagram lacks something. The elements of kindness, creativity, nobility and courage which we would normally assign to the A and C in addition to the negative attributes listed here are all missing. The characteristics listed here are a tiny proportion of those that people are capable of, and furthermore, they are the most innocuous, the most bloodless of character traits. And because the circle lacks passion, it appears to lack scope.

Nevertheless, that does not necessarily mean it lacks value. It is a toehold into the orthodoxy of academic psychology. It is one of the major products of one of the greatest psychologists of the last century. It would be easy for us to be dismissive of it because of what we have found out subsequently. Our new theory seems so much bigger. But we are still at the start of this, and I have already tried once and failed to draw up my own improved version of such a table.

I think it's fairly easy to categorise the four segments on the basis of the knowledge we've acquired. In fact, the interested reader might like to have a preliminary go at it. Simply assign each of the four groups of characteristics to a one or a combination of the three PAC components. When you've done that, return to the end of this paragraph and see if your reasoning agrees with mine.

For example, the so-called choleric characteristics of excitability and impulsiveness are clearly derived from the emotionalism of the Child rather than the cold Adult or wise Parent, whereas so-called melancholic characteristics - rigidity, sobriety, pessimism - are clearly aligned with the cool Adult rather than the Child or Parent.



deduced separately earlier.

You remember that in typing the author earlier I naturally left it at the PA/PC split, where I did not have the time or space to cover authors like Jane Austen or George Elliott? Well now, this is really interesting! Developing my these here is mainly the job for younger men, but taking the PA/PC split and analysing it for the P/PAC split, using the best books and authors in English Literature? Now that is a job that I could get my teeth into!

The trained psychologist might be tempted at this point to ask whether there could not be four base dimensions instead of three. If there is uncertainty about whether to split by PA/PC or P/PAC then maybe a fourth dimension will clarify? And it is only a minor change...

The fourth dimension in physics is time, and even that is not a true dimension because it only goes one way (except under very particular and extreme circumstances). In the same way, time is the fourth dimension of mind, because our experience goes only one way. Once having been Michelangelo or Tom Cruise, you do not just forget everything and start all over again. We are not all the same person!

Four, unlike three, is both the product and the sum of its factors, two and two. It is a unique number, in this but the danger is it is too easy to combine and recombine pairs to present what appears to be a new idea as a quaternary. The quaternary will itself 'slide away' from usefulness if it is not genuinely a new idea, though. It may be more important to get the trinity right first. From outside, as well as from inside, the Eysenck diagram is revealing an underlying three dimensions, from the three viewpoints possible. Normally we find it easy to see two of the three components – it is our experience that gradually builds up to give us the knowledge that there are always three components present (see again *Figure 19*).

The governor in physics is cause-and-effect and, in the same way the governor in metaphysics, I want to show, is cause-and-effect. People do behave logically – in fact, possibly more logically than they are often given credit for. So our task here is logical and philosophical, not mathematical. Before Newton, physics was called natural philosophy and that could be a good name for the new psychology.

The PAC-type is so vital to introduce alongside the P, A and C types because it introduces the necessary element of competition alongside the welcome principle of co-operation. It should be our profound conviction, although there can never be any proof, that the PAC-type is better, even though they themselves could not say so.

Now all this should be very encouraging. In the embarrassment of riches that a new theory provides it may sometimes seem as if there is a great gap between common sense and academia. But that is not what we will find. Over and over, I suspect that we will find that the specialist has been working in the same areas as we are working here; that his thinking parallels our own; that our theories do not sweep aside or overturn, but simply slot into place; and that our thinking can always be made to dovetail with existing theoretical investigation, as it has here.

## TYPING THE ROLE

I am a PAC-type. And so are you, are you not?

(I am sure that we are!)

In that case we may both wonder how it is that one chooses to become a scientist, or finds the creativity to be an artist.

This isn't, strictly speaking, relevant to the next section, of Transactional Synthesis. In Transactional Synthesis, we are intending to induct rather than deduce; to combine and scale up to see the broad picture, where through analysis we were dividing and drilling down to find the small detail. Throughout the rest of this section we will be looking to do that, but it won't hurt to also bear in mind this underlying question, to lend relevance to the investigation.

To begin then, we are well aware that the trinity of artist, scientist and politician does not describe the whole of human experience, so how can we grow our understanding out from this core?

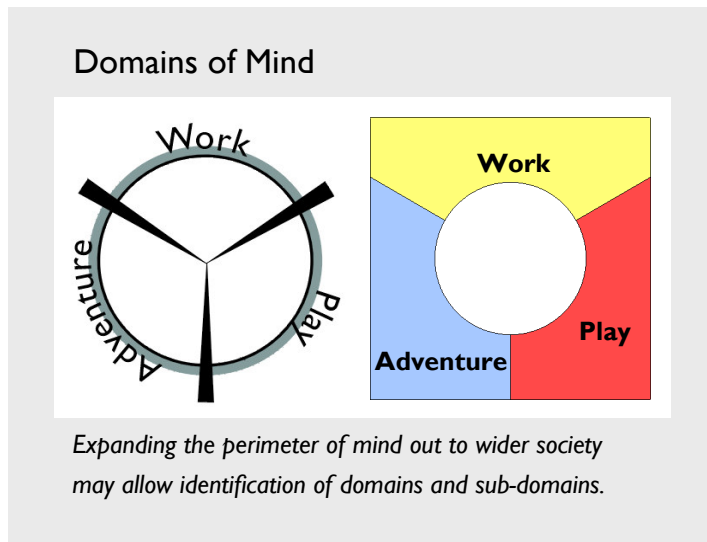
We need to look more closely at the components. If we begin with the Parent, then I think we can fairly simply map the cultural diversity of society to the Parent, as the component of chance and fate. In the sense that cultural diversity is a product of accident and of history, and that it is neither pretty nor ugly, neither morally right or wrong, in that sense we can say that society maps to the Parent.

Moving on to the Child we can see that not only art, but also entertainment, and the full range of variety and novelty are part of the spontaneous, inventive Child. All the responses to the fine and performing arts (and, by extension, to their creators) of love and hate also map to the Child, being primarily emotional, neither right nor wrong and neither fair nor unfair.

That leaves the Adult which, to be fully mapped requires the integration of science with the morality and nobility that I have had no hesitation in assigning to it. The career category of scientist is in fact quite limited compared with that of artist and entertainer. The equivalent opposite to entertainment is of course academia, but I want to expand this to embrace the equally limited category of explorer, since scientific discovery is a type of exploration, and exploration requires both bravery and self-discipline. It is not only the Livingstone's and Hannibal's that we must take into account but the émigrés and refugees and pioneers that have played such a significant role in history. I think we can unify the Adult by mapping it to science and discovery.

With three different but well-defined areas we can come back to our starting point of society as a whole. We can easily see that the glue which holds the edifice together is work. (This is so obviously the common experience that it led to our choice of three in the first place!) Therefore, we can validly say that stimuli to the Parent may be grouped on the basis that they are work-related.

Along with work of course comes play, and what could be more appropriate to form a group for stimuli to the Child? And if we add adventure as a group for stimuli to the Adult then we suddenly have what is, to start with, a very appealing grouping into three of all stimuli that every individual experiences. It is obvious that discovery comes through adventure and if it is less obvious that love comes through play, then unfortunately perhaps, neither is it certain from work, or risk



**Figure 20:** Expanding the perimeter of mind will extend the scope to a diagram of the outside world domain, we hope.

our abstract three dimensions of mind to confuse and eventually conflict with the real physical dimensions of the world. I need to justify the box-type diagram, which I will do, but I will better do that later on, from the domain of play. For the moment, if it is more helpful, one can think of the circle edge instead of the box, for this type of domain diagram.

The left hand diagram shows that I have not added anything new to the diagram-type of mind as yet. All I have done is look more closely at the perimeter of the circle (see *Figure 20*).

On the right, we have a new type of diagram which provides a world which the general mind inhabits. We can make use of the box diagram to differentiate between typing the role and the person, as we shall see. The diagram shows a box split into components and therefore, generating transactions from the external world into the general mind. These would have a default type rather than an intrinsic type, much as for the discussion of stimuli earlier.

The danger, for me rather than the reader, is in trying to extend the box out to the world, and then coming away from

We can derive subdomains on the same basis as we define transactions: if it is useful to think of it as so, it is so. Let us say that the average person experiences childhood, school, adolescence, career, marriage, middle age and retirement. Now, any one of these, such as school or retirement say, could be taken to form a sub-domain in its own right.

Even more to the point, we can take our three elements of work, play and adventure above, and set each one up as a domain in its own right. This is exactly what I intend to do to test our thesis.

## THE DOMAIN OF WORK

Recall our earlier discussion concerning the significance of quality. Remember that I suggested we choose three individuals who could be seen as each other's peers, on the basis that we could then feel justified in making a full examination of their differences. Thus, one can discuss the differences between John Wayne and Cary Grant, knowing that they are fairly matched, but one could not reasonably compare Wayne with an actual old-West person - Davy Crockett, say, - and still maintain the mandate of common sense.

Part of the discrepancy between Wayne and Crockett is the difference between an actor and an adventurer as types of work. Similarly, the difference between actors and engineers is obvious, but what do they have in common?

For this, we may use a slightly different method. Previously, we have been looking at work from the inside, so to speak; from the point of view of the vocation. If we look at it from the outside, then we are looking more pragmatically, from the point of view of the manager, perhaps.

We looked at a highly cooperative arrangement first, but we observed at the time that the common denominator for the numerical ratios 2:1:1 and 1:1:1 was  $4 \times 3 = 12$ . Let us now consider an arrangement that would be minimally different. If I take the arrangement 3:4:5 we can immediately agree that this is a peer arrangement, to the 2:1:1 we have looked at, based on the denominator 12. It is slightly different being based not on ideal cooperation but on an ideal of competition. The 2:1:1 ratio maximises the distinction between components (especially when balanced by the 'zero' of the PAC-type, as we have seen). The 3:4:5 minimises the difference between the same components.

If we take all permutations of this ratio as we ought, then we find six categories. The other possible configurations, 6:4:2, 7:3:2, 7:4:1, and 8:3:1 are much less appealing for the moment, as being at best more extreme and less flexible. Previously, in the introduction, I had gone through all the categories to reach a final 12, in my hurry. Now there is time for a more considered and careful look. I hope we shall see the benefit.

So, is there a mapping from sub-type to occupation, in each case, that appeals to common sense? Obviously, we could have any occupation here, from psychologist to soldier; from publisher to banker, from chef to sheriff. What I am looking for is to find an assignment which is defensible, and which tells us more than we already know.

The table below shows my attempt at this mapping.



Diagram	Professional	
	Both 6:4:2 & 5:4:3	6:3:3
CP <sub>A</sub>	Civil Servant	
C <sub>AP</sub>	Chef/Athlete	Designer Architect
CA <sub>P</sub>		Journalist Estate Agent
AP <sub>C</sub>	Teacher Therapist	
A <sub>CP</sub>		Lawyer Stockbroker
AC <sub>P</sub>		Accountant Engineer
PA <sub>C</sub>		Policeman Soldier
P <sub>AC</sub>		Doctor
PC <sub>A</sub>	Nurse Social Worker	Priest/Banker

SIDEBAR Notes on table:

A-type professions such as Accountant, Teacher, Engineer or Therapist, may be seen to be based on the acquisition of a trade more than craft, usually independently of a particular business, and usually to an externally acceptable standard, requiring application rather than talent or creativity. Advantages of a trade or skill are that it provides independence and freedom; disadvantages are it can be unfulfilling and asocial.

C-type professions may be seen to be based on the expression of innate ability by an individual to satisfy the tastes or wishes of a particular group. Fine art for example would be expressionistic where performing arts would be much more opportunistic. The advantage of a creative career is that it is fulfilling and social. A disadvantage is dependency on others, who may be unfair or disloyal. We might expect these sorts of jobs to be enjoyable but physically hard, and to be poorly paid, but competitive even so.

P-type professions would be likely to fit in to an existing (usually hierarchical) organisation on the basis of benefit to both sides. P-type professions often do not utilise either innate skill or trained skill but require trust and responsibility. An advantage is that the authority provides security without being excessively onerous. A disadvantage may be that it is restrictive in its demands of conformity.

For verification we observe the individuality evidenced by many journalists from Alistair Cooke to Julie Birchill, and observe that hardly any lawyers or bankers are well known. Journalism is more concerned with finding fault in others. Can we point to a lack of social conscience (presence being a P-type characteristic) both in journalism and estate agency? Solicitors and barristers have a higher reputation, being trusted through the law society to be self-administering, but not in the US perhaps, and not so much higher.

In order to be a bit more rigorous than earlier I have attempted to prefer two examples where I could find them. I have also preferred the most common professions, as far as I knew. I contacted the Office of National Statistics to see if figures were available, but the statistics they have are not classified in this way and are on employed persons. We'll look at the statistics I do have at the end. Asking people in these professions would also be informative, though it would need to be done on a more systematic basis than one person could do it.

There needs to be a reason for us to be so interested in employment outside of our respective careers. The thing I am prompted to wonder is where is the modern trinity, the updated version of the artist/scientist/politician split? There is a Doctor/Lawyer/Designer trinity which is appropriate for those of ambition and capability, and below there is a second Policeman/Engineer/Journalist grouping. Earlier we saw that we could look at the PAC/P split as introducing an element of competition. Here, I can explore a parallel idea from our groupings above: in today's more sophisticated society, is there a two-tier system in operation? What if the top tier represents the 6:3:3 split, of archetypes, and the second tier offers a fallback?

I note that it is primarily British Society that I am interested to consider, but this is so far applicable to a wider template than only us. Let me go back to the original diagram to re-consider it. I had reached the end of the road then. Looking back now, I can see I had identified the physicist as AP<sub>C</sub>, separately and alongside the scientist configuration of A<sub>PC</sub>. It looks like either a typing error, or the kind of glaring mistake that would be the one thing that would discredit all the hard work I have done.

In fact, it was neither. From my point of view (writing in 1994), this made sense as an explanation for how physicists could not know the shape of the universe. (I refer to information later put onto the web, at: [www.whatistheshapeoftheuniverse.co.uk](http://www.whatistheshapeoftheuniverse.co.uk) and [www.thisistheshapeoftheuniverse.co.uk](http://www.thisistheshapeoftheuniverse.co.uk)) It was

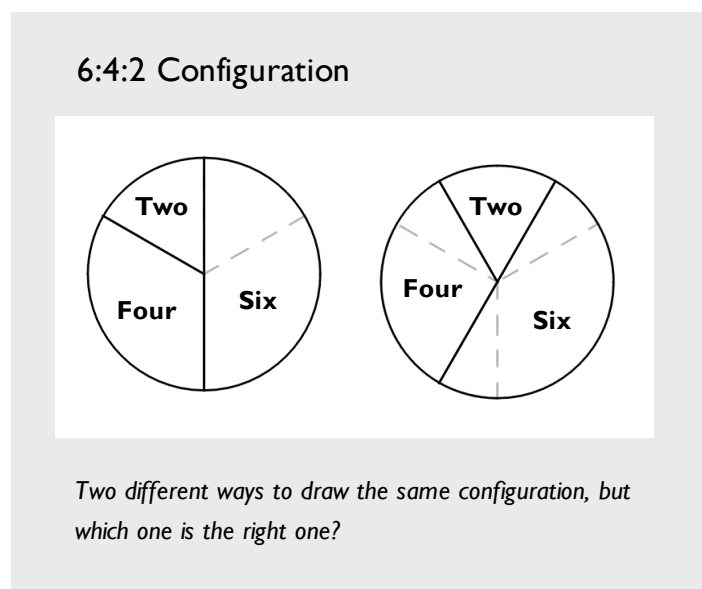


something that would not make sense to anyone else, and nor would it help explain the theory, but at the time I was more concerned with being honest.

I am on a little more solid ground now but I have also had to revise some of my ideas. The policeman and journalist have both changed, with the wisdom of hindsight. This will not reassure the reader that my ideas will not change again, I know. And there is another issue which arises when we start to consider permutations of PAC types. Going back again to the earlier diagram, I talked about imbalance then because when components are not of equal ratios, a further logical question arises as to whether the component aligns along the core or along the axis, or whether indeed it can switch.

We acknowledged earlier the 6:4:2 and so on lower splits. Let me now introduce some rules, which I suggest are a starting point for common sense. We will not concern ourselves with ratios of 7 and above. (These do not exist). We would like to say the same of ratios that are two and below, as this would leave us with the split into 4:4:4 (one type), 6:3:3 (three types) and 5:4:3 (six types). That is, ten types in all, each having strengths and weaknesses that complement - and conflict with - the others.

These rules would exclude the 6:4:2 type. This would solve a problem for me, because I cannot easily draw the 6:4:2 type. It is that 4 component. You will see what I mean if I draw the ratio (see *Figure 21*).



**Figure 21:** *No single representation of the 6:4:2 configuration seems to be possible.*

Flynn are a selection of many who would have benefited from a little help in stepping forward to embrace the destiny that they were so painfully close to.

This is a different way of looking at personality in general, as if an excess of personality is unwelcome if it is not tied to conscience. Suppose that the 6:4:2 is a less welcome, 'rougher' version of the 5:4:3, but no less viable? Although on the face of it this gives us a further six types to identify, there is another possibility which is well worth our considering.

It could actually be that the six types of job-role are not only populated by the six 5:4:3 types but also with these six 6:4:2 types, thus actually permitting twelve additional personality-types; sixteen in all. So, the engineer category say, would be available to both the 5:4:3 and 6:4:2 equally. This is the kind of thing statistics could help to confirm or dispute, assuming an even distribution, as it does make sense to me.

I can draw the 4 as stable and centred, or I can draw the 6:2 as stable and centred. In the former case, one of the components is fully-centred (the 4); but one of the components is so off-centred that its core has become an axis (the 2). In the latter case, none of the components is oriented correctly on its axes. Neither of these possibilities is a reason to exclude the type - quite the reverse. As well as being one or the other, there is also the possibility that the personality may switch between the two.

It is a problem for me, but is it a problem for the person? If the 6 in the 6:3:3 remains a plus, but the 6 in the 6:4:2 is actually flawed by the 2, this could be. When we are talking of a flaw we mean as much from the individual themselves point of view. So for example, Kurt Cobain, John Lennon and Errol

The rule would change to exclude greater than 7 or less than two as before, but now to include two as a ratio.

Originally we had a diagram of twelve which was suffering from a deal of woolliness. I now understand where the difficulty came from, since the 6:4:2 shows there is a practical difficulty inherent in the diagram. Instead of an equal zodiac of 12, there is a tiering effect; a natural tiering of peers to allow differentiation and cooperation within a more modern conception of society, without unfairness. We had reached a dead end, which prompted me to start again, but careful work has taken us back to, and through, the barrier. We can surpass the problem of twelve with a simpler group of ten or a wider group of sixteen as best fits.

Earlier we asked the question from the point of view of the PAC type. How does one choose to become a scientist or find the creativity to be an artist? The answer that seems to have dropped out from this is that one either finds the combination of patience and ambition (two quite different components) to fully inhabit the role of 6:3:3, which might take a lifetime, or one throws one's own 6:4:2 into the competition along with the rest, sink or swim, for a lifetime - or just for what feels like one.

My own case may illustrate it. I have benefited from managing my own 'flawed 6' as an Adult-type in the engineer category, where had I been the lawyer I told my parents I wanted to be in school, nothing less than complete commitment would have been required. (I ruefully remember that at school I wanted to be a 'famous lawyer' before I got the exam results which scotched that idea. Assuming of course I can have myself be both 6:4:2 and 4:4:4 - well, you were warned about my ego!)

I think it has become apparent in the textual explication of the table (see sidebar) that there are clear and clean divisions, at least between those occupations mentioned, which fall in with our expectation of six types.

These divisions may be clean but they are not fixed. The primary characteristic of, for example, a lawyer will hopefully be the desire to become a lawyer. A knowledge of their psychological profile cannot hurt. It will help, but no more. Otherwise teachers would not be able to go on to become engineers, writers, or famous singers (Sting, Bryan Ferry); or engineers to become teachers; or lawyers to be famous writers (Scott Turow, John Mortimer); or doctors to become famous revolutionaries (Che Guevara).

At the very start of the introduction we noted three examples of exceptions: the footballer, the IRA terrorist and the long-term alcoholic. Well, as athlete, we have already placed the footballer in the table given. For the long-term alcoholic, although it affects work, I would consider drug addiction as a problem in the domain of play, not work. It is part of the subject for discussion next, following this section. This brings us now to the terrorist, and an apposite reminder of the significance of the policeman, as against all the other occupations.

For examples of the all-important Parent-type - the 'seat' of society - I am struck by the slipping away of the categories of both priest and politician. They seem to be losing their basis for authority in very recent times - in fact, since the 1960's. There is no doubting the authority of the police, however. Following the peace agreement with the IRA, it is gangsterism which the terrorists have turned to, as indeed they were never far from it. And the police are our first and last defence against gangsters.

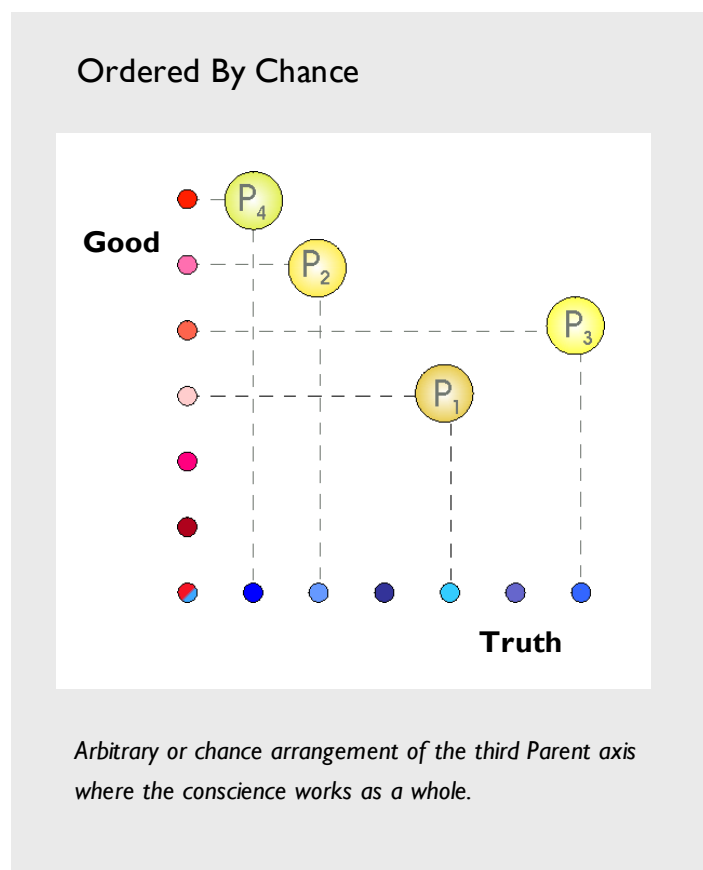
It is very striking that the policeman is the vehicle for so much television and so many films in both the UK and abroad. Earlier, I was lucky to have the category of private investigator in literature as it is not so loaded. In all of these and many other occupations it is only 'policeman' which routinely requires bravery and more than that, moral fibre, just to receive the pay packet. We tend, due to films and stories, to think of cowardice as a mortal sin. (It is one reason why I thought initially that the policeman would have to be an A-type). But cowardice, or being 'yellow' is less a matter of conscience and more a matter of judgement at the time. We are all cowards and, possibly, heroes. The need for both does not go away. But it is one thing to be put on the spot by outrageous chance, or by personal honour; it seems to me another thing entirely to be put on the spot by one's day-job, drafted in against

jobs at a football match, for one example. That the police are willing to do this does let the rest of us off the hook. That they do it for minimal pay and without glory, rather puts the rest of us back on the hook.

Looking back to past centuries, one thinks of knights in armour as a sort of middle class, where a person could ascend in status through honour and bravery. Seeing the policeman as a modern day knight, like the soldier, is a tempting way to make sense of it. But my understanding is that the army will promote from the ranks, yet a British politician is more likely to have trained as a lawyer than as a policeman.

If I am to put forward a theory of psychology to you then I must be non-partisan; that is, non-political, as well as non-metaphysical. However, it seems reasonable - and recent experience would lend support - for both a strong left and a strong right to be the preferred option. Regardless of one's leaning left or right, would it not be the same principle as with children, where they always naturally prefer two parents regardless of how good a single parent can be? Recent experience shows me an ignoble slide to the centre of politics has left the ordinary person too disinterested to vote (they are talking about making it compulsory!) with a consequent disempowering that has made the media too strong.

In sections previous to this, we have been able to rely on the strength of common sense. I am concerned that we are, since the 1960's, seeing a weakening of it, compared to a stronger, better past. Does it call into question our basis for the mind of conscience? Let us ask then, what is the strength of our idea?



**Figure 22:** With an ordering that is solely by chance, it is difficult to see what – if any – places are still available to be taken up in the conscience.

of work has been put into establishing the differences between people on the basis of Parent, Adult

I'll highlight three areas where we have used assumptions that it was not important enough to highlight at the time.

Firstly: we have used films, because Hollywood films throughout the 20<sup>th</sup> Century, and more than any other media so far, have offered the experience of immersion. Over the course of one or two hours, one takes on what feels, at its best, like the experience of another life. And this is Universal.

Secondly, we have not distinguished philosophically between a need for reincarnation, the Eastern idea, and a need for Heaven, specifically the 'peaceful garden' Western idea. Neither has proven mutually exclusive to the other.

Thirdly, in identifying an axis of truth we have separated out relative truth – some of which is not yet known – from absolute truth (the axis as a whole), which is itself, infinite. Whilst not obvious, this is consistent with both theological and non-theological, Platonic, thought.

We are working up to our full definition of conscience from the point of view of the Parent. That is the climax, for the end of the book (if I get there). A deal

and Child being mapped to the three dimensions of good; truth; and chance, or fate. I have not stopped to ask whether we like what we are seeing. Do we approve it?

The diagram above shows orthogonal axes of goodness and truth, for the sake of visualisation (see *Figure 22*).

The metaphor, or paradigm, is that some of us have come from a previous life, and some of us are going to Heaven. Those in Heaven will be part of the conscience, and the basis of this is to work in the conscience. It is more important to have a continuing purpose than everlasting restful peacefulness.

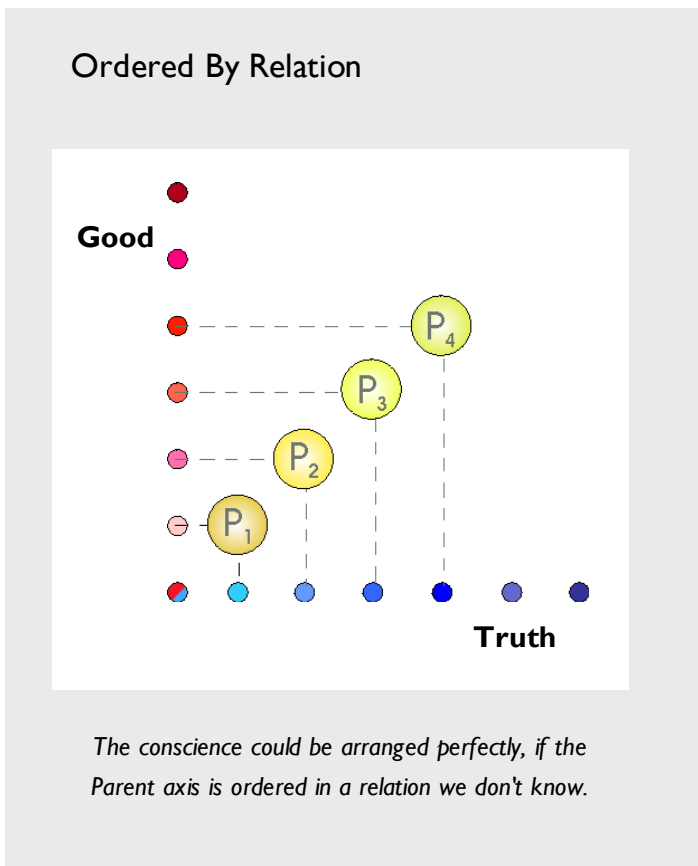
Those who have come from a previous life share the world with those who are new to it. As a society, we can be proud of our egalitarian accommodation of those who are here ‘for the journey’, alongside those whose journey approaches its destination. We have continually used examples of the famous to represent the latter, so Tom Cruise say would not likely be coming back to work in ‘Burger King’. Equally comfortable has been the mapping of the latter back on to the former. We’d all aspire to be talented and loved I dare say, but one ultimately has sympathy for Lennon, Flynn and Cobain.

Using this view that is innocuous but rarely stated, the abstract mind – the person - is placed at a conjunction of goodness and truth as shown in *Figure 22*, p1, p2, p3 etc. For the moment these are randomly placed, on the superficial basis of a random Parent. The great importance of this is that having upheld a principle of goodness and truth in life, one is able (and would wish to), uphold the same principle as part of the conscience.

In other words, one does not take money, or physical beauty or unearned status into the conscience. As is obvious, these are material possessions. Metaphysical it may be, but it is no more than common sense to say that, as one needs a room to live in, in the here and now, so one does too in the future.

As there are rooms, and rooms, here and now, so common sense would say it will be, in the future. The diagram above was randomly ordered only because we do not know the ordering. But the possible importance of ordering is also shown by the diagram below: it gives a point to the future (see *Figure 23*).

We might wonder how we could possibly ever know the right hierarchical ordering, but at this stage it hardly matters. The origin point is infinite. What I am more concerned to show now is the attractiveness, as well as the simplicity of the idea. No matter how unfair life seems at any one moment in time, or at any time in the past, it is hard to imagine an educated person complaining against the existence of chance in the Universe, or not being consoled at the prospect of improvement. It appeals to one whether or not one knows about it. It is not a new idea – but we haven’t finished yet.



**Figure 23:** With an ordering that is unknown (by “fate”) then there may still seem a lack of room – for individual purpose or choice.

Coming back to the current thread of discussion concerning the typing of occupations, if the reader is non-male, or non-graduate, then I am sure they will have noticed one weakness of my diagram of occupations: it is heavily weighted toward male, graduate employment.

The table below is therefore changed to include the main occupations of women, in terms of quantity, alongside the professions and based on my extremely limited knowledge of the situation.

Diagram	Professional		Female
	Both 6:4:2 & 5:4:3	6:3:3	(All)
CP <sub>A</sub>	Civil Servant		Shop Assistant
C <sub>AP</sub>	Chef/Athlete	Designer Architect	(Either)
CA <sub>P</sub>	Journalist Estate Agent		Florist
AP <sub>C</sub>	Teacher Therapist		Secretary
A <sub>CP</sub>		Lawyer Stockbroker	(Either)
AC <sub>P</sub>	Accountant Engineer		Hairdresser
PA <sub>C</sub>	Policeman Soldier		Teacher
P <sub>AC</sub>		Doctor Priest/Banker	(Either)
PCA	Nurse Social Worker		Social Worker

Unfortunately this table seems to consist of deleting the occupations from the first table that women don't do, and adding the non-graduate occupations that soak up the surplus. The conclusion of this is therefore that many women with the potential to become graduate professionals opt for the underrated non-graduate occupations of secretary and hairdresser. (In my youth nurse was also a non-graduate profession).

Finally now, we come on to our third and last categorisation; that of non-graduate employment. This can fairly easily be done by making use of the fact that it is business that provides much of the employment in this area and business is traditionally divided into three sectors: management, sales and production. These three sectors happen to form a trinity mapping neatly to the Parent, Child and Adult, respectively.

Each can be subdivided into two further categories, as we are now used to, giving six in all. The table below shows my attempt at doing this.

Diagram	Professional		Female	Male
	Both 6:4:2 & 5:4:3	6:3:3	(All)	(All)
CP <sub>A</sub>	Civil Servant		Shop Assistant	Sales Rep
C <sub>AP</sub>	Chef/Athlete	Designer Architect	(Either)	(Either)
CA <sub>P</sub>	Journalist Estate Agent		Florist	Carpenter
AP <sub>C</sub>	Teacher Therapist		Secretary	Repairman
A <sub>CP</sub>		Lawyer Stockbroker	(Either)	(Either)
AC <sub>P</sub>	Accountant Engineer		Hairdresser	Mechanic
PA <sub>C</sub>	Policeman Soldier		Teacher	Manager
P <sub>AC</sub>		Doctor Priest/Banker	(Either)	(Either)
PCA	Nurse Social Worker		Social Worker	Shopkeeper

I think what we find in considering this table is that although there is still an observable polarity which justifies our subdivision of each category, there is rather greater fluidity within the same component category, and rather less mobility between component categories. Thus, an  $A_{c_p}$ -type car mechanic will find it quite feasible to get apprenticed to a Plumber ( $A_{p_c}$ -type) if that is what is wanted because they are both A-types, whereas his only chance of taking on his boss's job (Manager) may well be to open his own garage. By comparison with the professions, an  $A_{c_p}$ -type accountant finding he wished to become an  $A_{p_c}$ -type teacher however would find it quite a culture-shock, as would the teacher in reverse, although there will be a clearly-delineated path into management for both of them.

To start with, we found that the distinction between A, C and P as artist, scientist and politician was interesting but abstract. Where it really came into its own was when it was made concrete in actual graduate careers. Then, as we move into non-graduate occupations, what we find is the reverse: that the distinction within the three types is less concrete and we are thrown back on the differences between them.

I looked up what statistics I could find on the Internet. As mentioned, the ONS could not supply figures for the UK. The figures I did find are from public sector employment in Scotland, giving me the table below.

Teachers	58,000
Police	22,800
(Firemen)	( 5700 )
Social workers	43,500

SIDEBAR Notes on Table

Once again the non-graduate A-type occupations of Repairman and Mechanic are based on a trade involving training, with the same characteristics as for graduates. The trade will involve hard work to the benefit of the employer, which could make the balance of power one-sided, giving trade unions an important part to play.

Selling, it is said, always involves the selling of oneself, to some extent. Thus, it is always a C-type occupation, even though the individual salesperson may well be say, a  $P_c$ -type, on a general level. Though most people do not like cold calling, to be sold to be a good salesman is a pleasure. Sales occupations tend to be well-paid in the short term, offset by the insecurity that sales positions are notoriously prone to.

Managing people is even more obviously a matter of common sense, and even less a matter of anything else, than is politics, teaching, piloting, ministering or captaining. Experience counts for more than graduate training, but

SIDEBAR Notes on Table

The number of people employed may not be so tied to the number of people that is needed as one might otherwise assume, based on international figures. Elsewhere I noted another statistic that there is approximately 1 lawyer for every 300 American citizens, whilst there is 1 for every 7,300 in Japan; 5% of the coverage in the US. Figures for France and England showed that France has roughly one third of the lawyers in the UK, for approximately the same population.

In round numbers, there are approximately 20,000 police, 40,000 social workers and 60,000 teachers. One would have expected it to be equal, but the numbers are round enough that it would seem they are telling us something. The obvious conclusion is that more teachers than police are needed, but does it help us to consider why our personality types might be more drawn to teaching as well? For instance, if the policeman's role (being difficult) is conducive to only the 5:4:3 type, and many more teachers than police are needed, then wouldn't teaching be the natural home for the 6:4:2 type outside of the police?

It is the final thought to close this review of the domain of work.

## THE DOMAIN OF PLAY

From the point of view of the  $PAC$ -type, we asked how one might choose to adopt a different type, as scientist or other. In this section, we will see how playing might contribute to the importance of the middle life.

It is possible to do the same analysis on play as on work, and derive as before a table. I am not convinced that this is the real importance of play to the mind. Purely coincidentally the word play has a second meaning, as theatre play, and more recently film screenplay. We'll see why I am so keen to discuss that here as well.

Although it is not going to be our end purpose, I will start with a similar approach to that previously. Thus, one plays for fun.

It is certainly true to say that 'fun' and 'play' are not synonymous. However, if we can say that every person in the world plays for fun, as I think we can, then in fact we have got a start. Playing is not always fun, one hundred percent of the time; nor is fun only obtainable through play; it is available both at work and, as we shall see, through our third domain of adventure. That is really because 'fun' itself is an entirely subjective judgement by the individual (where the term 'play' is not),

If fun is subjective then one person's assessment of fun is not going to be the same as another's which will vary again when compared to a third; and so on. The individual needs to go through a process of discovery to find which activities he or she will find fun. Indeed, if this were not so then it would be possible to make fun guaranteed; something that not even sex, gambling or alcohol, and not even drugs, can do, for everyone.

The only way to determine this is by experiment; both by discovery and by refinement.

Like any feeling - and unlike a belief - it 'wears off'. One then has to discover new ways to have fun as a replacement for those earlier ways, and so the cycle begins again.

What we have done is to identify a pattern. It begins with the initial discovery of an activity that the individual finds fun, leads on to a process of refinement, during which the individual establishes the most fun that that activity can offer, and finally ends up in a process of repetition, in which the activity is repeated in its optimum form, until eventually the repetition loses its appeal and the activity begins to cease being fun.

the pattern of discovery/refinement/repetition can, I think, be seen to apply to many types of play: from cards to video-games; from slot-machines to horse-racing; from the opposite sex to record buying. It can also be seen to apply to illicit play, I think. For example which of us has not at some time or another drunk too much - I mean, quite literally, too much to be fun? The process of discovery may be seen as intellectual analysis (including risk), subject to the Adult; the process of refinement may be seen as practice (or habit) involving primarily the Parent; and then the process of repetition may be seen as independent of either consideration or logic, involving merely the spontaneous desires (or conversely, greeds) of the Child.

Consider the instance of an application form for a job. There is usually an entry inviting one to list one's hobbies and interests, and quite often that is the only personal information that is requested regarding how one spends one's leisure time. If we can form a trinity out of this pair we might have what we are searching for.

A particular hobby, such as golf represents a choice by the individual (as against tennis or chess), and implies an active commitment to that choice (to buy the clubs, join a club, practise, etc). Whereas by contrast an interest implies a passive curiosity; a choice of sorts perhaps but one made without a great expenditure of effort and not requiring a great expenditure of effort to keep it up. I think that also we can derive a third aspect - the enthusiasm - which is also passive but which represents a subjective, emotional appreciation rather than an intellectual curiosity. This would allow us to list such mundane activities as going to the pub or such emotionally-charged activities as seeking a partner which would not normally make the application form. They are not exactly hobbies or interests, but I, for one, have spent a lot of time on them - occasionally to the point of over-enthusiasm.

So what all this gives us when we put it together is the table shown below.

Play	Stimulant & type	Diagram	Examples
Interest	Discovery	AP	Car Maintenance, Crosswords, Newspaper
	Pioneer		
	Explorer	AC	Classic Cars, Trivia, History
Enthusiasm	Repetition	CP	Recorded Music, Real Ale, School Sweetheart
	Fine Arts		
	Performing	CA	Live Music, Free Houses, Love At First Sight
Hobby	Refinement	PA	Tennis, Rock-Climbing, Poker
	Solo		
	Team	PC	Cricket, Motorsport, Bridge
Family	PAC	PA	Manager, Disciplinarian
	Father		
	Mother	CP	Comforter, Manager

Before going on let us reconsider the significance of addiction in the light of this table. Is it really true to say that even the most serious addiction - even major drug addiction - will eventually simply tail off, and lose its appeal like an ordinary activity? Well, I have to say that I think this is so. There are various autobiographies one can read, from David Crosby to Marianne Faithful, which recount years, and even decades, of addiction to the most powerful drugs slowly coming to an end for no greater reason than that the individual decides it; like giving up smoking. It seems to me that no matter how great the physical or moral damage an addiction can wreak, there must always come a time where the drug loses its appeal, just as the thought of someone putting an electrode into the pleasure centre of one's brain has little appeal to most people.

This makes addiction a quite different problem to those issues that require a re-Parenting. As we know there are certain problems of anger, leading from childhood and abuse, which can occur from deep hurt and unfairness. But there are people who are caring, generous and sensitive enough to provide the love that was missing, by re-Parenting. I think addiction is a problem not of understanding or management so much as poor choice - the poor exercise of freedom of choice. This should be met by challenge and example; to challenge the assumption and show by example that it is false.

The 12 steps program for alcoholics does this to some extent, by providing a peer group for comparison, and I have no problem with the ethos of acknowledging a higher power since I think that is true anyway. I think that there is scope there for challenge too; instead of a disease alcoholism could

SIDEBAR Notes on table

P-type hobbies are active, requiring effort and commitment, which interests and enthusiasms may well not. They are always social, with either a partner or a team. It may be that one does the hobby entirely for the people. Conversely, there may be a hobby one would love to do, if only one knew someone similar.

An A-type interest can be proprietary or aesthetic: involving an encyclopaedic knowledge of German films say, or a profound conviction as to which is the best of the German film-makers. An interest can provide a basis for learning a trade.

A C-type enthusiasm may be seen as primarily the exercise of choice toward a preconceived end (Cp) which I might call discriminating, or primarily the effect of availability toward a speculative end (Ca), which might be called consumptive. Thus going to live concerts involves effort and choice to a known end, whereas listening to the radio requires consumption of the good, bad and mediocre to speculative end.

A similar distinction may be drawn with regard to one's partner: was a choice made on the basis of available opportunity (after a long time of being single, you met as complete strangers in an appropriate atmosphere) or on the basis of discrimination (you knew each other slightly and you both waited as the right circumstances slowly developed).

PAC-type:

As a caveat to the above, let's mention a PAC-type activity, that of raising a family; an activity that most of us aspire to and most of us will experience. It is one that consumes the time available for leisure but also replaces the need for it with, at best, its own self-contained world of work, play and adventure. As rewarding as it can appear it is also demanding however, as shown in the rise of single-parent families.



be presented as stupid and lazy – how about picking up a paintbrush instead of a glass? How about doing some re-Parenting of someone with a real problem, instead of drowning yours? Both of these would redirect the Child that is going to waste.

Along with the table above, it might be beginning to sound as if I am trying to suggest how people generally should play better, but that is not really what I can do. The majority of people won't benefit from this section which is about when playing goes wrong. In this section, I am talking to the professional psychologist, and those interested, because I need their help.

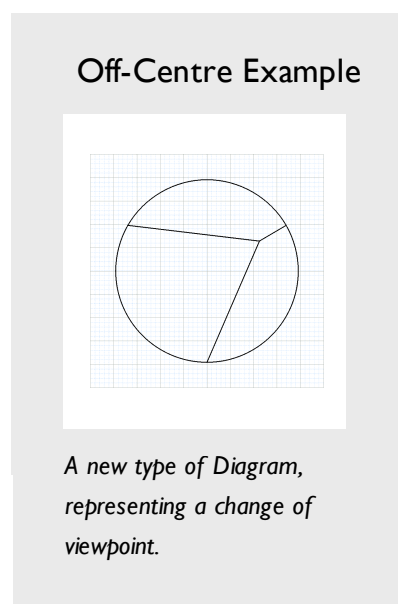
The diagrams that I have been drawing up to now have showed concentric rings to represent concentric minds. If you are like me you will have been half-expecting these diagrams to show us how to come inside the mind, so that the science of psychology would reveal a mechanism of mind, which we could fix, like we can fix a car engine.

For instance, one half-idea that I had when looking at the concentric diagrams was that hypnosis might be an example of coming between the 'layers' of mind. This turned out to be completely wrong. There is no way to 'quantify' minds as layered any more than we could quantify the quality, as size of mind. James' injunction against 'units of consciousness' all those years ago still stands. I need to come away from a diagram which shows concentric circles completely because it is misleading. In future diagrams I use a continuum of colour, as in the diagrams of the introduction, not discrete rings.

It turns out that I cannot split the layers of mind, but I can do something like that. The next best thing I think is to move the centre of the circle.

Going all the way back to *Figure 7* and *Figure 8*, this was where we first wondered about whether to pursue the idea of ratios, or whether to try and classify characteristics. Another possibility entirely is shown below.

As can be simply seen, this would allow us to represent different areas of component just as well as the approach we have taken. It is mathematically rather more difficult than the pie-chart but the use of squares as an approximation is a pragmatic solution, and this could well be offset by the appeal of a diagram which is eccentric – the very word that the British use for (an excess of) personality. The off-centre circle in the example is off-centre along the P/C axis, although it could be either, or more than one.



**Figure 24:** *Introducing a diagram earlier in time, before type gets established.*

But what might it mean to move the centre? I am very much not suggesting coming away from the idea of conscience as the anchor of mind. Indeed, the hint is that this is rather the mistake. It should not mean to deny the conscience, rather, to take 'a point of view' on the conscience. If you look 'into' the diagram above, as if you were looking through a circle into (the three dimensions of) the corner of the room say; then you can see it as if we were looking from near and along the floor, or the wall or the roof, as it may be. Here of course, the 'roof' is the Parent dimension, the 'wall' the Adult, perhaps, but thinking back to when I was young, I did sometimes have the feeling of swimming underwater, which I suppose meant too much 'roof', or work. Eccentricity can be a good thing in the end, precisely because it feels a bad thing at the time.

It would be a mistake to move the basis for authority in one's thinking. Moving the centre then should not be assumed to involve

moving the end-point, or moral centre. However, the conscience cannot tell the individual what is right – the individual has to find that out for themselves. They are able to choose a start point, so a better way to describe this is as moving the start point.

We shall see why one might want to do this I hope. Before that, it is worth noting the difficulty of doing so. That is, it is going to be difficult to move the centre one way without suffering the reaction of it moving the other way. This is particularly evident when we realise that it is only afterwards that one benefits! That is, one moves the start point in the hope that one can get to where one is going; in faith of it, against uncertainty.

The medium of film is again a great help to us, for as important as the actor in presenting character to we in the audience is the director, who presents the point of view. The eye is drawn by movement, and the story decides what we need to see, but our relation to the scene and the central character(s) in the scene starts from the point of view the director gives us. It is something that is beyond the medium of the theatre play.

Now before using symmetry to develop this diagram-type, as we have before, and seeing that we draw a conclusion to validate it, as we have before, the question I would suggest asking is, what is the anchor for the position that we are proposing, of an eccentric view? If it is not a core belief, how does the personality retain its view? The answer has already been given but it was at the start so, as a reminder, when we drew the off-centre circle first of all we drew it as off-centre along an axis. It is the perception outside the mind which leads to the mind's position. Over and over we and our children discover and rediscover the inherent paradox that goodness and truth represent, and it is taking a position on that which gives us our 'view' in life, I think. It has been said that justice and mercy, and idealism and pragmatism are two examples of the P/C and P/A axes. A person could be a victim or beneficiary of either. An external perception is unlikely to be an appreciation of the paradoxical split between the Arts & the Sciences, A & C, relative to the individual. It would be an unusual person that perceived the abstracts of goodness and truth as paradoxical, let alone applied it to themselves. Precisely because if this, it will be best if I only look at the A/C axis. It is the more interesting assumption to make that the person has integrated their view with both Child and Adult (though not yet as a core belief). It would need the help of a professional to find actual examples and determine if my assumption is right.

Now I can put this together with *Figure 24*, the new type of diagram, which will give me the first

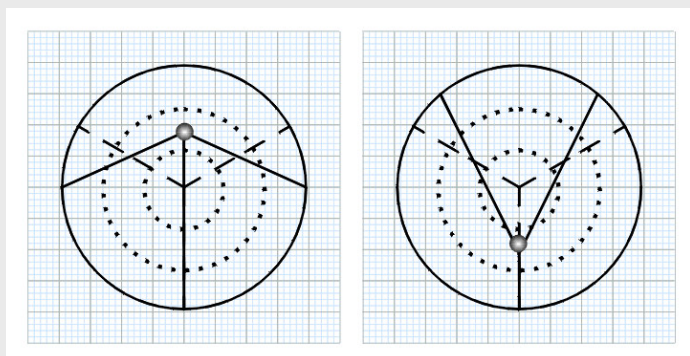
usage of the new diagram, as a starting point, below (see *Figure 25*).

This diagram shows how an eccentric or neurotic point of view can give rise to mood-swings since it is difficult to maintain one view without also being prone to the other. So-called bipolar disorder recognises the polarity of what used to be called manic-depression, and indicates why depression might not have been quite the right phrase for the experience of the opposite of mania.

The diagram shows that the point of view is different from a core belief. Whereas a core belief is integrated within the personality, the point of view represents a starting point prior to integration.

Just as the actor assumes the role which is temporary, the director assumes the point of view, which is

### Opposite Points of View

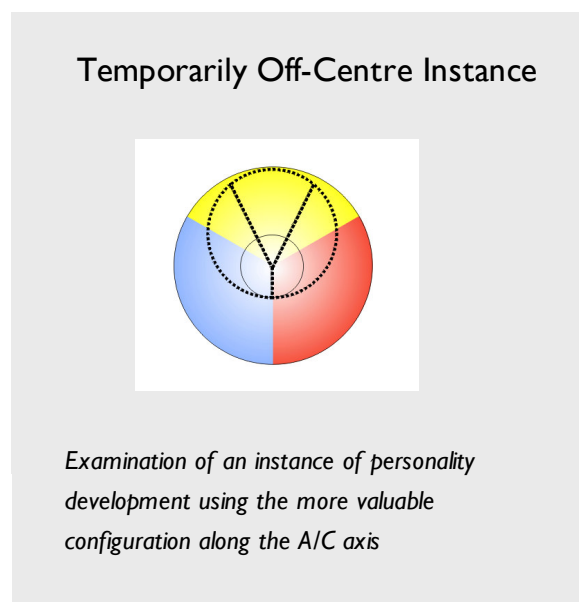


*Problems can arise from holding a new point of view.*

**Figure 25:** *Holding a point of view all the time, in all circumstances, is not easy. Sometimes it is easier to see the opposite point of view.*

temporary. To represent the director's view, we want to superimpose the 'point of view'-type diagram on the general PAC-diagram of mind. To ensure we do not misrepresent what is meant by the circles size, it is important to see there is one simplest way to do this. The circles need the same centre (since the point of view is sympathetic to the director) and the perimeters need to be touching (otherwise this would be an entirely imaginary construct – with no contact with the outside world). This gives me two circles at which point I can apply symmetry to derive a third circle. Again, there is one, simplest way to do this, by enclosing the smallest area from the centre to the edge of the inside circle. Doing so gives a configuration with uneven components which is not PAC (see *Figure 26*).

Developing the new diagram means introducing the element of time to our three dimensions of mind. In this diagram, the circles are all the same size, conceptually. They could all be the same person but at different points in time. Previously, we have used different sizes of circle to represent an unquantifiable difference in quality of mind. In comparing different minds, that would still be the case, but in comparing the same mind, here, the difference in size now represents a difference in time. This I think offers much the more promising avenue of investigation paralleling as it does the investigation of the outside world. Our metaphysics once again parallels our physics, to give not so much mind-control, as mind-mapping.



**Figure 26:** A position which is depressing at the time (shown by the dotted circle) reaps its rewards in the future (shown by the smaller circle)

Notice also what I think is the natural justice of this. We cannot 'magically' change the configuration of our personalities. To achieve a configuration which is desirable or valuable one needs to expend effort, and furthermore it is much more likely to be effort that is different from, and in addition to, work, the reward for the effort of which is money payment.

Notice how vitally important it is that the circles are contingent at the perimeter. If this were not the case – if the circle were arbitrarily inside the circle – then we couldn't use symmetry. Also, there would be no interaction with the outside world, and this would reflect an imaginary position (which might or might not work out in future). That is not the case here. What we see here is that if the off-centre position is held (i.e. expressed, because if it is on the perimeter it must be visible) even though it is a disadvantage (because it is boring, depressing, or worrying), then over time it becomes integrated and consistent with the moral centre.

These configurations could create a 'holding space'. The phrase "the penny dropping" is a useful one to evoke. For the penny to drop into the hole there has to have been a prior awareness of desirability; of a hole. What we could be seeing now is the mind prior to the making of the link. Only when experience creates the link, is the result 'owned' by the recipient, and then they can express it artistically, scientifically or physically.

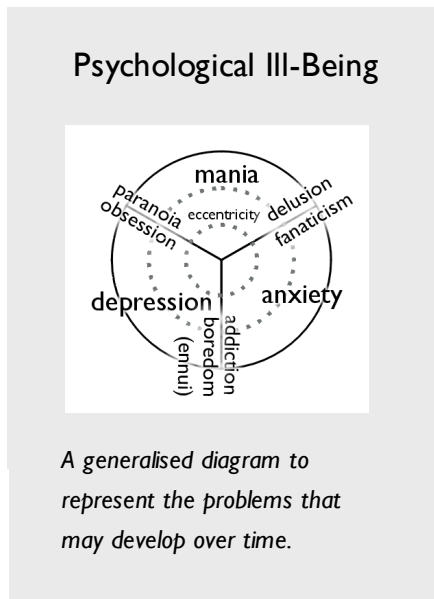
To illustrate, here is a question which may entertain you: which of the circles would you be? Would you see yourself as the inner or outer circle? I am not meaning to draw any conclusion from it – in fact, the reverse. It seems to me that both interpretations are equally complimentary, the smaller circle representing one's humble opinion and the larger, one's groundedness of centre.

All the time that we have been discussing the realm of work, it has been useful to avoid a more emotive terminology. Now that we are in the domain of play, we have the opportunity for a useful

consideration, of both mental wellness and mental illness, from outside the profession without undue heavy-handedness.

Assuming it is accepted to move the centre, we would have a different use for the area of the circle than previously. In the diagram below, I have divided this up by the use of the dotted outlines (see *Figure 27*). The centre extends to the inner circle and this is the area of normalcy, both in its usual sense and possibly also in the sense of statistical distribution. The area from the inner dotted circle to the outer dotted circle represents eccentricity, and the area from the outer dotted circle to the edge of the circle represents the more extreme psychological form, of neurosis.

I admit I am borrowing these words, but I believe that the diagram below shows what may be possible.



**Figure 27:** The well-adjusted individual contrasts with the individual who maintains a view which may not be in their own interest – for good or ill.

politician type! In the right-hand case, the perimeter junctions do not neatly map onto what we have seen before, but the Adult and Child components are clearly both overlapping the P/C and A/C axes, so we would expect to see artist/scientist responses (if I may put it so) in reply to normal P-type stimuli, in this ‘phase’, or mood.

Contrast this with the intermediate diagram of healthy role-playing in *Figure 26*. We would have to count squares (and be careful with how our area was derived – geometrically or arithmetically) to determine the configuration we are looking at here. The inner circle seems to be something like a 2:2:1 or a 3:3:2. I talked earlier about a ‘holding space’ and, indeed, these configurations seem to represent just that. We have not seen them before. Perhaps this is why the ‘manic’ configuration (the left hand side of the two) is a 6:3:3, which is the end result for the mature personality.

The most important conjecture is the dotted circle. What I am suggesting by making it dotted is that most people may be given credit for their native intelligence (I’m including myself). This enables them (and enabled me) to avoid the obvious traps of eccentricity or neurosis and, over time, realise the results of making use of their spare time for entirely different purposes than work time.

We can match this against the boundary transactions that we saw earlier. For instance, in the artist and scientist we saw harmless absent-mindedness and infatuation. In the less well-adjusted mind at the boundary we see infatuation turn to fanaticism, perhaps. We see the forgetfulness that overlays proper scientific obsession become twisted into a neurotic compulsion, maybe. Again, I have borrowed these terms to now give them back.

I have taken the decision to draw the dotted circles on the basis of dividing the radius up by thirds for visual clarity. It may be worth bearing in mind the area is derived geometrically not arithmetically from the radius of course, so this is not mathematically exact.

The maths is important because it can cross-check our logic. Moving the centre introduced us to an entirely new type of diagram, but also created some questions. The first of the new diagrams, *Figure 24*, moved the centre without preserving ratio (as can be demonstrated by counting squares). This was for visual impact as preserving the ratio means moving the perimeter. The effect of this is shown on the developed diagram, *Figure 25*.

Notice that this will affect the transactions. The left-hand diagram will look like a 6:3:3 type from outside - notice that, in this example, the perimeter junctions are the same as for the

On the face of it, this may seem as if I am asserting the opposite of what have been saying previous to now. Previously, I have been trying to show the strength with which people polarise against/in cooperation with each other. Now it seems as if I am saying that the person reverses this orientation. Is what I am saying now in the spirit of the Eastern idea of Karma?

Well, there are two factors to bear in mind at the same time as this, whatever one's other convictions. The first is that Hemingway for example may be one of the greatest archetypal A-types, but as a working writer, we would presumably say he is primarily a C-type. The ability to take different configurations would be very valuable as long as they are not inconsistent.

One does not have to look far to find examples where the typing of the man does not nearly so neatly fit the typing of the job. For example, Leonardo Da Vinci, famous as an artist (C) but also as an engineer(A), mathematician(AC) & philosopher (P); Winston Churchill? Hero, journalist and amateur painter (C), alongside the glorious Leader; Albert Einstein? Genuinely humble (P) and liked to play the violin (C). These are three of the most famous examples of artist, scientist and politician in history, yet none of them could be said to be solely Child, Adult or Parent.

And the second factor is not unrelated, which is that the direction one is faced in is not always the same direction one goes in. There are outside factors and different people; and one is not an 'isolated, closed system'. I don't believe the principle of Karma is meant to mean that.

So let us give people credit for more intelligence for once, rather than less. Let us assume that most people would far rather not adopt a position of either eccentricity or neurosis if it can possibly be avoided. In that case, let us assume they use this choice to bypass the intermediate stage and adopt the end stage voluntarily in their 'play' life.

This would indeed be shrewd as they would then be able to 'inherit' the 'middle' stage, perhaps having got themselves now in a position where it is not eccentric, but is actually a strength in the domain at that time. People would need to do this even despite the difficulty of it, even without anyone to tell them about it, and even without a way to explain it to themselves. But they must do something like this, because we can see the results.

Earlier diagrams have described the situation as it is, to the best of our ability. This type of diagram is an attempt to describe the situation as it may or will be; a type of roadmap. We have to believe it will help to have a way to understand and even verbalise this part of our lives.

So what we have done now is to come away from our comfortable but naïve thinking that a person adopts a type and then expresses it; to a more sophisticated view that a person will lean towards or away from a type, or towards two types or even towards none, all in different situations. And furthermore, the person inhabiting a job (or domain) may be inherently that type or they may be that type, but only at the moment. This really does make the domain like a 'box' (remember that earlier I was reluctant to do it what way if it gave the wrong impression). It is a box that is created to fit, not a type of person, but a group of interchangeable people, and the person who inhabits the box while essentially always themselves, can be just as mutable.

Although the box is not perfect, not being tailor-made to fit us; we accept and approve the system. We are self-aware of not being tailored perfectly ourselves to fit the box. In the next section this will lead us on to discuss the elements of stress and adventure that life can create. For now, we can conclude that most of us is a PAC-type making the best of the situation we find ourselves in. There is also an 'inner life' which is active both in play and work. It can be 'bigger' than the outer life, but it can lead to problems needing professional help.

We're reaching the end of what has been our work in this area of 'play'. I think it has been worth it because we have pushed the theory further out but always through the strict application of logic. Each time we succeed in this the theory grows more complete which is the end goal. If it seems I have been guilty of bringing work and play closer together here, then maybe that is what is needed. If there is not a thick dividing line then acknowledging a thin one must be a good thing. In the next section I will come on to discuss the domain of adventure being the third and final element of the triad, together



with play and work. Again, we will see this tying in with what has been said before whilst also offering a few new surprises, just to confirm we are on the right track.

## THE DOMAIN OF ADVENTURE

We have looked at work and seen its importance in consolidating one's framework through the living out of a role. We have also looked at playing for fun and at more serious play, as play time can be used to play with working, and to play at working. Let us now look at the importance of adventure and try to see how it fits into the equation. Once again, I will be borrowing terms to allow me to draw conclusions to check against, but this time from a different country – the US – instead of a different expertise.

Well, what do we mean by adventure? The difference I think, between adventure and either play or work is the element of risk.

There is a school of thought that the evolution of the business sector is the attempt by humanity to mitigate uncertainty and manage risk. By this thinking it is risk that gives a point to work. We are very interested in the point of working since we have identified our key types primarily by their job.

The natural response to risk is, of course, fear; which is what makes adventure a rarefied rather than a commonplace experience. However, if the risk is depersonalised so that one is not actually confronted with it but only the plausible reproduction of it, then the fear response is muted to excitement, and can become pleasurable. Thus, an adventure that would be terrifying in actuality becomes exciting or thrilling when experienced vicariously, as entertainment. This 'trick' gives our playtime much of its point.

To understand the domain of adventure then, we could do worse than to observe the fiction produced by the entertainment industry. We can use the same trick, but in reverse, to find out how entertainment motivates our risk-taking. Again I would like to find three obviously-peer configurations, in this case to exemplify a sort of ideal for each component. And indeed once again I think this is fairly easy, the three I have identified being Leader, Lover and Hero. These three archetypes could, I believe, be said to be representative of the principle role-models that the total sum of dramatic fiction has to offer. One is not better than any of the others; each is appropriate to different circumstances; and there are no others that could form part of this group. Thus they are peers of the type that we require.

The Leader is plainly derived from the Parental component's qualities of fair-mindedness and empathy, the Hero from the Adult's qualities of strong-mindedness and nobility and the Lover from the Child's spontaneity and subjective sense of beauty. We could even go so far as to map this trinity to the trinity of history, tragedy and comedy (respectively) in an attempt to show that we encompass the whole of dramatic entertainment.

The Leader arguably needs to be empowered by circumstances because for there to be a leader there must also be a group which needs to be led. His or her story is frequently painted within a historical canvas. The Hero on the other hand needs a situation of conflict within which he can be self-sacrificing. Indeed, we make it easy for the entertainment industry as we regularly suspend our disbelief to suppose the Hero at risk, and allow the 'happy ending'.

Finally, the least likely conjunction is also the most illuminating. It takes a moment to realise that the Lover and comedy are synonymous. Yet, from the movies of Cary Grant to the UK's 'Four Weddings and a Funeral', it is comedy which has been the partner to romance. Although it is easy to think of individual examples, I would not think of a genre called tragedy-romance, or history-romance. It would be interesting to survey, but I think the comedy-romance genre is arguably more common in films than is the romance category.

We may observe that fiction is frequently the repository of all that the human race finds aspirational in itself. Like a mirror, fiction uses people to tell people what they are capable of; and the

characters it uses to do so are frequently superficially mundane. A policeman fends off a gang of thugs from his past; a free-wheeling opportunist sends an ex-lover back to her fiancée rather than take advantage of her; a journalist grabs the chance to buy his paper and finds that financial success fails to equate to happiness. In no case are the circumstances or the characters particularly unique and yet in each case the combination manages to be: as in the examples of 'High Noon' (classic heroism), 'Casablanca' (star-crossed lovers) and 'Citizen Kane' (biography of leader-type).

For some stories, it is chance (or destiny) which provides the opportunity and the risk, but for most stories, it is people's occupation which provides the hinge for the story. As we know, for many people, it is their job which offers the opportunity to choose the level of risk they want to take but this is opaque to outsiders. All the films and TV I have seen, do not really help me to understand the day-to-day experience of being a policeman, or the crisis moment, of a turning point. This has taken us back to occupation again. We need a different entry point into adventure.

Let us go back to first principles for the moment. In the previous sections on work and play we have seen that the role can fairly be seen as a box enclosing an empty sphere-shaped space for the mind. Recall that the mind is not really a pie-chart. That is just our diagrammatic representation of it. In fact, the mind may be correctly thought of as a contiguous sphere. The lines dividing components are only for our convenience and, for the moment, let us take them away.

The individual who takes on the role of employee then, may be thought of as a particular sphere choosing to fit itself within a particular box. Very frequently, the human mind will be greater than the role that it is temporarily embracing. It has to squeeze itself into the box in order to fit, and all the while it is in the box it is under pressure, or stress. (This time I am not borrowing the term, I am sharing it).

When one leaves work, one exchanges the role of employee for other roles: father, lover, friend, hobbyist, etc. Some of these roles are extremely rewarding so that the pressure is well worth it, but these are also the roles that we have to work towards, and wait for. In the meantime, we have to adopt roles outside work which are rather less than we might aspire to, or even wish to put up with, in which case we are also under pressure outside of work.

Furthermore, it may well be that elements of the pressure within work and outside of it are the same, so that the individual is subject to more or less constant pressure. It may be a very mild pressure and it will still be subject to relief by unusual or exceptional events. However, any pressure at all is unpleasant and unusual events are not predictable; they are beyond the control of the individual. Stress is a rather more appropriate word than pressure though, implying as it does the slow build-up of inner tensions, following outer pressures, eventually to what must be a breaking point (as in the metal-fatigue caused by physical stress).

Only the individual knows how much stress he is under (frequently even he does not know until after it has been relieved), because the causes of stress are different for everybody, and only the individual can know how much stress is needed for him to reach breaking point.

If this is so then should we aim simply to avoid any stress at all or is there also some advantage to ourselves in the experience of stress? It is of some help to consider the other extreme; the case of extreme lack of stress, where the role to be fulfilled is actually larger than that of the mind which fills it.

A simple example of this from earlier history would be a child that suddenly inherits the crown of their country. If, as a result his every wish must be granted then he may grow up into a spoiled adult; as a result of a mis-training for adulthood.

Equally, child-kings do occasionally grow up to make reasonable adults, when they are able to 'grow into' the job. The King (or Queen) seems to form a 'hinge' for all the rest of the Court, whether through loyalty or for more selfish aims. The system of the royal family was robust enough to survive right up to the present day in the UK, as we know.

The most extreme example of unbalanced risk/reward is perhaps given by the example of the leader of a cult, where the box actually disappears completely. Only the individual cult member can ultimately have the responsibility of their own actions, yet in this case it seems that this is the very thing they are trying to give away. If both members and leader come to realise this, there may be no harm done. The danger seems to be of some kind of disintegration of personality, resulting in the horrifying outcomes of the Charles Manson killings or the massacre in Waco Texas.

Right back at the beginning of this writing, I said I wondered why people are so content to put their faith in fallible leaders: Mao, Stalin, Hitler, Hussein, Mugabe and so on and on? Each of these people is an argument strongly in favour of a Royal Family – possibly even, an argument against politicians. My working premise right from the start was that politicians are an example of the last life, not the middle one. Is that now being called into question?

The problem with the world is painfully easy to identify. You will remember the quote from the Bible about the rich man and the eye of the needle. The quote is in the Bible in three different places, and there is no more obvious target than excessive personal wealth for the bloodless, non-violent, ethically inarguable tool of excommunication. Yet the Church has been unable to uphold this principle because it is seen as left-wing and the Church prefers to be right wing.

The right-wing is saturated because it is where everyone wants to be. The biggest effect of this is massive centralisation, against localisation. All the main governments of the world, from China to old Russia, are governed from a central location by a small group. It makes little difference whether they call themselves fascist, communist or capitalist because the differences between them are historical, cultural and practical, not ideological.

I could never be a Liberal. I know there are plenty of people in the world who are not free, but as a white, middle-class, average-looking male, I am not one of them. I have complete freedom. I would rather be an Anarchist than a Liberal – I am prepared to go that far left. Anarchism has some surprisingly appealing ideas about autonomy. Liberal ideas have never been properly defined.

The politician has two tools in his arsenal, one is his articulacy, his rhetoric, and the other is the strengths of the ideas he stands for. The trouble is centralisation, secularism and bureaucracy have stripped politics utterly of the latter.

Against this, '1984' has not come to pass. We have largely put aside our wars and largely established a globally inclusive order. The Church seems to be undergoing the severest punishment even I could wish upon it. I am still free, and if I complain it must be only on behalf of the starving poor.

I am not complaining to you. Identifying the solution is just as obvious I think: the right needs to realise it will benefit from a strong left as much as the left will benefit! A strong left will show up those who are on the right simply to benefit themselves – the Church's problem – and it will also encourage a bravery in stepping away from the Centre. The slide into the centre of politics, since the 1960's, has given the press and media too much power and lowered the level of the debate. Robust ideological disagreement is so much more preferable to petty backbiting. And you and I need to organise locally to make sure this happens.

A Politician does not actually have a job description (Westminster recently considered writing one for MPs but rejected the idea) so one of the most revealing and astonishing books of modern politics is 'Charlie Wilson's War', the story of the Texas politician in the 1980's who sponsored the Russian's equivalent of Vietnam. Charlie Wilson has Churchillian dreams but his story is very different to a Roosevelt or a Lincoln. Though it is not true to say he lacks conviction, it is true to say that he has only his own convictions to draw upon. This is politics behind the scenes, by force of personality, against stifling bureaucracy, rather than 'open' politics. But the problems of politics are not the problems of politicians. I still think politicians should be well-paid, respected and listened to, but they should also come in twos – like Parents themselves!



There is a purpose for stress then, and it is the opposite of what happens to the cult leader: it is to build integrity. The infantile mind - specifically, that of a child - is usually asked only to handle one role, which is of course to be a child. The mature mind willingly handles a variety of roles because it has been trained to handle the stress. What is painful is the period of learning, when the mind aspires to greater roles but is still learning to handle the stress of those it is currently undertaking.

It is only by seeing through the role to its natural, real completion that an individual can transcend it. No amount of learning or imagination can free one from the hard necessity to actually go out and live. One cannot merely play a role; one has to be it. Only being it can provide the defining moment. It is the crises of conscience which are the sole method of building integrity.

Well, although it does not hurt to have all this stated, it is really no more than common sense. What would be more impressive is practical help in reducing or limiting stress. Let us come on then to consider the idea of stress management, already a familiar phrase.

Stress occurs due to the individual having to put up with a role that is less than perfect. One way to deal with this is to find a better role, or roles, and that would be an approach based on empowering the Parent. The other way is to make the role more appealing to the individual, and that would be an approach based on empowering the Adult-Child pair. By dividing some well-known existing methods of stress-relief into these two types we can perhaps get a better idea of how stress management could be working.

The chart below shows activities which significantly relieve stress in ascending order of their significance; level one being least significant and experienced by everyone, and level three being most significant, experienced only under particular circumstances.

Level	Empowered Parent	Empowered Adult/Child
1A	Holidays	Shopping
	Masturbation	Film
	Sleep	Chocolate
1B	Solitude	Television
	Cycling	Internet
	Dance	Reading
1C	Self-Denial e.g. Charity	Self-Indulgence, e.g. Comfort Eating
2A	Exercise & Sex	Smoking
2B	Voluntary Work	Gambling
2C	Meditation	Soft Drugs esp. alcohol
	Prayer	
3A	Close Friendship	Hard Drinking
	Sport	Violence
3B	Mortification	Self-harm
	Love-making	Hard Drugs

I think it is useful to give an overview of stress management strategies in one place. It can be seen that the empowerment of the Parent, usually through the seeking out of new and different roles, offers those activities which are the most positive but which also require the most effort. The empowerment of the Adult-Child pair offers those activities which are easy but which, if not actually negative in themselves, certainly offer diminishing rewards over time. It would be interesting also for us to see other people's views put into a similar overall context like this.

The table has weaknesses and omissions as is perhaps to be expected. Some things have been omitted because I don't know about them, alternative therapies and hypnotherapy for instance. Others such as hobbies, enthusiasms and adult learning were left out because they seemed to me to go across levels. Probably this makes these rather more avocational than a stress management tool.

Although I have tried for an overview, it is difficult not to appear judgemental and that is a big weakness. I have not meant to imply that all the P-type activities are good and all the right-hand column activities are bad. I would much rather suggest that all the right-hand activities are good. It is not possible to defend hard drugs, hard drinking and violence – or perhaps it is, we just don't yet know how, because our

SIDEBAR: Notes on table

Level One lists those activities which are so common as to almost go unnoticed. It can still be helpful to see them in this context to ask if the balance is right between them. It is worth a reminder that there is more than one reason to cycle to the shops in preference to driving. (Specifically, in the case of cycling it engages the sense of balance which Mach pointed out was the true sixth sense.)

At Level Two, Exercise helped me cope with depression through the explosive release of squash. In later years, the much gentler discipline of swimming has proved similar to meditation in settling the mind.

Voluntary work, whether to enhance one's social life, to enhance one's job prospects, or simply to pass time is less of an adventure than real work and does not carry the reward of money, but it does have other 'higher' rewards, and the memory of those can be a real strength in later life.

So many people smoke and yet I've never heard anyone advocate it. Most people who smoke tell you they would prefer not to, but then they shrug and tell you they're hooked. This creates the idea that nicotine is very addictive, whereas I think what really matters is stress. If you experience a certain level of constant stress then you will want to smoke and it makes sense to do so, whereas if you fall below that level, then you will simply want to stop smoking.

Some of us are prepared to smoke and be damned but there are great pressures not to. Those who would like to, but feel unable, may turn to higher or lower forms of stress relief. You may know people, as I do, who I think would be better off smoking.

Have you ever played a game with yourself when the petrol tank in your car is in the red? I used to find myself doing that all the time, but I didn't know why. It now seems to me that this, like driving deliberately a little too fast, was simply wanting to take a risk purely for the thrill of it: gambling.

Soft drugs, from alcohol to marijuana, are arguably the most effective and easiest forms of stress relief available.

The danger is that the stress relief becomes an end in itself, rather than a means to an end. Unfortunately, as a society it seems we are in the habit of regular drinking, so it is difficult to tell people they shouldn't let it become a habit, or an answer to boredom. Fortunately, it is obvious what the more positive expressions of the desire are.

I am very impressed with the benefits of meditation. It was Transcendental Meditation which first made me believe I could give up smoking. Oddly enough, the thing you least want to do when stressed out – sit and think – appears to be about the most effective. On the other hand it is less useful when you have no doubt about the course you want to take, but you know it's going to be slow and unpleasant. In that case, having girded your loins once, you don't necessarily want to have to re-gird them every time you stop for the night.

I think that meditation is most effective in the periods one finds oneself celibate.

I think the purpose of life, such as it is, is to love, and that has always been my main objective. Of necessity though, there are times when one's course seems to lead everywhere but love, and those are the times when one most needs a spiritual element in one's life. I think meditation provides this equally as well as prayer.

Level Three lists those activities which are the most significant, but are usually beyond one's control.

Everyone should have someone that they trust; a close friend who they can treat as an equal. Sometimes it seems more trouble than it is worth, and the real value of it probably won't appear until quite late in the day; but I believe one close friend can help to maintain essentials like continuity and perspective during times of real difficulty.

As for sex, that can be the most effective stress relief of all. (You don't need me to tell you about sex.)

This leaves us with serious drinking, hard drugs and violence as the most extreme alternatives for releasing stress. I think that resorting to these reflects the perception that life itself does not have enough to offer. Hence perhaps, their attraction not only to those who seem to have nothing, the unemployed poor, but also to those who seem to have everything, the rich and famous, whilst the rest of us don't have a problem with life, just with our lives.

It is difficult to accept that drug abuse, alcohol abuse or violence towards another person could ever be part of one's stress management.

I think that they would indicate a personality in crisis; one that is in the situation of having to choose between giving up on life (which one can do simply by doing what one knows to be wrong) or seeking outside help. Drugs etc, may defer the decision but sooner or later it will become apparent that that is, itself, a decision.

management of these is still in its infancy.

But the art of the game would to use the lowest level of stress relief which was still effective. In advocating a 'management' approach - the valuation of activities not on their intrinsic benefit but on their contribution to the relief of stress - I am suggesting that the risk, and deferred reward, one embraces in one's living is in the interest of all of us. I'd still say take a head-on approach to life and live it to the full, but through stress management one has the opportunity to take a sideways view of one's life; to ask, if it is not all it could be from that perspective, can that indicate how it might be more than it is, from a head-on perspective, using one's own subjective sense of right and wrong?

We're approaching the end of this analysis of adventure, the final one of the group. I have the opportunity to make a statement of clarification here, at the point we have reached. I would like to do that. I think it will help.

If there is one thing that we would all agree on I think it is this: it takes more than one life to make a Tom Cruise, or a Clark Gable, or even a Nero. There is no point in me or you being envious or trying to compete with Cruise or his predecessor because we are not actors. But if we were, we would be able to.

I do not know what crises of conscience will afflict Tom Cruise in the coming years. I do not know how he will respond and whether he has or will gain some burning, unfulfilled desire which cannot be quenched. Even so, it is obvious that some people are in what we could class as a 'last' type of life, as opposed to what we would equally and clearly class as a 'middle' type of life. (It does not mean a single life. There could be more than one life at that stage - we do not know.)

Personality assumes shape in the first five years of life, I understand. As we have discussed it, the end type of life is most obvious to us in the configurations 4:4:4 and 6:3:3, whereas the middle life is most apparent in configurations 6:4:2 and 5:4:3 as well as the main types.

Equally however, we all start off as a 4:4:4 right at the beginning. Is there then a 'first' life, to go along with middle and last? We have slightly implied there was in drawing a tier between graduate and non-graduate employment, though we have no numbers in support or to question.

An easier entry point may be allowed if we choose to look at people before they are formed by their work, i.e. at young people.

When I was at school, I was not one of the 'cool' kids, as indeed most of us were not. It is much later on that the term 'nerd' was coined. But it does not seem to me to be a source of shame to be a 'nerd' or 'geek', the terms I am borrowing. The reason why these people are socially less slick is not because they do not care; it is because they do not know. They are simply new.

It is the opposite of 'star' quality - and yet it is the same thing. Because these people are new, they have a completely clear conscience. They have unrestricted access to the framework; the ability to do or be anything (as they probably get told too often).

Let's use these terms because they allow us, I think, to define four characters which we all know of, and which obviously reflect the psychological types that we have come to anticipate. The four terms I suggest are nerd, geek, wannabe and hippy. The nerd and the geek are the Leader and Hero of their own minds respectively. The wannabe is the Lover, and the fourth type is the PAC-type.

Does this tell us something we don't know about adventure? Actually, I think it does.

With so many Lovers, Leaders and Heroes of every different stripe, it can be difficult to relate ourselves to the person in the story. The central figure seems to do the right thing because it is the right thing, and the happy ending makes it the right thing to have done. But why would they do the right thing, whether or not it worked? If we look to our four prototypes, so to speak, what we see is that what they all want is very different, and it is a valuable reminder.

The nerd wants glory. This contrasts with the fame which is the hope of the wannabe. The geek however, seeks wealth over either, whilst the hippy is the maverick seeking the spiritual over the other's materialism.

I had fun fleshing these descriptions out in the table below. It is again my subjective judgement and experience which is all I had to drawn upon, but my end point here can perhaps make a starting point elsewhere.

Type	Risk-Area	Reward	Preferences
Geek Nerd	Leader Hero	Wealth Glory	Computer Games, Harry Potter Design & graphics (Semi-pro) software, comics
Wannabe Hippy	Lover Saint	Fame Heaven	'Pop Idol', Amy Winehouse Vegetarian food, Skateboarding

In suggesting the usefulness of the terms first, middle and last for types of life, I am discouraging the suggestion of numbers, and encouraging the introduction of broad rather than exact divisions. The example of Tom Cruise illustrates a reverse principle too, and it is that most people do not go to Heaven after their very first life. I would not get away with saying that no-one can under any circumstances, and quite rightly so.

If one type of life is too simplistic, could we have two types of lives? Could we assume that people mix elements of first and second, and elements of second and third, and even elements of first and third? Well, to some extent this happens. Harrison Ford was a carpenter and Tom Hanks could have been a waiter. But one of the things that has struck me, and may have struck you, is when seeing American films where actors are playing nerd types (Bill & Ted, Dumb & Dumber) they are 'hammy'; it is not realistic acting.

Two lifetimes cannot be ruled out as one lifetime cannot, but two types of life is not appealing, or useful, where three is. To show what I mean, let's take three examples already mentioned to illustrate. Bill Gates and Bob Geldof are striking in this respect, and Mother Theresa is, as well.

Geldof is clearly an example of the third type of life, as a pop-star, originally, but finding his own definition as a hero.

Bill Gates is an example of either the first or middle type of life, nerdy or geeky by comparison to Geldof, but a jaw-dropping genius to his colleagues and competitors. Indeed, Gates' story is equal-parts nerd and geek; seeking glory yet never macho; the richest man yet intending to give his money away; unafraid of risk however high the stakes yet seeking the design ideal. If it were his first life would he not then just be the recipient of events? I prefer to say he is the middle life type.

SIDEBAR Notes on table

The geek and nerd both enjoy computer games, but whereas the geek enjoys the 'game world', the nerd can find the artificial world is predictable and unchallenging. It lacks the underlying strategy and game theory that brings people back to playing cards and traditional games. A fruitful alternative to the computer game for exploration and adventure is graphics software, the 2D and 3D design programs which are termed semi-professional. They don't have a 'closed end' like the game, but if you have a reason to, such as writing this book, programs like Excel, Word and Corel Draw can enable it to be a one-person project.

The geek enjoys Harry Potter more than the nerd for the same reason that they like the 'game world'. I am not proud of never having read Harry Potter but I am proud to say that I did re-read C. S. Lewis, and Narnia, as an adult, to try and enter into the spirit. It would have been great if I could have recaptured the magic I remember from those books. I'm afraid it eluded me. The problem is not so bad with comics which I loved just as much as 'Narnia' when I was young. The art from these has continued to regularly inspire me over the decades since, from Dave McKean to Alex Ross.

The 'wannabe' is familiar to us from shows like 'Pop Idol' and 'X Factor', not to mention Big Brother and Amy Winehouse. The wannabe is going to need some talent, but I think we warm to Amy's naturalness and vulnerability. She seems fragile in the spotlight.

Although Hippy is the sixties word, from Punk in the seventies to, possibly, the animal rights movement today, with its anti-hunting ban and vegetarianism, is a powerful British undercurrent against the 'BNP' right-wing. The modern-day Hippy is to be found out skateboarding or on a BMX, rather than at Church or watching the football. They still believe in Heaven and, if the definition is "a place where you and I can both be perfectly and equally happy", then I do, too.

Mother Theresa is an example of the middle or first type of life. Her own determination to aid the poor led to her example being followed by others and the setting up of a worldwide order of nuns through her. She left no writings of her own and was not a speaker so it was the conviction she felt inwardly that was her driver and the source of her judgement. I think this was the honesty and simplicity of a first life. No more were needed.

As well as the feeling that I 'knew everything' when I was eighteen, because it is so different to how I feel now, I also vividly remember feeling that I had no particular personality traits or types. I was no different, it seemed to me. I should be very sorry if young people, or anyone else reading this was led to conclude that as they are not obviously extreme, they are just ordinary. We will also be shown in the final section on Hollywood, in a comparison of the front rank with a second rank, that people of the same types show up as radically different to each other.

It is not my intention to give the impression that people must struggle to define themselves according to my definitions either here or earlier. My hope is that psychologists will take this on, professionally.

# TRANSACTIONS

## INTRODUCTION

Given the name Transactional Analysis (& Synthesis), you would be forgiven for thinking that we should be half-way at this point in our progress as we come onto transactions fully for the first time.

There would be nothing wrong with doing it that way, but because the components are not otherwise visible, I have not needed to. It is the transactions together with the components that we have been typing as we went along. I had not tried to distinguish them from each other but had combined it as a single problem. In this section I need to show how they would be separated out, if we wanted to, but it can be quite brief.

My aim will be to identify the main types of transaction diagram, just as we have been discovering typing diagrams as we have gone along. This will include touching, overlapping and imbalanced diagrams. In these cases we will reference existing TA theory concerning games and contamination. You don't need to know these already. I will tie them up with the small talk, big talk (broad and deep) and 'medium-size' talk, as it were, of familiar conversation. We'll finish with a conclusion and that will take us into the final section of the book, with my closing look at the glory of Hollywood.

## OVERLAPPING TRANSACTIONS

The previous section was about adventure and risk through work so continuing that theme, let us look at the following controversial transaction:

Here is an example of an actual transaction which I would say is also a typical one:

*How a typical conversation with a boss may go:*

*[Boss takes you into a small room for a chat.]*

*Boss: Are you ok? You seem a little distracted/upset/angry/suicidal?*

*...*

*It's just you're usually so good/capable/profitable for us. Lately you have been (airy statements of judgment without substantiation).*

*...*

*I know I'm not (further airy statements of self-justification of boss-hood...) but (more arbitrary criticisms of 'performance' ...)*

*...*

*Ending with an attempt to extort promises of improvement, commitment to greater productivity, unpaid overtime, etc.*

*The dots are where the boss is waiting for your reply. He is treating you the way a parent does. You may find you are manipulated into a 'child' role instead of as an equal, and an adult. You may find it difficult to respond without having your emotional privacy invaded, your criteria for pride in the job questioned and your claims to a work/life balance eroded.*

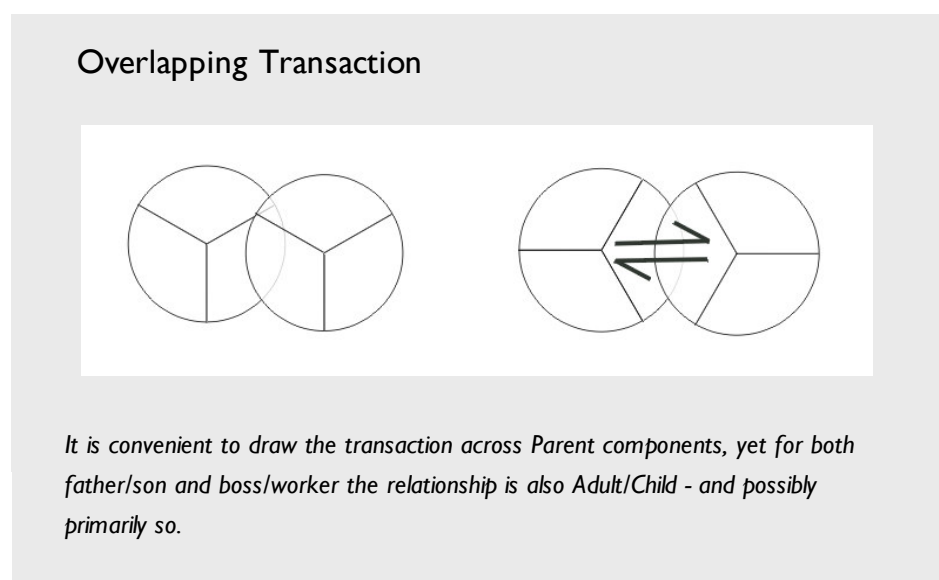
I'm being provocative of course. The thing to note is that the Boss treating you as a Parent would do is something which cannot - and must not - inherently be assumed to be a bad thing. If the boss is sincere then a parental concern for your welfare, and willingness to see your point of view, are things to be valued. A political point might be for workers per se to reinforce the responsibilities of the boss and the freedoms of the worker at this junction.

There is something much more significant than fairness about the boss/worker relationship though. The thing that is more important is that both sides are finding out a great deal about each other, even without wishing to. One cannot help but find out how the other 'ticks'. And even more than that, by being part of the relationship in its operating environs, one sees how this is effective, and when otherwise.

The voluntary subsuming of one's own freedom to the relationship is best described by being drawn as an overlap. By overlapping the actual mind, we are suggesting this is more than just theoretical learning; it is actual life-experience. The choice of whether to be the boss or the worker may not be one you find easy, and the choice of area in which to work is clearly very relevant. In theory and in faith, the worker is in the queue to be boss, just as the current boss had been, before him.

I think this turns out to be the answer to the conundrum posed by my relationship with my father. In the diagram I drew over ten years ago in relation to this, I intuited that I was turning against my old man, and taking a risk. It was my choice whether to put my weight behind his or not and I chose to not, which put me, or kept me, on the path of this writing. There is no right or wrong about that. But had I elected to put my weight behind his, then things might have been much easier for me psychologically.

But what we can see now is what my choice was. The diagram would have looked like this (see *Figure 28*).



**Figure 28:** *An overlap may be the best way to represent the subordinate/superior relationship from both ways of looking at it.*

The relationship of son/father is similar enough to the relationship boss/worker that I can straightforwardly analogize them.

In the original books on TA that I read, there was a diagram similar to the above, of overlapping circles, described as contamination. The situation given was again that of a father and son, where the contamination term was coined to describe an apparently racist attitude being passed

on. That is, the father's racist attitude was echoed in the son.

Although I can't draw my arrows in the third dimension in the diagram above, ideally they would be shown as slanted or vertical, to indicate that the transaction is not originated by a core belief but is originated from 'above' and only applied via the core belief.

This is very similar to a transaction which originates from the conscience, or 'underneath', which is why overlapping looks like a matter of conscience. It is not that the conscience is so weak in the son that he can't see the obvious; it is that the son is not going to choose between his conscience and his father unless or until he absolutely has to. He is simply holding a sensible working (or social) attitude, which in another person, as for instance in you and me, would be clearly a matter of 'contaminated' conscience.

I observe that people often fall in love through the intimate intensity of working together. A job and a boss can easily give rise to strong feelings at the time which are affected by the situation. It is worth bearing in mind for when the opposite happens. Let's go back to that final diagram of me related to my father (see Page 10). Bearing in mind this is the original diagram that appeared in my first draft of work published over fifteen years ago, I had intuited the very same idea. There I had separated out and diagrammed my Child's reaction as underlying the Parental reaction. I had first to 'shrink' myself so as to understand whilst managing my set of core beliefs. This was the essential self-Parenting reaction. It is a transaction type that is commented on further in the next section, discussing imbalanced transactions.

## IMBALANCED TRANSACTIONS

Circles that are touching (with transactions that are balanced, having equal weight on both sides) would allow us to borrow the term 'touched' - as in emotionally touched, or moved; by art or affection. However, we will have to see if we can earn the use of that term, as we have tried to, previously.

There are three cases: apart, touching, and overlapping. We are familiar with the latter. The former was how I drew my father and myself and in fact, consciously drew back from him in the way I have described. Clearly, it would have hurt him for me to do this but there is a power in children as there is in parents, rightly or wrongly. In viewing the diagram now we see that it was moved along the centre-line. That is, there was no element of judgment; I was not purporting to be better. If I had, it would have given rise to an imbalance.

Notice that, in theory, as there are only three dimensions of personality to mind as there are only three dimensions of space, plus time, then a mind should always be touching, or overlapping, those around it. If this were fully the case however it might be a relief to get to work and inhabit one's role to get some privacy! The dimensions of conscience have space for one's children - are indeed infinite - so it is possible to be indefinitely apart in mind. We use the term 'not all there' (or 'on another planet') colloquially to express this.

This creates a difficulty when illustrating transactions where the imbalance is in weight - where on one side the transaction is important and on the other it is trivial. If the circles are apart, and we don't know how far apart, then when drawing a transaction that is shallow on one side with one that is deep on the other, we are going to run into the problem of size of mind again.

We can better analyse these types of transaction with circles where the centres are offset from each other, because when working out from the centre we can use shared core beliefs.

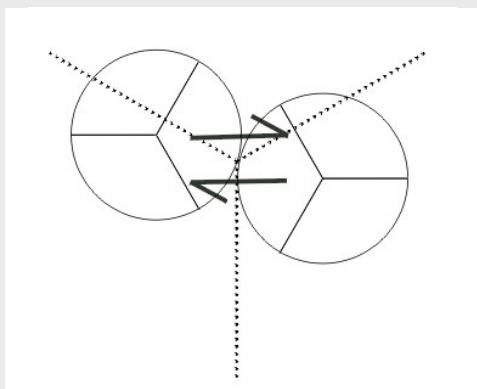
If we consider the following two imaginary transactions:

Transaction A	Transaction B
Father: I have to go into town to pick up the groceries. I have to go the back way. I suppose I may as well give you a lift.	Father: I'm trying to help you, Cheryl. I'm your <i>father</i> .
----- Daughter: Don't patronize me!	----- Daughter: Don't patronize me!

I am hoping that an extreme will illustrate the point better. The first, A, is an unbalanced transaction, deep on one side and shallow on the other. The second is more balanced, but it makes me smile because it reminds me of the dialogue you get in soap operas - bordering on the surreal, sometimes. However an extreme helps to illustrate that, in both cases, there is a problem because the daughter is not expressing herself clearly.



## Imbalanced Transaction



*The example of a Child and Parent's miscommunication illustrates an imbalance, perhaps of mismatched values.*

**Figure 29:** *There is fault on both sides only if both have departed from the moral centre.*

relationship in the first transaction. There seems to be an underlying stress in this relationship. I would say that is most likely to be because the daughter feels unequal. I would therefore draw these as overlapping – but I would shrink the size of the circle of the daughter.

If I do that, then from her point of view, her response immediately seems more matched in weight to her father's stimulus. It would be much more difficult to correctly reflect these nuances by drawing transactions between circles that were not touching, given the difficulties of analyzing different circle sizes and/or different core beliefs. At least with these different diagram types as starting points, we can preserve the information that we start out with.

Generally, one is looking at a transaction involving two components rather than all three. For the same reason as with component ratios, it is difficult to see all three at once, and is easier to see by comparison. Although, in the example above the daughter's response seems to me to be more C-type than A or P, that has not really been a part of the analysis.

Earlier, when talking about the transaction from John O'Hara, it also seemed to me that the type of the individual parts was not an element of

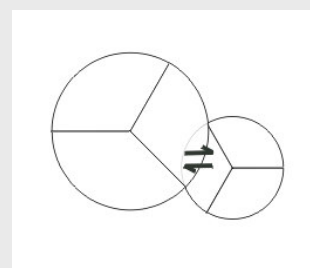
In real life, both cases indicate a problem that might need more than just a casual conversation to address it, a frank "heart-to-heart" talk. Let us take them at face value though. In the second case of B, there appears to be an imbalance of values. It would be difficult to capture this difference in a single diagram with circles that are not touching. How do I improve on this with my circles that are offset, but touching?

Well, if we draw the second transaction, we can represent the principle that the Father and Daughter are interacting from strongly held beliefs that are not consistent with our moral centre. If I assume that they are equally in the wrong then the circles would be equidistantly offset from the true centre, and this forms a diagram-type which we can see is reusable in that situation.

Even though it is a father and daughter we have not drawn the circles as overlapping – that's because it seems to me that this is what has gone wrong with this relationship!

It is not what is wrong with the

## Overlapping and Imbalanced Transaction



*The example of a child snapping back at a Parent's seemingly innocent remark combines an overlap with an imbalanced transaction*

**Figure 30:** *The words of the transaction resist analysis, but they paint a clear picture.*

the story. I used the idea of a token to split the impersonal Parent from the personal Parent of each character. Looking at it from an impersonal/personal P/P split I hoped would show up the need for type had it been there.

I used the phrase 'equally wrong' in discussing the core beliefs of the father and daughter in the example transactions above. This probably is not the best way to approach a transaction. We may say that there is a mismatch between the beliefs and that the beliefs are reconcilable, but knowing the merits of each relative to an imagined centre is, even more than type it seems to me, the heart and soul of transactional analysis. To know the centre is to know the hinge of a transaction. Originally, TA concerned itself at the level of 'games' or 'scripts', as you may know. That is fine if it works but there is a danger of putting oneself outside the transaction in the role of judge; the opposite of what I think is needed to 'get behind' your analysis.

I will come back to the John O'Hara transaction one final time to illustrate what I mean. We have found the hinge already, in the Adult part of the transaction as discussed. I was not so convinced, we may remember by the Child part of later, which I acknowledged had a 'rough humour' at the transactions end. As we recall, O'Hara wanted to emphasise the nature of the relationship between the two ex-friends had been as peers so as to raise our interest in his story. He was doing this with some C-type interaction, I suggested, but it sounded 'rough' because he seemed to be having two goes at the joke about a fly-swatter, but it was neither wittily funny nor with that ring of truth in the rest of the dialogue. Looking at it now, can we see how it would work? With imagination, is there a way I can get behind it?

Well, I have read and enjoyed plays as well as books in the past, and plays are full of the best transactions of course. Let's imagine a bit of stage direction to see this dialogue in its most Child-typed light:

JF: "Oh one of these days" [feigning a backhand volley] "I'm going to buy a fly swatter."

RF: "A fly swatter? You mean a tennis racket?"

JF: "No" [slaps leg] "I mean a fly *swatter*."

RF: [laughing] "You bastard,"

"I never know when you're ribbing me."

This, I think, transforms the end of the scene. That last line was being lost as a throwaway comment. By investing the C-type with my own Child, I have separated it out, ripe for investing in. How dark (or light) should it be? What happens to these two men's friendship, and is it tragedy in the best Greek tradition, presaged from the earliest days – or, is it comedy? You could read the story to find out.

We've already observed that transactions may be deep or broad and these are the ones that will have a profound significance. They might or might not also be described as touching.

The transaction above is neither deep nor broad – just one of many stories I read one day in one of many books that I had read. But with the above we have seen perhaps why this transaction touched me. In analysing it to the full, we now see that I was (consciously or otherwise) impressed by it in all three areas, Parent, Adult and Child. If the overlapping transaction type we saw illustrates 'leading from the front', then this is more like a full overlay, of two minds, and the subjective word we borrowed this time of 'touched' is an apt metaphor to the visual analogue of an overlay. One can truly say one was touched by a transaction that embraces all three components. It is only one example but it is a start, and I have got the confirmation for which I was looking.

## CROSSED TRANSACTIONS

Suppose we imagine a person who we have assessed in general terms as being a primarily Parent type. Call him John Brown. Now let's suppose that he finds himself in the job of scientist. In that case, the only thing we can say with any certainty is that he is not obviously suited to his role. We cannot

presume to say that he will therefore not be able to fulfill it. Where the mind leans toward reacting to a stimulus from a certain point of view and where it is apparent (to others) that that is not the most appropriate response, we might reasonably expect him to enjoy it less than one to which he is more suited, but even that is not necessarily our business. The idea is that transaction disparity is not a problem unless the individual says it is, but that when it is it should be apparent in behaviour. Thus, common psychological problems such as poor decision-making, unwonted anxiety or manic-depression are genuine problems with the mind's responses to stimuli which will be able to be effectively treated through analysis of transactions.

Transactions which occur between oneself and the outside world are normally sensible and if not always wise, at least internally logical. We would certainly aspire to view them logically, arising from a 'train' or 'chain' of thinking and reasoning. Logical, linear transactions are what we are used to sharing. Far from emotionless, we often feel strongly about these, and are prepared to put them to the sword with vehement argument, either for or against.

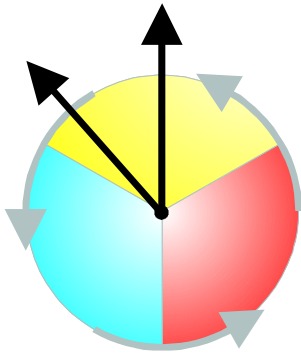
In the imaginary case of John Brown, we are guessing that a stimulus meant for one component would receive a response from a different component. This is a crossed transaction from our point of view, as has been observed in TA from the start of thinking. Further, we have already seen different examples of cross-over in the cliché transactions of the artist, scientist and politician types (see *Figure 15* and *Figure 16*). That said, I have little more to add. Just as I do not routinely consider my work colleagues type, I do not seem to routinely encounter crossed transactions.

As a provocation to myself then let me ask, in the example of the person and the job, could I have easily used two circles within the mind to illustrate crossover? If one imagined an outer and inner circle representing two different hierarchically-ordered sets of belief within the same mind? If so, it could then have reflected inconsistent behaviour under similar circumstances i.e. a lack of integrity to the personality. This would also have meant coming back 'inside the mind' taking up again the position that was abandoned in the section on Play. So far, I have been looking at the mind in terms of the centre, which is the conscience, the perimeter, which is the self, and the boundaries, which are axes, as these are the logical/mathematical elements which I think are objectively defined. There is no separation so far between conscious, subconscious, unconscious or indeed, me, you, our children or our forefathers.

If it turns out there is not intended to be, it will simplify the diagram, and it will mean that psychology, as I have understood it here, can never come inside the mind in the way that has been implied. Since I regard this as wholly a good thing, I am keen to suggest it is so, however it will be conjecture on my part that I do. I have not got an illustration to prove it – although we may see once more that there is a term we can share to recognise the truth of this.

The conjecture I would like to make is that the majority of the thoughts that occupy our minds are not logical, but lateral.

As we can see from the simple diagram below, transactions which occur between components are also a natural part of the life of the individual, and not just the inner life. Transactions which occur directly between individuals who are family, good friends or lovers are of a different nature. They may well be more tentative but also more caring than the 'heavy' logical, linear interactions which may carry more weight but should also perhaps travel duly slowly.



This does offer a different way forward than perhaps one might have been expecting. The term ‘lateral thinking’ was made famous by Edward DeBono of course, who I mentioned earlier for a different book. Although I think all I have written is consistent with the very oldest thought, if what I have to say ties in also with modern thinking by other ‘gurus’, then that is all to the good.

More than that as well, this suggests that the role of psychologist is that of a P-type facilitator and leader rather than A-type, through acuteness of knowledge, or C-Type compassion/invention. Referring back to the role of politician I commented on how I thought it should be at the same time as how I thought it was. Similarly here, I think that if the role of Psychologist is to be well-balanced as a P, the psychologist needs to educate (PAC is a simple idea!) at the same time as encourage the C of the patient to realise their own needs (and put them in PAC terms).

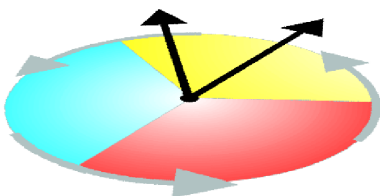
The actual theory of psychology can continue to be developed by ‘gurus’ writing their own books like this one.

I conjecture that most people’s thinking is mostly lateral, and that purely logical, A-type thinking is quite hard work, which people mostly do only because they have good reason. Lateral thinking is not illogical, per se. At worst it is circular and rotational, but at best can lead to insights which pure logic has yet to find. (The nature of the diagrams I have been drawing here leads us to think of lateral as meaning following the circle round. If the axes are drawn on an imagined cube, as the more usual way to represent three dimensions, then we can see that linear, logical thinking follows the edges, & faces, whilst lateral thinking succeeds in cutting through the volume of the cube.)

We saw crossed transactions in practice with the artist’s muse and the scientist’s absent-mindedness and we observed that these are not entirely illogical, following as they do a boundary previously identified.

We went on from there to draw a comparison with the situation in the less well-balanced mind, where harmless obsession becomes dark compulsion, and harmless infatuation turns to dark fanaticism. The turning of these thoughts in on themselves is a natural way to view it, as if circular, and it has probably already occurred to us that we talk of people ‘going round the bend’.

We even hold a finger, slowly rotating, to the temple to convey the common-sense view of the same thing. To the rest of us, these are counter-productive and indeed, illogical, thought-processes.



And one last comment I would like to make in reference to this conclusion is to tie it right back to the original basis of the tri-part diagram many years, and pages, ago. This was the idea that the three components are really dimensions, just like the three dimensions of outside space, mapping for one example to the principles of goodness, truth and chance, or fate.

For this reason, although it is tempting to take any of the two dimensional diagrams I have drawn and squeeze them to make room for a third dimension - as I have shown has been done to the diagram on the right above - I would urge anyone against doing this. The third dimension that was created would effectively be a fourth dimension in the logic of TA, or a fifth dimension, including time. I am as much of a fan of 'The Outer Limits' as my fellow nerds, but I would take a bit of convincing for a fifth dimension elsewhere. The Universe is infinite, we are told, which the mind is as well and the best approximation to an infinite Universe is still three dimensions plus time. In the same way, the best approximation to infinite mind turns out to be three dimensions plus time.

Well, as with any new theory it only shows its true merit when it starts to be put into practise, and that is what others will have to do instead of me. As an outsider, I have gone as far as I can with one person's experience in exploring the bare logical principles. If the book is about goodness and truth then it needs both proof and beauty to show. Let us see what I think is beautiful and what proof I think I have. In the final section, I want to take this new understanding of roles and put it under the hottest spotlight of them all. I am going to Hollywood!

# Hollywood

## Introduction

For one hundred years, the Cinema has been the main form of entertainment for the five continents of the world. Since the beginning of the 20<sup>th</sup> century, fan magazines have circulated with gossip over the stars' private lives, and we have thrilled to stories of their spoiled behaviour at the same time as we accorded them 'super', almost semi-divine, status.

When movies first began, they had no sound. Some cinemas (Kinescopes) played live music alongside the film, whilst the film itself had insert cards, sometimes with printed dialogue, more often with simple narration to frame the plot. Like a reverse of the Tower Of Babel, silence removed the barrier of language and silent films became a world-wide communications phenomenon, showing ordinary men and women - the actors - to ordinary men and women - the audience - in every race, creed and gender.

In 1915, D W Griffith made 'Birth Of A Nation'. At over three hours long, it was one of the very first true feature-films. Although usually dismissed now as being sympathetic to the Ku-Klux-Klan, the film was hugely popular. Estimates vary on the return for its outlay of \$100,000, but the minimum seems to be five million dollars. Although never shown on Television, the film is still available on video.

Griffith had a head for art, but not for money, and so it would prove to be the money-conscious studios springing up around him which would maintain their longevity. Despite making films throughout the twenties, the great innovator's direction began to pale against peers like the lighting genius, Von Sternberg, and the actor/director, Erich Von Stroheim. Von Stroheim (reportedly, he had had a bit-part in 'Birth Of A Nation') would later act again with Billy Wilder, but throughout the twenties he both directed and starred in, as well as writing and even designing the sets for, a series of commercially and critically successful silent movies. His attention to detail produced films which were four, five and ultimately even, nine hours in length and, in reigning him in, Hollywood began its long practise of making an industry out of the, so to speak, 'flawed masterpiece'.

But in 1915 the name on everyone's lips was not D. W. Griffith, it was Chaplin. He would dominate the next ten years. In the age of slapstick, the comedy shorts that studios like Mack Sennet and Hal Roach churned out so successfully to formula, like a factory, have in the main not worn well. Fatty Arbuckle was the most commercially-successful performer of the day, after Chaplin, but his career was ruined by scandal in 1921. Only occasionally now would he, or Harry Langdon, Buster Keaton, or the Keystone Cops, turn up in a novelty compilation on TV.

The absence of a soundtrack did not prevent we, the audience, from appreciating serious drama, as our selection of arguably the first superstars Douglas Fairbanks and Mary Pickford would show, but it must have seemed somehow natural to fill in the silence on screen with laughter and in 1925 these two strands of cinematic development would collide. On the one hand, Chaplin's masterpiece, 'The Gold Rush', still appreciable today, and on the other, Sergei Eisenstein's 'Battleship Potemkin', one of the most famous films ever and the last great director's film of the silent era.

Two years later, the talking movie was born.

Meanwhile, the Arbuckle scandal had frightened the studios into implementing a voluntary code of practise, the Hays Code, to preclude the need for external censorship. This cooperation was one of the factors binding the fiercely competitive creatives together but the roots of the legendary 'Studio System' had taken hold much earlier. The mightiest forces in Hollywood at this time were independent, and for Pickford and Chaplin this meant enormous financial reward, whilst Griffith, though constantly in the red, at least retained artistic control over his films. These three arguably had the popular and creative clout to resist the oligopoly, had they wished; in fact, they wished the opposite and, in 1919 Pickford, Chaplin, Griffiths and Douglas Fairbanks went into partnership as 'United Artists', a distribution company formed solely to become the eighth and final member of a cartel controlling both the production and distribution of American films throughout the world.

Like the later restrictive practices of Standard Oil, IBM and possibly Microsoft, the monopolistic aspirations of the few would eventually invite the attention of the American Government, whilst proving a paradoxically undeniable catalyst on the growth and efficiency of a brand-new, still-maturing industry. And UA would face an uphill struggle as never more than a satellite to the 'big five' studios of Paramount, Fox, Warner's, RKO and MGM.

Meanwhile, talking pictures swept through Hollywood like a sirocco. An almost instant hit with the public, both studio and star each had something to fear. For the studios, the technology was untried and, of course, expensive and for the star, talking created a new intimacy between viewer and viewed. For some, such as Garbo, the star burned brighter, whilst others, like John Gilbert, would wake up one morning to overnight unemployment. Chaplin was one of many who would not easily make the transition, but the clearout of the old school, including Fairbanks, Valentino, and Pickford, would make way for some of the defining moments in Hollywood history. The period of the thirties and forties would see the most fertile, creative and classically entertaining series of feature films arguably yet made.

It is not the first and perhaps not the best of Tinseltown's early output, but in 1935, Fred Astaire and Ginger Rogers made 'Top Hat'; their fourth outing together, and the first time the script was written for them, with songs by Irving Berlin. Astaire's dancing is the magical ingredient. It is quite simply jaw-dropping in its virtuosity, but that is not to overshadow the film. It may be as light as a pavlova, but 'Top Hat' is still a classic – a five-star film in anyone's frame of reference.

We can see this integrity in the way the opening number from the film is produced. Astaire starts singing, then dancing, and in his exuberance, kicks tables and slaps furniture. Meanwhile, in the hotel room below him, Ginger is trying to sleep. As the ceiling tiles rain down, she pulls on a gown and goes upstairs to complain. Back upstairs, Fred has kicked a table causing a small statuette to topple. He catches it and goes from enthusiastic 'hoofing' into a slow dance, holding the statuette in his arms, so that when Ginger enters, she is presented not with a loud, overconfident showman but a quieter, and now slightly foolish-looking romantic. The scene is set for the first, all-important interchange between girl and boy.

'Top Hat' has the status of a classic, quite independent of the fact that it was made nearly sixty years ago. Indeed, this is what it is with Hollywood: that in the main, all of these pictures, then as well as now, still stand comparison with each other, as equals.

The financial gamble of sound had consolidated the studio system and, by 1935, the conquest of Hollywood was complete: the production of silent films world-wide had virtually ceased. The late thirties and early forties saw our introduction to all of the great actors, and all of the great directors, of what must now be recognised as a Golden Age - Capra, Hawks, Ford, Hitchcock, Curtiz, Huston, Wilder, Lean and Disney - and Cagney, Tracy, Bogart, Gable, Grant, Stewart, Wayne, Fonda and Colman. This was the time when Hollywood was at its most masculine and dynamic; when men in hats walked the concrete canyons of the city, in search of fast-talking, street-wise women who still managed to wear their hearts on their sleeves. Alongside the immortal classics of 'film noir' we were also choosing from biopics, historical epics and blockbuster book and stage adaptations, whilst both Disney and MGM had produced features in full technicolour before 1940.

It would be nice for my sequence if there were a major film from 1945 to which I could refer, but in the final year of the Second World War, many stars, such as Gable and Stewart, and directors, such as Huston and Capra, were still enlisted. However in 1946, two of these stars, Capra and Stewart returned to the screen with the film 'It's A Wonderful Life' and recently, (at least here in Britain) this film seems to have inherited the mantle of one of the All-time Greats.

A fantastic fable about a man who gets the chance none of us can ever have; to see what a difference his life has made to those around him; the film was not that successful when first released. Unlike most of the classics, it did not win any major awards in its year of release, and only became moderately successful with the public when subsequently re-released. Its current status seems to have grown up gradually and cumulatively, as if we in the audience were only now catching up to its innocence. We can compare this status with another legendary contender for the same crown.

Just to say the name 'Casablanca', made in 1943, is to invoke the archetype of the sophisticated and glamorous Hollywood film. From two years before, 'Citizen Kane' usually takes the mantle of greatest film of them all if one had to choose, but once that burden has been placed it is surprisingly common to hear 'Casablanca' mentioned in the second breath, as that much more particular choice, one's own personal favourite. At the time, the Hays Office was to take a very different view of the film's relative merits.

In the current climate of sexual exhibition and unmoderated language it may seem hard to imagine this film shocking anyone, or is it that the garish extremes of today's films tend to make one put them in a different class? I can only use my own spontaneous response as a basis - and I hate to pre-empt this for you. If you haven't yet seen it, skip the next few paragraphs - but when Claude Rains asks Bogart's Rick what the story is behind his presence in Casablanca; "I like to think you killed a man. It's the romantic in me"; it isn't the line that shocks. It could have been any macho action-man's deadpan wisecrack from today's stable. But it is the way it is done. As he says it, Rains throws his hand curling up into the air as if to demonstrate precisely how romantic *he* finds it.

Maybe I am being too sensitive. Certainly, when Rains pockets his bribe from the casino at the same moment that he is closing it in another famous scene... well, it might not be what you or I would do but it is certainly funny... but when Rains again propositions the pretty newlywed because he can, and Bogart lets her know she's certainly not the first, then I think I think that it is beginning to be not quite so funny.

The Production Code strictly forbade the portrayal of sex, limited violence and strongly advocated the upbeat ending. Had these scenes fallen afoul of it, they would simply have been cut. In fact of course, all three of them are from the original released film. Neither was it the purpose of censorship to restrict the expression of art. Rains characterisation was acceptable as long as it was kept off-screen, to a supporting role. What the Hays Office and the writers famously fought over was the relationship between Ilsa and Rick.

In the original, unpublished play 'Everybody Comes To Rick's' upon which 'Casablanca' is based, Ingrid Bergman, who plays the married Ilsa, goes to bed with Rick, Humphrey Bogart's character, to get the permits to travel which have fallen into his possession. But Ilsa is married and Rick's is the lead role. The Production Code could not be bent to that degree. This left a problem for the screenwriters with Rick's motivation in the film. He now appears to help Ilsa for no reason other than his own goodness, which doesn't quite square with his avowed philosophy of not getting involved.

It would have been psychologically more true if the screenwriters had simply dropped any reference to a previous meeting between Ilsa and Rick. Of course such a change is unthinkable now. They'd have had to change some of the best-known scenes; the 'Of all the Gin-joints...' speech; the 'Play it, Sam!' scene; and the climax of 'We'll always have Paris' but it was not unthinkable to the Studio at the time. They'd already changed the title, preferring to highlight the exotic backdrop, Casablanca, than to keep the ironic reference to an earlier meeting 'Everybody Comes To Rick's'.

As a result, you can no longer quite put yourself in Rick's place, and when you see the film now, you keep wondering what it was exactly that happened in Paris. The irony is perhaps still there in that 'It's a Wonderful Life' achieves, for my money, uniform psychological truth but is itself a fantasy, whilst 'Casablanca' demonstrates absolute mastery of the art-form, while compromising in this one aspect of characterisation. Even 'Citizen Kane' falls afoul of perfection as enshrined by the Code. It does not have a happy ending.

Perhaps the director of 'Casablanca', seasoned action veteran Michael Curtiz, appreciated all this when he deliberately kept the flashback scene a vague montage. Specialist director that he was, Curtiz could not have been unaware that all the key action occurs in the present, though the director would have had little power to effect script changes. Under the Studio System, they had very little of the artistic freedom of the 'auteurs', earlier and later.

It was this control of the entire process of movie-making, from initial product-creation to final delivery to the paying public, which gave the Studios such power during the thirties and forties, so that stars were required largely to appear in the vehicles the studio chose and, although a studio might have a specialty - Warner's gangster movies, horror at Universal; MGM's musicals - it was also the case that almost any studio could handle almost any property. For a brief moment in history, Hollywood had become an empire, and the studio 'moguls' were it's Caesars.



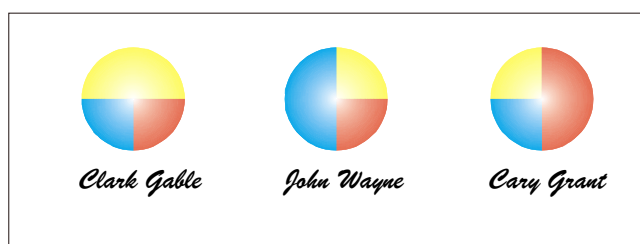
But even as early as 1945, the American Government was working to break up the oligopoly of the cartel. In a short time, even those at the nucleus of the new Rome would have difficulty in telling the exact moment when 'rise' began to turn into 'fall'.

## Casting

But consider now three of the most enduring stars from this golden age of the movies: Gable, John Wayne and Cary Grant. It is to be my contention that Gable's likable masculinity, Grant's humourous grace and Wayne's heroic loner mark each out as a P-type, C-type and A-type respectively, even as much as were my previous examples of Lincoln, Einstein and Michelangelo.

The persona of each actor was so well-defined, and so luminous, that no one ever appeared in another's film. You can immediately see Wayne's swagger as he walks down the street, outnumbered, to fight the good fight. You can see the slow smile spreading over Gable's big lug as he's flirting with a pretty girl, or the way his brow knits with dark determination when someone tries to cross him. And as for Grant, you can see the girl endlessly and inevitably melting into his arms. How could you mind when he won her? Usually, he was the more beautiful!

Now I am not suggesting that you can expect to learn very much about the psychology of Van Gogh's genius from watching Kirk Douglas play him, any more than you could learn about the real-life politician - or a politician's real-life - from watching Clark Gable in 'Parnell'. But what might be possible is that, from watching Clark Gable play this role, *amongst many others*, we can perhaps learn something about the definition of a type, in its finest expression through the role, that in any study of individual genius would normally be denied us by the *forgiveness* as well as the judgement of history.



When one considers how many great stars my generation has been witness to, throughout this 20<sup>th</sup> Century of Cinema, from Harrison Ford and Paul Newman, through Marlon Brando and Jack Lemmon, and then all the way back to Valentino, Ronald Colman and Fredric March; I find it quite remarkable that the three choices I have made remain so compelling. What about Ronald Colman, for example, as the beautiful C-type (Valentino was a bit early for me), Or Fredric March in place of Gable? On the one hand, Colman had the looks *and* a voice that was like bathing in warm honey. If he had been born a decade earlier, and had the same choice of roles...? But then I think there was something eternally muted about Colman. Grant and he were both English-born of course, but somehow throughout his career, unlike the internationally debonair Grant, Colman remained forever British.

And March? I saw on Television recently someone pointing out the power of that single scene in 'The Best Years Of Our Lives' when, after so long away from home, Fredric is reunited with wife Myrna Loy. He won a second Academy Award that year to go with his first ten years earlier. He was older, his career lasted longer, and he was the utter embodiment of integrity as Valjean in 'Les Miserables'. Yet, he didn't even come close to Gable.

Is it true then to suggest that these actors were geniuses as much as were Abraham Lincoln and his company of peers? Surprisingly, it is not such an easy question to answer. Certainly, if this theory can truly be applied to everyone, everywhere, it is a fair question to ask. It is by no means apparent that Gable would be a good choice to *play* Lincoln, but given that they are both P-types, that only reflects on the former if we see it as

a limitation of his acting ability. I would propose that Gable was easily good enough for such a part, he just wasn't the right... type.

But it is with Wayne and Einstein, that the disparity between the two supposed A-types is at its most violent. Is this disparity such as to bring the whole thesis into question? I don't think so, but this is the meat of our subject. Michelangelo, Einstein and Lincoln are just too different for me to be able to compare them comfortably with any actor. However, by comparing 'real' people, so obviously peers, and asking who was the better actor, I think I can find a way to answer this most interesting of questions. It will also give me the excuse, not incidentally, to talk on films at some length.

Before going on to that, let's remind ourselves that the Synthetic theory of all-inclusiveness predicts a fourth configuration which is also a peer; the PAC-type; and that, I would like to suggest, is represented by Jimmy Stewart.

From your own viewing of the same films, you may have formed a similar picture of the cliché James Stewart; drawling, gangly leading-man; both passionate and honest, yet always big-hearted; friend of oversized, invisible rabbits, yet still short of perfect, as in "The Glenn Miller Story".

Stewart differs slightly from the three of the above in not being a drop-dead-gorgeous physical example of beauty, but what he had to make up for it was his great skill and wide range, as an actor. In John Ford's classic 'The Man Who Shot Liberty Valance', there is a scene where Stewart has to avert a gunfight between Lee Marvin and John Wayne by losing his temper. He is playing a young lawyer (even though it is one of his later roles) and Lee Marvin trips him causing Stewart, who happens to be waiting table, to drop the two plates he is carrying.

He doesn't immediately become angry, but it transpires that one of those plates was John Wayne's meal, and Wayne blames Marvin. It is only when Stewart's character sees what is about to happen that he starts to lose his temper. Well, you may guess that he'd have to lose it pretty badly to stave off a clash of those two titans, yet the pitch of his apparent loss of control is exactly right, without being at all self-conscious. Stewart's control of this emotional honesty is what I find so awe-inspiring. To give him my highest praise: he could bring psychological truth to a character, and the excerpt I am thinking of in particular is from the film I mentioned before, 'It's A Wonderful Life'.

This time Stewart is playing a man ever so slightly on the edge of his own conscience because he seems to want just that little bit more than he can have. Without spoiling the story for you if you haven't yet seen it, there's a scene that follows his being financially pushed to the wall. He is at home with his family but he can't bring himself to tell his wife what has happened. He's got the youngest child on his lap and, for just a moment, you can see a man about to break as his eyes brim and his mouth twists in agony. It's just an instant, but it is one of those moments when Stewart becomes once again the exact person he is playing.

Then he pulls himself together and, as I remember, in a moment of frustrated anguish, he breaks a table. He's standing now and across the room from his family who have gathered in fear at his inexplicable wrath, but his passion passes to leave clarity and from somewhere, he musters the strength to apologise individually to each of them, in a moment of pure dignity.

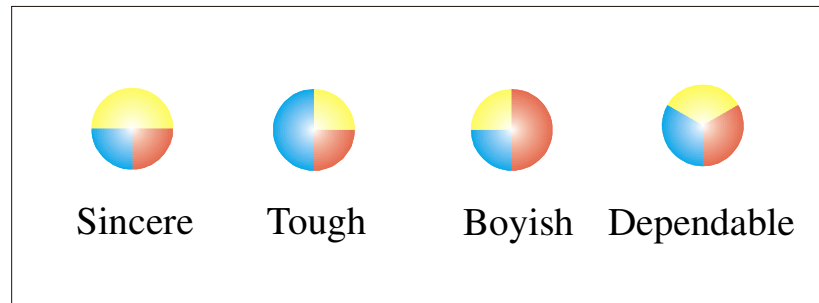
It might seem at this point that I am about to suggest that Stewart is the better actor, as well as the PAC-type, out of the four film-stars that I have so far mentioned, however I would strongly demur against taking such an easy position of judgement. Our new theory is already too powerful to be utilised thoughtlessly, and we have yet to decide on how to, or whether to, reconcile the PAC-type and the P-type.

In the meantime, to help reach the conclusion I will take a second set of four actors, equally strongly classifiable, who may be just as familiar to you and indeed, whom you may even prefer. Again, they are all undeniably peers as men, but these real examples will allow me to do what I could not do safely before, which is to compare like with like, in all fairness.

My second set of four are: Humphrey Bogart, Errol Flynn, Henry Fonda and Spencer Tracy, and I am sure you know by now what I am going to say: that Humphrey Bogart's tough-minded, quick-witted everyman is a classic A-type; that Errol Flynn's fun-loving, devil-may-care attitude casts him as the C-type of the group whereas Fonda's sincere and slow-speaking thoughtfulness mark him out as the P-type. He, of course, did play Mr.

Lincoln. Meanwhile, this would leave Spencer Tracy, one of the most universally-admired of all actors, as the PAC-type of the four.

And if you were only half-surprised to hear this then see if you agree. Just as I did with my friend, my father and myself and the characteristics of 'combative' (A), 'talkative' (P) and 'volatile' (C), I have tried to identify each of the four-film stars I have mentioned now, not by name but by a single signature characteristic, in the diagram below



I hope that the impression of these star is strong enough for you to experience a sense of recognition, even without my explicitly stating Fonda, Bogart, Flynn and Tracy respectively, in the diagram above. You are looking at these personalities personas, just for a moment, so that you can experience something that previously, only a casting agent in Hollywood at the height of it's success in the thirties, might have been able to do.

When I was writing the introductory history of Hollywood above, I would have liked to have been able to introduce the theme of casting since it was to play such an important part later, but there really wasn't much about it to be said. The legendary name of 'Central Casting' was little more than a body shop for extras, whilst casting in practice seems to have relied mainly on the use of the screen-test, and been tied in heavily to agency representation. Apart from a few talented individual star-makers, the heat of creation was such that Hollywood managed largely without what may seem like such a good idea now.

Let us take a look at the second diagram. Here, I would like to suggest that the *persona* of each of these four actors can be seen as *less* than that of each of the first four; as lesser than their prototypes, so to speak; *without* assuming that this necessarily reflects on the actor. To communicate the characteristic more easily, I have taken the liberty of using an illustrative font (since I am writing this on my PC), but the conclusion I would like you to draw, as an "employee of the studio", is that it naturally becomes your duty to choose one of the first row for casting over one of the second, even when both are suitable and even though you might *prefer* one over another.



In this way I am trying to suggest that the selection of Gable, et. al. would have been a foregone conclusion. Not that I believe that this is so, but it may help illustrate the true significance of what actually happened. Remember that there are two questions to be answered as a result of the comparison here; the first concerns the ranking of stars according to acting ability, which has to reflect an essential fairness; but the second is even more important to get right for it concerns which is best, out of our four types.

We are ready to start. I'm almost sorry to do so, since it inevitably brings the end that much closer but let's begin with Wayne and Bogart before going on to consider any other pairings there might be. Now, at the start of both men's career, neither is a star. They are both A-type actors; independent loners; but it is Wayne who has the good looks and the soft voice, to begin with. Let me pick these two out for comparison, to show the extraordinary power that our knowledge of types can give us in comparing these two men, as actors.

Well, you probably know already about as much as I can tell you of The Duke. Throughout one of the longest careers in Hollywood, he consistently produced revealing and convincing performances. In partnership with his greatest collaborator, John Ford, in films like 'Liberty Valance', 'Reap The Wild Wind' and 'The Searchers', the layers of the mythical hero were gradually stripped away until finally, in 'She Wore a Yellow Ribbon' we see Wayne playing *against* type. Not a hero this time, but an aging cavalry officer, on the verge of retirement. He once said "Don't give me any crap about acting, I always play John Wayne", and in such a large number of films there were also many unremarkable performances, but if this was the bravado of the star, then let's put it down to the shyness of the man, Marion Morrison.

But now compare this with the reckless bravery that Humphrey Bogart showed in his choice of career. Bogart got his start, believe it or not, playing clean-cut romantic leads, but he found his metier as a gangster and then became a major star, as well as a major actor, as the private-eye in 'The Maltese Falcon'. Then he could easily have settled for his established persona, cemented in such films as 'To Have and Have Not' and 'Casablanca', but instead he chose to make 'The Treasure of the Sierra Madre'.

The anti-hero of Huston's terrific fable is an unsavoury low-life, whose only redeeming feature seems to be that he is not yet a desperado. In the opening scenes, we see he and his partner beat a man who has cheated them. Bogart takes the wallet from the prone figure and counts out their due, but although our very first shot of him was as a beggar, and although the wallet still is not empty, Bogart and compadre cast what is left contemptuously back to the beaten man. From this beginning the story drives forward relentlessly to its cataclysmic conclusion - the corruption of friendship and honourable men by gold-fever. Of the three leads, it was Walter Huston's young-at-heart survivor who took the Oscar, but I would like to suggest that Bogart's unstintingly spare counterpoint brings an air of classical Greek Tragedy to the whole thing, so that the power of the memory lingers despite the grim subject-matter.

It's a film you have no right to enjoy and in some ways it ought to have been a career-killer, but following it Bogart brought the same conviction of performance to 'The Caine Mutiny' as the pathological Captain, a rough-

diamond drunk in 'The African Queen' and, to bring it full circle, the clean-cut romantic lead to ingenue Audrey Hepburn (at 55, to her 25) in 'Sabrina'. Here he is almost old enough to be the *grandfather* of a captivatingly beautiful Audrey Hepburn, and the choice is between he and Bill Holden! Yet, in the setting of Wilder's sophisticated brand of film-comedy, Bogart stamps his authority unerringly on the part, perhaps bringing home to roost some of those pigeons from his very first days in acting.

If both stars were A-types, then Wayne's persona, certainly to start with, appeared the more physically attractive and larger-than-life. Whereas Bogart was hard-boiled, Wayne was kinder; tough but gentle. Where Wayne was inevitably the hero, Bogart was a survivor, and a hero only when that was what it took to survive.

But it was Bogart who grew as an actor and, arguably, he who wanted that more than he wanted to be a star. In coming full circle through 'Sabrina', we can almost reverse the positions of Wayne and Bogart, because it is Wayne who has become the survivor, going endlessly; and, yes, grimly; on as the indestructible cowboy, and it is Bogart who has become himself heroic, showing that unflinching honesty and commitment to truth can be as admirable in the actor as ever it can in the scientist.

If this seems a fair comparison to have started with, let me come back to the proposal that I wanted to make at first; that each of the second four can *preliminarily* be seen as lesser than the first four, purely in terms of a trademark characteristic, without assuming this reflects on their skill as an actor. Again, I don't want to bore you with a fan's appreciation when you can get that anywhere, but I do want to develop the system of comparison which we have started, and to do so I will concentrate on off-casting, in the discussion that follows.

I used the phrase above: casting against type. Off-casting is not mis-casting, so that the actor seems entirely out-of-place, as I'm afraid Stewart did as Glenn Miller; and neither is it casting entirely to initial, or proto-, type, so that the acting seems one-dimensional in performance; rather, it is that whole grey area of *interpretable* acting that sits between.

Certainly, Bogart's career shows a greater range of role than Wayne's so that we may judge Bogart the better actor, but Wayne too was prepared to be off-cast, as in the previously mentioned 'She Wore A Yellow Ribbon'. He, too, earned his stripes, and we can see the opposite example, of someone who didn't, in a comparison between the next pair of actors from the diagram above: Errol Flynn and Cary Grant.

Both Flynn and Grant had a similar boyish grace that made them instantly likable, I think, and which marks them out as particularly C-types in comparison to the adult (with a small 'a') masculinity of Gable or Wayne. I think that Flynn alongside Grant could have taken a similar path to Bogart alongside Wayne; that is, whereas Grant offers the charming good guy who turns out always to win the day, Flynn could have become the charming bad boy who always turns out - but only in the end - to be good.

He did play this role once, I remember, but I am not sure now whether it was in a comedy-romance called 'The Green Light' as a playboy doctor, or in the comedy thriller 'Footsteps In The Dark'. Neither of those however would be what you would remember him for now. Of course he was notorious for a private life of veritable Sadean debauchery, but it is the swashbuckling adventure yarns such as 'Robin Hood' and 'Captain Blood' that initially made him famous, and for which he eventually became typecast, *even at the same time as he was offcast*. Once in a while, in films like 'The Dawn Patrol' and 'The Adventures of Don Juan', he showed a glimpse of what he might have done, and he may even have kept his acting skills to the end, but he failed to extend his sense of grace to himself, and so the end was, sadly, premature.

Compare this with Cary Grant who only seemed to grow more beautiful as he got older. Like Flynn, Grant never won an Academy Award (only a 'lifetime achievement' Oscar) and it has been said that his range was strictly limited, but I feel this to be quite unfair. I think he simply knew best about himself. Grant's talent for a sophisticated script was undeniable, from 'His Girl Friday' on, but he also had a gift for physical comedy, so that there was a certain type of film that he could make better than anyone else.

There's a scene in 'The Philadelphia Story'; I think it's the opening one, before any of the characters have been introduced. Grant is leaving the opulent Lord residence where Katherine Hepburn lives - or is being thrown out, we realise, as his golf bag follows him out of the door! He turns back to confront Hepburn and you can see his frustration at this indignity is such that he almost wants to hit her. (Not the first time a man felt this way towards Miss Hepburn, one might be forgiven for thinking) But of course she's a woman, so Grant

aims a mock fist *over his own head* at her, as if to say 'but I'm still thinking about it!'. Then he reaches up and pushes her face so that she falls straight down backwards, dignity flying. It's both amusing and romantic but what is particularly telling is that it is the *physical* presence of the two stars which makes what might now sound so awkward, so eloquent. There is no dialogue in the scene.

As I said, there were good reasons why miscasting should not have happened in the days of the Studio, but in 'Night And Day' directed by Flynn's old stalwart Michael Curtiz, Grant is grossly miscast (against his will) as Cole Porter. If he was a C-type who could not play an artist, one might suggest that this is an indication of Grant's limited range but I would strongly reject that, for what is more significant, I feel, is that Grant knew what neither the Studio nor the director knew: that his talents were for the performing arts, and not for the fine arts. Had Cole Porter been a singer, Grant would have been wonderful. (Yes, he could sing as well, the devil!)

He never let it happen again. I think the closest he came after that was when he was cast as a slightly hysterical lead in 'Arsenic and Old Lace'. Grant bowed out gracefully long before his appeal had waned because, as he said, 'they stopped making the kind of films he would have been in'. Maybe they stopped making them, or maybe it was just we who stopped paying to watch them.

Let me continue the broad theme of off-casting that I am following by moving on to consider Fonda and Gable, the third set of the quaternity, so that we can begin our consideration of the PAC- and P-types, together. I said that Gable was as good as Stewart, and I stand by that; for where I think Gable suffered was in his bad luck with regard to casting.

Like Stewart, but less like Fonda, Gable was a natural. He swept all before him in a string of films in the thirties, becoming the archetype of American masculinity and culminating in his universally-acknowledged right to the part of Rhett Butler in 'Gone With The Wind'. Even here he brought emotional truth to the film, as in the famous crying scene he had to be tricked into performing. Again, like Stewart, he could manage psychological truth as well as emotional depth, as he showed in the film 'Red Dust'. Here he plays a man on the edge of his own conscience, caught between earthy-but-real Jean Harlow, and Mary Astor, at her vampish best. And he rightly won an Academy Award, not for the soapy 'Gone With The Wind' but for the wonderful 'It Happened One Night'.

But Gable suffered the misfortune of his own momentum and the phenomenal success of Hollywood. The war made a break in his career and it was following the war that the studio system began to crack up. No-one else would have dreamed of off-casting the King as an out-and-out villain, and Gable himself possibly lacked the confidence, so that by the time he got a decent part as a loser in 'The Misfits', it was to be his swansong. 'The Misfits' has the vice which 'The Treasure Of The Sierra Madre' avoids. It feels sorry for itself. But looking back, it is the phenomenal *joie-de-vivre* that shines out of even the lesser films which shows the appeal of Gable's Hollywood; and not just the glamour but the enormous moral centre of even less-seen movies, like 'Test Pilot' and 'Boom Town'. I hope we shall see this shortly with regard to Spencer Tracy, who also co-starred. But now, let us compare the prototypical P-type with another archetypal P-type, Henry Fonda.

Although always having matinee-idol looks, Henry Fonda never aspired to the stature of a Gable. He once said that for him to play Lincoln was like another man playing Jesus Christ but, miscast in 'Alexander Graham Bell', he was still learning how to act and is sometimes wooden and stiff in his early performances. In 'The Lady Eve' there's a moment when he has to laugh spontaneously - that's all - but it hits completely the wrong note, hysterical rather than amused; almost girlish. But once his career progressed beyond the straightforwardly sincere men of 'The Grapes of Wrath' and 'Twelve Angry Men', as well as his Lincoln, he began to find effective off-casting, for instance as the martinet Captain in 'Fort Apache', as the ruthless, gun-happy killer in 'Once Upon a Time in the West', and as a con-man in the less well known 'A Big Hand for The Little Lady'.

In the latter, Fonda *appears* to play a man with a fatal weakness for gambling who, passing through town with his wife and child, finds himself drawn to his doom at the hands of a ruthless big-time poker game. Only at the end is it revealed that it is the players in the game who are the victims; the marks in a meticulously planned and executed con-trick.

Well Fonda is certainly flawless as the doomed man. There's a scene early on when he's just getting in on the edges of the game and the wolves are baiting him about getting back to his wife. His character is torn

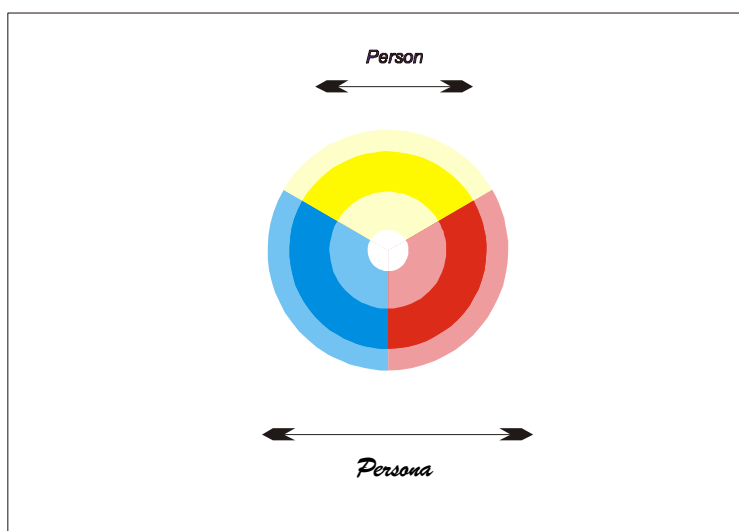
because he knows what they are up to but he's desperate for them to let him *play*. So, sweating and nervous, he gives a pathetic chuckle back to the barbed comments - a laugh that is as true and informative and central to the scene as his laugh in the earlier 'The Lady Eve' was off-key and unmemorable.

In many ways, this is a film that is easier to watch the second time around. You can sit back and enjoy Fonda's performance as a man teetering on the brink knowing that for once not only is he safe, but those who are so eager to push him over are going to be the real losers. Neither Fonda, nor the film itself, has any intention of letting the first-time-viewer in on the secret, and it is not shy of employing every device to lure us in: the implausibly-colossal dependence on timing; on supposedly unscripted acting; even extending to the little boy, Fonda's son in the film. In a sense, it is conning us the audience, along with the 'marks' of the cast, though it is a pleasure to surrender to this lie.

I think we can understand why the film was not so popular, as a result; but even more interesting, from our point of view here and now, is Fonda's performance for in a real sense, he is playing a role which is quite separate from that of the plot. He brings the full power of a major Hollywood star to a part which is supposedly that of a cheap, two-bit hustler and, at the same time, he is using every bit of his star-persona in a supposedly unscripted situation. The persona he shows us - which is just as utterly convincing and unique as his performance in say, 'The Grapes of Wrath' - has become quite separated from the story it is supposed to be telling! In doing so, he cannot help but force us to ask the question: if the persona is not drawn from the story, then from where on Earth does it arise?

Well, perhaps it is not on Earth that we should be looking.

When the persona becomes the equal of the person - and that, more than anything, is the business of acting - then we are no longer talking about a physical presence, but a meta-physical one.



When a person writes a song, one could say they are hearing the music of Heaven, but when a person acts a persona, they are acting out the person that they were in a previous, 'middle', life. It is the only conclusion that makes sense to me.

If we are talking about that, then I can at last address the question which I have so far had to take for granted; the question of hue.

You see, now it is quite valid for me to use what we have always taken as the extent of the whole personality - our three primary colours - to describe *both* personalities. And I can best do that by making them *different* hues of the *same* colour, for if they were the same hue, they would be too alike and if they were different colours they would be too separate. This subtle link between ourselves - a graduated connection which invisibly links us to our reincarnated selves and through them to our precursors and prototypes in Heaven, and

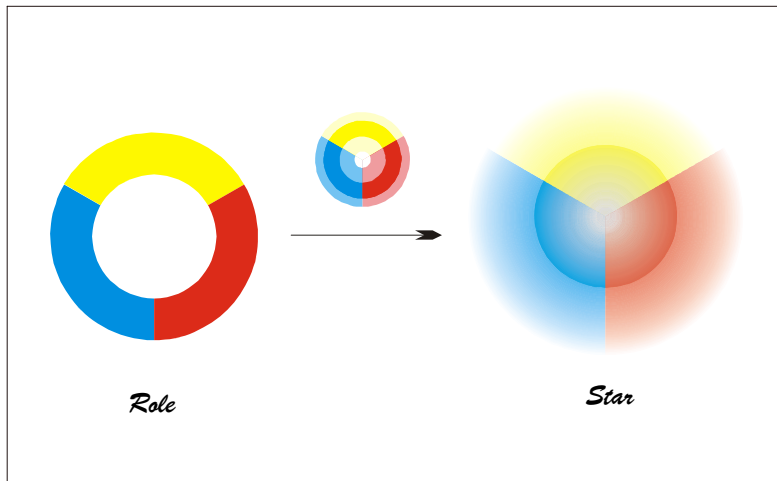
on through those to God - always, always, always, One God - is why I have never drawn 'flat' circles<sup>1</sup>. From the very first diagram, way back on [page eight](#) of 'TA', I have used different shades within the mind to represent a personality which demonstrates the manifestation of Heaven on Earth subject to the Karma of reincarnation.

Not even the greatest of actors always succeeds in balancing the unseen world with the seen. Some become 'hams', too self-aware to don the mask: John Barrymore, Bette Davis, Joan Crawford, Oliver Reed, perhaps. Others simply have their talent taken away. It happened to Dana Andrews in the forties, and it happened to Marlon Brando, in about 1972. During the great depression in America, Shirley Temple was the biggest star of her time. The idea of a child acting a child may have crossed the borders of taste for some, but not if you were there to see MacCauley Caulkin, 'Home Alone', and the phenomenon which seems to have become all but accepted on American TV: that of a child acting an adult.

The point is that the diagrams that I have produced so lovingly are more than just prettily-coloured, they are fundamentally truthful. The lightly-coloured areas represent that part of the mind which the actor 'remembers' from the previous life. He can no longer fully be that character himself (for reasons of experience rather than right or wrong), yet his conscience still owns it and can 'play' it for the correct writer or director and audience, to the absolute limit of his ability, outside of Heaven.

It is then a small step to go from the simplified principle of a limited number of different hues to that which I have been insisting on all this time, to so many hues that they are no longer discrete, and the diagram goes from being untruthfully flat to the maximally-approximated truth of my rounded diagrams, as used throughout.

So, my diagram here is *not different* from the diagram on the very front page of this book. It is just a particular view of the same idea. Here at last, we can see the equivalent truth, as represented by the very term which Hollywood has made its own: 'star':



The role is necessarily a temporary condition and (whisper it softly) it may be that you can be a star without being given the starring role.

So Hollywood is glamour, and acting existed before and will exist long after the great films of the 20<sup>th</sup> Century have been forgotten. But, remember that I have two more cases to put to you before we close this set of comparisons. The final pair in this series are, then, the PAC-types, Spencer Tracy, as compared with James Stewart. Can we yet reconcile the difference between the PAC-type and the P-type?

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<sup>1</sup> You can easily see what I mean by 'flat' circles if you look at the diagram of eight film stars above. I've created this on my Computer using CorelDraw and Word, but there is a bug in one of the programs which means that, for some reason, the first three circles have printed out differently from the other five...



Like Stewart, Tracy was not classically good-looking, but unlike Stewart he was primarily a film-actor. He started off in gangster roles and got his first big break in the Raoul Walsh film 'Twenty Thousand Years in Sing-Sing'. This was a part originally intended for James Cagney, and it has Cagney's feisty, wrong-side-of-the-tracks persona written all over it. In spite of that however, Tracy still managed to make his own mark in this story of a gangster whose spirit might have been broken by the prison system, but who is redeemed by his relationship of equality with a humanitarian warden.

In one of the key scenes, the warden is waiting in his office for Tracy to make good on his promise to return to prison. Tracy has already let the warden down once, and it means the chair if he returns. Nevertheless, the door opens and the unmistakable figure of a hatted-and-coated Tracy is framed in the doorway. As we absorb the full impact of his decision, Tracy walks deliberately across the office toward the desk, his hand in his pockets and his eyes fixed firmly on the floor in front of him, only looking up once he reaches the desk, and stops. The message is clear: "Sure, I'm only the little guy, but I'll always return to face the music. You can depend on that!" Somehow, you just know Cagney would not have said quite the same thing.

This first big role captures the full essence of Tracy, the paradox of his nobility and of his dependability - Halliwell's filmgoers companion calls it reliability. He had this solidity, which made him credible as either priest or judge, as in 'Boys Town' and 'The Nuremberg Trials', respectively, but he also had a nobility, I think, which communicated itself to the viewing audience through his underplaying of the role. For instance, my favourite films of his are those which he made with Clark Gable, especially 'Test Pilot'.

This film reverses the trick that 'Red Dust' had played earlier, for this time it is the man who has the best of both worlds - in the perfect job *and* the perfect woman - and it is the woman - Myrna Loy - who is struggling to survive the heat and stay the distance with her man. Meanwhile, Tracy is playing the doggedly loyal best friend and this is the scene where Clark Gable is revealing his other side to the newly-married Loy. Whilst Gable is making the long speech revealing how in love he is with the job, the camera stays fixed on Tracy who betrays no reaction; he is looking down at the floor, except every so often he flicks his eyes momentarily up to the horizon.

The effect is to underline all the importance of the off-screen speaker, as if Tracy were saying (as much to we, the audience, as to Loy), "You realise what it is that he's saying don't you? (eyes up) What it means to you? (Eyes down)". This underplaying of the role, by communicating without speaking, is, I think, noble because it reflects so well on both parties - on both Tracy and Gable, just as earlier, in my example from 'The Philadelphia Story', a similar non-verbal exchange reflected well on both Grant and Hepburn, establishing them as equals from the opening shot.

And of course, Tracy found his perfect screen partner in Kate Hepburn, her lively hauteur somehow complementing and completing his solid immovability, whenever they are on screen together. Tracy was indeed solid, but he didn't have the joe-de-vivre that Stewart had, and in this observation we may again pick up the theme of off-casting which I am broadly following with all of this discussion, because very soon after '20,000 years in Sing-Sing' Tracy was off-cast to great effect, picking up the first of his two Academy Awards.

Here, in Kipling's 'Captains Courageous', he plays a salt-of-the-earth Mexican ship hand who befriends the small boy at the centre of the story, only to die tragically, at the end. In playing someone somewhat less intelligent than himself, Tracy expresses a joi-de-vivre of performance which I find unique in his films that I have seen, and for which he received the first of his two Oscars.

Yet, for me, Tracy is not as fine an actor as Jimmy Stewart, and not simply because he doesn't have the same heart. What Tracy had was integrity but, as an actor, he never quite seemed to find the role which could merge his intelligence with his honour, in the definitive performance. He *should* have done, for my money, in the film version of the Hemingway classic, 'The Old Man and The Sea', for the character of the story is one of the great creations of simple spiritualism in literature. I think so, but it was not a good film.

For me, the definitive Tracy performance is, oddly enough, not in any of the films that I have mentioned but in 'Boom Town', the other great pairing he had with Clark Gable. 'Boom Town' and 'Test Pilot' are like a sequel with its prequel. I am not even sure which of the two films was made first. Although I could easily look it up, it is

more fun to try and guess. It is the relationships between the stars and the men and women which both films explore. Although either is complete on its own, together they are greater than the sum of the parts.

In this film there is a scene where Tracy confronts a vampish Hedy Lamarr to protect his best friend from her. In doing so, he makes it clear that he is not above *physically* threatening her! We know of course that he is because we would never believe it of Tracy any more than we would believe so about Gable. But Lamarr's character is neither so intelligent, nor so brave. It is this very fact that justifies Tracy's character, in the film, because in putting his intuition into action he is showing that Lamarr is not fit for Gable's company, but that he *is* a fit companion, for what if Lamarr had been made of sterner stuff, and had either resisted the threat or not believed it? Well then Tracy would have had to forfeit his friendship with Gable to Lamarr, for he could never have taken the threat back. That is what is at stake here.

For you can't help thinking that if the roles were reversed, Gable would hardly have been able to do the same, and that is what makes me *like* Tracy here, even if it is a supporting role. There are two reasons why Tracy would never, ever hit a woman; partly because he doesn't have that fiery passion, and partly because he would never *need* to! Gable doesn't have the same two reasons; in fact, he doesn't have *any* two reasons, and this I think goes to point up the difference that there is between the PAC-and the P-types.

The fact is, I do think Gable could hit a woman, if it came to it. Gable is a P-type, which means that he knows himself very well, but he doesn't know other people quite so well and if he were pushed far enough, then I do think he could become the villain of the piece. The end of 'Red Dust' would, I think, have been a starting point from the point of view of off-casting the King. Imagine what he would have made out of Alfred Hitchcock's "Suspicion"!

Tracy on the other hand is a PAC-type and he knows other people better than he knows himself. I never saw Tracy's Jekyll-and-Hyde but I know that Stewart, for example, could never play an out-and-out killer as Fonda did in 'Once Upon a Time...', yet both Stewart and Tracy frequently took secondary supporting roles in a way that Gable, Grant and Bogart were hardly ever asked to.

I think this is the fundamental difference between the PAC-type and the P-type for me: that the PAC-type can take a supporting role, while the P-type can go a little further and take the opposing, or villainous role. So does this mean that PAC is better than P? I think for many people it might but I have to say that for me it does not. For me, the P-type and the PAC-type are, even in this final analysis, equal.

I was looking for and hoping to find some consolidating evidence which would bring me closer to indisputable proof of the theory of P-A-C. Instead, I rather got bogged down in a discussion which ended up going to a different conclusion. To tell you a bit more of the story, I actually left the above for a few years after I wrote it. I knew I had gotten bogged down, and I continued looking for proof.

As you know, I've been a liberal and unashamed user of the G-word right through this writing. Some people might have used Religion or Christianity and been generally more circumspect. One of the reasons why it didn't occur to me to do so was that I had thought that the Church would welcome a philosophy based on the conscience which so depended on the Trinitarian view which Christianity has, uniquely in world religions.

I turned out to be wrong about that, too. But I am glad I was because it pushed me toward political activism, and left-wing local politics especially, which was a very refreshing (if humbling) reminder of my original trinity based on the politician, as well as the artist/scientist. I was welcomed thankfully, by the left, and found myself eagerly learning a great deal of new information very quickly. One fascinating aspect of it was that hundreds of years ago, actors and actresses were reviled as little better than prostitutes, while politicians and leaders in the early parliaments were rightly admired because they largely did have a strict code of honour. The role-reversal between actors and politicians became an important point to me.

Of course there were also actor-politicians from Glenda Jackson to the Reagans, but again this did not provide anything extra to the theory. It was no coincidence that Reagan cut his teeth as Governor of California, and Jackson was MP for Hampstead, I reminded myself.

But I did draw one conclusion which I liked a lot.

When I found myself on the left in a – to my mind, at least - right-wing culture, I was prompted to ask where these terms came from. It turns out to be from a historical precedent of the French parliament where voting would be decided by grouping either to the right or left. This apparently arbitrary factor had led to the distinguishing which we are so familiar with, where right-wing is so conservative, reactionary and hierarchical, where the left is working-class, angry-red emotional at perceived injustice and socialist. I began to wonder because when a shorthand term is so universal, it can often provide an insight.

And sure enough, it occurred to me that I had intuitively always drawn my diagrams with the Child on the right, the opposite orientation to politics. But this can be explained with the idea that I have been looking both inside myself (as my only experimental subject) and back into the past of our culture.

If I look forward into the future then like a man looking at his reflection in the mirror, it would be entirely reasonable to reverse the image as I had always drawn it up til now. This would put the Child on the left, and the Adult on the right, and create a diagram which was then entirely consistent with the intuitive views of left and right politics.

I wouldn't call it proof exactly, but it was another point at which I felt myself to be coming to a satisfactory conclusion with respect to my own investigation. I could leave behind the baggage of a personal theory and take politics on in its own terms. Others could use what I had given as they saw fit, adapting and developing it further as it proved itself for them.

## Conclusion

What I have tried to show here is the presence of God at work in the world. As we found out right at the start, TA is also the Holy Trinity by which I only mean One God, of whatever hue.

It was the films of the thirties and forties which were most appropriate for me from which to learn the principles of TA, and I really would recommend them to anyone as the finest examples of American glamour. However I know it is unlikely that most people reading this will have seen all of the films that I happen to have seen, and also that it may not be all that easy to see these ones in particular in the future.

What I do think is that it may not even be necessary to use exactly the same examples. For example, I would like to suggest that, in the sixties, Newman, McQueen, Hoffman and Brando formed a similar quaternity of peers which in quite different times Gable, Wayne, Grant and Stewart had represented; and, more recently, Ford, Cruise, Hanks and say, Nicholson, are current contenders of the same standing.

The problems posed by these actors are quite different to those of their forerunners, or prototypes, and so are the solutions offered. Indeed, Hollywood is only one example of psychological categorisation in the arts, so that certainly for me, Hemingway, John O'Hara, Steinbeck and Faulkner are every bit as strongly typed in the art of writing as my examples from the art of acting. Wherever the greatest art is to be found, whether 'popular' or 'classic', there too will God be found. And wherever the most talented and powerful people congregate, whether 'new Rome' or old there too can you expect them to find them taking the shape of God.

All of which is rather reassuring and satisfying. So I'm not quite done yet. I have one more question for you to be asked; for what about the great *female* superstars? Garbo, Dietrich and Davis, had the same drawing power as any name we have mentioned, to name just three. Well, you might already have noticed that I have avoided any mention of women not only here, but in almost all of this article so far. That is not because I don't respect women - and nor is it because I don't like them! Part of the reason may be that I have always worked in a male-dominated industry, and come from a strongly patriarchal family, so I certainly have very little knowledge about them. Nevertheless, the one thing I still believe is that men and women are equal on this Earth, and the closest thing to God, is a man and a woman.

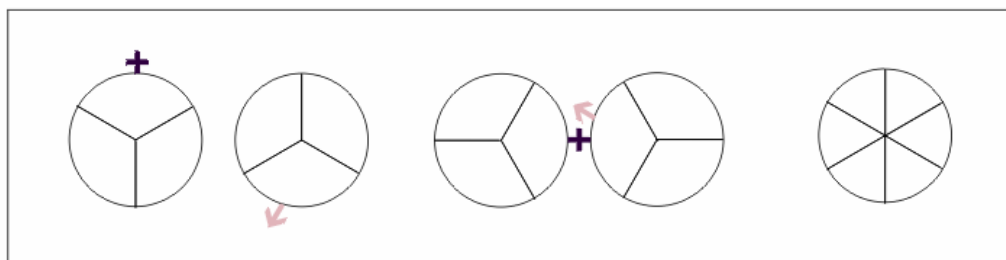
I do not think anyone would disagree with that, but I mean it even more strongly, in the sense of TA. Thus, even before one can identify the P, A and C types, there is an even simpler split: not into three but into two; that of a man and a woman.

For the vast majority of the time I have seen the role of the father/man as that of a PA-type - competitor, provider and defender - and the role of a mother/woman is that of a CP-type - supporter, carer and survivor - but this reflects not a difference in the inherent nature of each so much as the difference in each's inherent *culture*. In all of the work-roles that I have been discussing, the individual is better than the role. It is an act of humility to fit into it. Is this also the case with the role of man and woman, or is the role here *as great* as the individual?

The psychology that I have been describing is indeed the psychology of the culture of men, of which I am a part, but all that I have said applies equally to women - *only in reverse!* When I came back to this writing after a number of years, and also a number of relationships, it was again to take the existing diagram and find in it a conclusion. One mind fits inside another like a hand in a glove, but with men and women, the separation is even finer than that.

Again I had instinctively drawn the diagram always with the Parent pointing up, being towards God. What if I had drawn a diagram with the Parent pointing towards a woman, for me? And what if I drew a diagram with the Parent pointing down, (perhaps as if for a child), for a woman? Then wouldn't that be how a woman's diagram should be drawn?

This is represented in the diagram below.



If we accept this, we can see that although men and women look different to each other, underlying this they are equals. Notice that to a man the woman looks as if she has the C on the right! Just as looking in the mirror reverses the image compared with a photograph, we do not see what the woman sees. From her point of view, the woman has the C on her left!

This is not something that can be deduced from the starting principle of three dimensions, as far as I can see. But it is something that is heavily reinforced by the current term 'sexual orientation', since this is an orientation of mind by sex. An orientation of mind, which would normally be by sex, also allows the possibility of an orientation of mind against or in spite of sex. This provides strong evidence to confirm the modern, enlightened trend to accept homosexual love as equal alongside heterosexual love. And to put it in the terms that I best understand, one's middle life may be as a different gender to one's first or last life. This would make gender as emphatically a role as any of the jobs that we do.

The diagram on the far left draws the conclusion. We have known from the start that our minds contain the minds of others. It is definitely not common sense to be afraid of this, or to deny it. Having given the minds an orientation, it is a fait accompli to bring the mind of the man and the woman together. It is impossible to resist concluding that the experience of two minds being coincident is the experience of being in love, which (as anyone who has had it will know) is different from the experience of loving, and being loved.

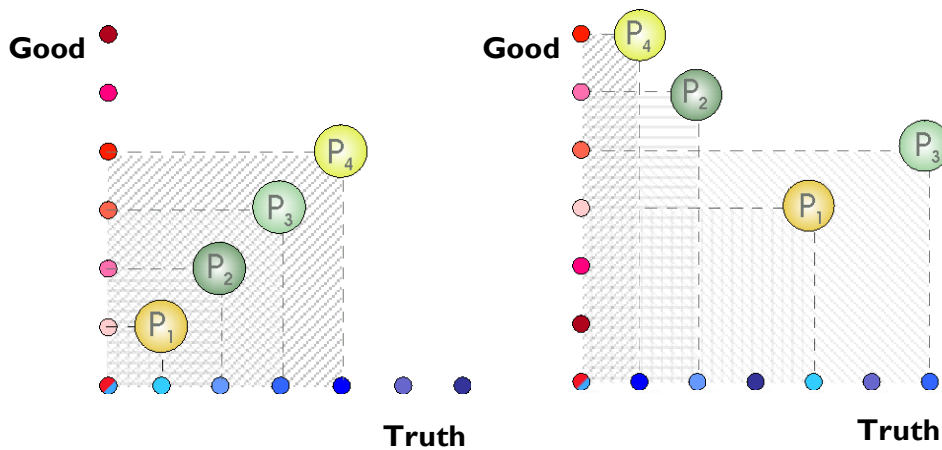
Do we accept this? In a moment I will come on to proof, as the final conclusion of the work – so far. But first, do we want proof, such as there is? Do we want to accept this? I would like to say why I want to, in advance, before it is decided.

What has fascinated and mystified me, as much as any matter of hard science, is a question which my philosophical mother raised in my mind. She made me ask myself, how does the conscience work? That is, it always knows what is the wrong thing to do. What is this power? How does it operate? Is that power *fair*? That is what I want to know, for certain; is it fair?

This is how the conscience works: (you already know this, I am just reminding us.) When you do what you know to be wrong, the still small voice of conscience reminds you. When you do it for the second time; that is, when you do it knowingly; then the conscience reminds you again. You now have the choice to either make recompense or ignore the conscience.

If you ignore the conscience, then that still small voice goes away, for good. The result is, you have now lost some tiny quality of mind – your overall grasp of goodness and truth, together.

We can look inside the conscience to see this mechanism in operation. Let's represent it visually. We can say that there are locations in the conscience that are unfilled as yet. These are new truth – like this book. Then there are locations which are temporarily filled by an individual instead of a pair. Oneself if one died, before one has been in love, would be an example. We can represent these with the colour green to show their untested, untried nature. Then there are minds that are paired up as we have just been discussing. I have used yellow to represent these pairs, since the pairing is to make both people happier.



The first ordering in the diagram given is self-evidently relative. P1 and P4 represent couples rather than individual minds, though there are also individual minds, and also would be unfilled spaces for future minds. In this case, each couple is subordinate, or super-ordinate, to the adjacent couple. God is Just, we might say of this conscience.

The contrast is with the second diagram where ordering is on a different basis. P1 and P4 are still conjoined through love but the placement of them is by chance. God is Love, we might say, to express this ordering.

The important thing is not which is true. Both are partly true.

We can see this mechanism in place. We have seen that the conscience is a two-stage process: it first tells you what is wrong when you do not know; it then tells you what is wrong when you already know. Now there are two Parent-components coincident on the matter of what is wrong (neither true nor good). If either agrees with you, you retain a clear conscience. If both disagree with you, they become mute, and the conscience is muted, to your mind alone.

In both diagrams, I would see the couples acting like sliding doors giving access, and denying it. This would analogue to the difference between a clear conscience and otherwise. In the first diagram, the sliding doors also combine to give a single sliding door – or gate, as in the 'Pearly Gates' of Religious Heaven, denying or giving access to a whole area, if not the whole area.

In point of fact, you would not want either one of these two representations to be solely true on its own. How dull a world it would be that was rigidly, self-righteously ordered; and how fragile a world that threatened descent into chaos at any moment. I am, and I think we can be, reassured by this. It is out of our hands but it is self-righting; automatic.. The system is fair; ultimately, completely so.

Certainly the world is not fair, right now; and certainly too, for others it is less fair now than in the 1960's when I was born. I think we individuals have manically defended the *second* diagram as perfect freedom whilst being terrified of any form of cooperation which might give rise to an organization similar to the *first* diagram. We buy and sell cooperation with an excess of cheap money in an unsustainable future, and the Church reaps the whirlwind of having been its own worst enemy.

It is so obviously, ludicrously bad and wrong that it is much easier to fix than it might look! That is why I am so optimistic for political change. It is the Church which would naturally sit on the political left. And the Church has the greatest non-violent weapon in the history of mankind: excommunication. Jail and laws are not the long-term answer to drug-dealers, porn stars and bankers. A 'war' on drugs and terrorism, and the routine inclusion of swearing and pornography in mainstream entertainment is neither moral nor productive. Excommunication – the cooperation of mind on the basis of shared conscience – would work precisely because a right-wing dominated Church has not succeeded in bending it to selfish use. Surely it is obvious to all that the right-wing

policies the Church has adopted, particularly in the last hundred years, have been utterly counter-productive - politically, as much as otherwise?

Well, I have got on my soapbox for the last time in this book – you'll agree I am editorializing. Maybe I should start up a new magazine as a follow-up to this writing!

I will leave both metaphysics and politics there. It is time to come back to more mundane and palpable concerns. Returning to the discussion of psychology, we come now to the issue of evidence. At the end of the chain of reasoning of this writing, is there any proof? Or if not, is there any further evidence that has not yet been introduced but which should not be omitted?

The thesis of my psychology has been that the conscience is both source and judge. It was recognised as one of these already, being source of right and wrong, but it has not been widely acknowledged as judge. And I am aware it is a new idea to suggest that there is rational *human* judgement at work in this mechanism. How much stronger my case would be if I could find something that I could see as proof of the evidence of a mechanism at work in the world. I was very motivated to look for it, and the only limit on how long I could take to find it was my own patience.

## Proof

The giants of the past are superceded by the giants of today. Stewart, Mills, Grant and Gable from the earlier era, have their equals in De Niro, Hanks, Cruise and Pitt subsequently. De Niro has the infinite invention of John Mills. Tom Hanks inherits the moral centre of James Stewart. Cruise is as debonair in his day as Grant. And Brad Pitt and Angelina Jolie are the Gable and Lombard for today's web-zines.

The list of modern directors is no less illustrious. Spielberg is arguably the heir of John Ford in his mastery of what the camera sees, and no less in his taste for the sentimental perhaps! If so, the giants of today augur for the giants to come with yet greater wonders to be shown. But if passing is inevitable, all the more reason perhaps to pause and observe our conclusions on the way, temporary and tentative though they may be. Would you agree that for a period there was the same sure touch and guaranteed fun to be had in the films of Jerry Bruckheimer as in an earlier era there had been in the films of Howard Hawks?

The moral centre is there even if the moral authority is not quite what it was, in the glory days of the voluntary Hays Code and the team efforts of the big Studios. Without a restraint like the old voluntary Code, swearing and violence are easy choices. Without the guidance of a studio, stars and filmmakers get swallowed up by their own PR becoming one-hit wonders or making disastrous choices of property. Evidence of the moral centre – proof - is thinner, more elliptical and rarer than from the old days, if it even exists. For the longest time I thought Dana Andrews, an actor from the forties, was proof. It seemed to me that his transition from star in one film to a shocking woodenness in another must be evidence of the conscience making a personal judgement rather than a professional one. The evidence was never forthcoming though, and on now doing the research to assuage our curiosity, I find no evidence of scandal. Indeed, Andrews was a respected star actor and leading man throughout his career in the forties and fifties, despite my personal response.

Kevin Costner is perhaps an example of what I mean. In his later films there is a lack of star quality one notes without surprise – sometimes the hype exceeds the reality. There is no surprise then, until one sees his earlier films which clearly show the star quality that was present at first. I can contrast this with Harrison Ford, a star who is not a great actor, he still retains his star quality even when, I suggest, out of his depth. I didn't like Costner and I liked both Ford and Dana Andrews, which is why the latter's change was a shock. Maybe that was affecting my judgement.

What finally persuaded me toward one way and not the other was Julia Roberts.

Like many people I saw Julia Roberts become a star in 'Pretty Woman'. Her character in this film combines toughness and vulnerability in a way you cannot dislike, and in a way that is utterly believable despite the slim story; both good and true acting. Unfortunately she has gone on to make a number of films which it is not so easy to like her in. One example is the British film 'Notting Hill'.

Although British film-making, (unlike say, our music), is still the 'weak sister' of the American approach, in recent years there has been a greater sophistication in the end product. And not just in maverick productions like 'Life of Brian'. The film 'Four Weddings and a Funeral' is unquestionably as entertaining, solid and polished a Hollywood film as any of the very greatest of the thirties and forties.

The film 'Notting Hill' is an admirable attempt to do after the first film what 'Boom Town' and 'Test Pilot' did for each other. It explores a fundamentally fascinating idea: that the gulf between the glamorous: 'them' as represented by Julia Roberts' famous actress and the ordinary: 'us', as represented by Hugh Grant, can be bridged by humour. In 'Four Weddings' even though Grant's character was from the privileged English Upper Classes, the film succeeded fully in representing him as 'one of us', to Andy MacDowell's sexy and glamorous American.

In both films, Grant is 'one of us' through his relationships with the ordinary people around him. In 'Four Weddings' he has a deaf mute brother who Grant convincingly signs to. At one point, as circumstances have once again conspired against Grant, his deaf brother asks him what has happened, and what the others are saying. In utter misery Grant tells him and then signs 'They say it is your fault. They're all blaming you.' It is as funny as any joke in the film and is good film-making, made possible by the subtitles. In 'Notting Hill' there is a similar unusually strong relationship with a girl in a wheelchair.

So can we apply the same criteria for success as with the two films from fifty years earlier. Can we tell which came first?

Unfortunately we cannot. For some of the funnier lines, Julia Roberts character merely seems to be in the same room as Hugh Grant. Then when it is her line she comes alive. It is not Julia Roberts fault but the actress she is playing is not connected to Hugh Grant either by the chemistry or by the collaborative sense of humour that would make the film work. The film misfires on all cylinders and by the time Julia Roberts has to lose her temper and create the split with Grant because of the press at the door, it has become quite difficult to like her.

I would not describe this as wooden I would describe it as underacting. It is an assessment which leads me on to think that woodenness elsewhere, from Dana Andrews to Kevin Costner, is only the expression of underacting, a professional hazard, rather than a manifestation of change in material mind; evidence of a personal judgement. It is the corollary of the opposite risk, of overacting.

It is not Julia Roberts' fault because it is not the acting which is the main problem if this film. The biggest problem of all is that, whereas there is real chemistry between the lovers in 'Four Weddings', it is the one thing that is missing here.

At one point Hugh Grant is making a joke out of looking down the top of Julia Roberts. He is being very smooth and Julia Roberts is as girlish in response, Here is how it is written:

Anna: What is it about breasts?

William: Actually, I can't think of what it is, really. Let me just have a quick look...

[peeks under blanket]

William: No, no, beats me.

but this is not the way to play the scene. One way would be to be awkward and endearing – deliver the last line quickly as if hot. But a better way would be more like this: "here, let me just check:" "OH MY GOD!" (he's looking at 'Anna Scott's' breasts after all) "I'M LOOKING AT ANNA SCOTT'S BREASTS!". And then he can be romantic, but he needs to pay her the compliment first – that is, the film needs to. Unfortunately, it is the polar opposite of the first film, because it is bad film-making.

Some become wooden, like Kevin Costner, and some become hammy, like Al Pacino. For great hams of the past we can mention Bette Davis, Marlon Brando, and Marilyn Monroe as contrasts. Hamminess, or over-acting, is an even more well established occupational risk of acting than woodenness. Hollywood 'royalty' from John Barrymore to Erroll Flynn (playing Barrymore in 'Too Much Too Soon') has often been quick to acknowledge it, often wryly and sometimes less graciously. And if hamminess is the actor getting in front of the character played, rather than behind, then this too is no more than the normal awareness-stroke-consciousness divide of the professional. Alongside woodenness, as in not getting behind the character in the first place, neither seems to be demonstrable evidence of the judgement of conscience.



No, when it comes to proof of the existence of conscience then it is not moral judgement which we can expect to see. What about proof of the self? The Child made visible? Few and far between, what I have very occasionally seen is, I would say, the closest thing to proof. The first, and the simplest instance of these small revelations, is back at Hollywood in the centre of the court, with Tom Cruise.

'Far and Away' is a film that it would be easy to dislike, by comparison with the greatness we have been able to choose from so far. After the deservedly star-making 'Top Gun', and more demanding parts, and with Kidman herself established, we were keen to see more. But here, Cruise's incandescent good looks and charisma - part Gable, part Elvis - are squeezed into the part of a simple Irish farm-boy, for 2 1/4 hours. In the old days of the Studios, one would conclude Cruise was here as a punishment, the Studio teaching the big star his place. Without such an intent - indeed with the opposite intent - one is left wondering where the characterisation has come from. We can see the story that could have been told: Cruise would play the farmboy as an indomitably cheery, happy-go-lucky Irishman. His indestructible cheeriness would then hide a depth of passion which would win his beautiful but headstrong sweetheart over. We can see the Kidman archetype immediately in the female role. It would have been new for Cruise, and there would have been interest in that. Yet this story is glossed over. We are left watching Cruise's dedication to the task of acting with a bemused but detached fascination. Unlike the Richard E Grant film discussed next, there did not seem any good reason for Cruise stepping so far into character that he is almost outside of the film.

The playing of a self, entirely independent of the character as written, is something we routinely associate with child actors from Shirley Temple to Macaulay Caulkin. We still seem able to suspend our belief; to view what we see as a product of imagination rather than reality. Recently, I have begun to think this is unfortunate. It would be better to encourage the child to act out another child; any child; than to have them use up an adult's skill, to pointlessly play a mini-adult.

The deliberate playing of a character that is not the character in the film is exactly what Henry Fonda did in the movie 'A Big Hand For The Little Lady', but this great star did it knowingly - indeed the script demanded it, since for most of the film the person we think we are seeing is actually an actor; only at the end are they revealed as a con-man who all this time has been working a con.

But one feels one should remember how easy it is for an observer to cavil. A better action would be to move on to consider the other times that I have seen a self bring to the stage an entirely different self, and wondered at the proof of what was being shown.

Peter Cook did it on Television when he appeared as four different characters to comic and artistic effect. Each was astonishing in my memory, one of the four being the football manager. Cook's face seemed to change as he expressed this character; it was as if he was possessing him; as if he was possessing each in turn. Cook was not strictly an actor being first a creative writer and producing and initiating his own projects. Although justly famous, there is little to compare with this. He rarely acted elsewhere.

Actors and actresses routinely seem to gain the gift of beauty - it seems to me a strange and mysterious law of opposite to the politician who seems unnecessarily and often excessively disadvantaged physically! Thus, one does not usually feel that those who are not so blessed - Borgnine, Marvin and Ustinov for example - are anything other than unlucky in the lottery. In the case of Richard E Grant though, one gets the distinct impression following this film that his - to these male eyes anyway - paucity of physical gifts is no more than the common sense rule that you can't have it both ways.

In the film 'Jack and Sarah', Richard E Grant plays a man whose wife dies in childbirth, so that he finds himself a single parent, suddenly. Not just unprepared, he finds himself unwilling to fully accept this cruel blow. Herein lies the story's drama: how responsible would I be in the situation of a new and suddenly tragically unmarried father? It is a fine British film with an excellent supporting cast, including Judi Dench bringing her full weight to the key role of Grant's mother. As for Richard E Grant, it is his most rewarding role since the memorably surprising 'Withnail and I'.

Grant's scene at the wife's deathbed is key to the film's success early on. He is quite honestly destroyed, and one cannot help but be affected. As we shall see later, he is destroyed though not defeated. Judi Dench as the

Mum, together with Grant's father, are crucial characters in explaining the British stiff upper lip in action here. This is not a family used to expressing emotion, but that does not make it a weak family.

One slight question arises which did not arise in 'Withnail and I' as to why Richard E Grant is the choice for the central character in this play. His characterization is curious in that what was a sort of desperate back-to-the-wall pride in 'Withnail', the perfect counterweight to McGann's blessed-by-providence good looks, is here, actual arrogance. It is the arrogance of a man who has plenty. It is the casual self-centredness of the naturally handsome man.

And then it hits you: Grant is the one who chose *himself* for the role. Grant is unaware of his mis-fit – the only one - because you never know yourself how pretty or otherwise you are, Grant knows this character from being handsome (or pretty, from our starting premise on gender) in a different life. The fact that he is not pretty in this one – and Grant is *not* pretty, whatever his many talents - is a matter not of chance, but if you would, of *karma*.

The movies are always giving beautiful actresses to plain-but-charismatic leading men: Bogart in 'Sabrina', for one example. Grant knew he could bring this script to life because he knew he could bring the central character to life. The casting director was happy that Grant was a big enough name to be allowed to do it. It is a small revelation.

But Bogart in Hollywood is a million miles from Jack in Kentish Town, and watching the *spectacularly* ugly Grant behave with the casual arrogance of the good-looking, is one of those amazing sights that make this film much, much more entertaining second time around, when you have the time to observe it. It is a good film anyway. It did not have to have this particular Jack at the centre. But it is very like a number of other good films, in script, direction and plot. In respect of 'this' Richard E Grant however, it is quite unique.

I have been looking for evidence of a 'self' independent of the acting craft which is as old as Nero, and I think I have found it in a small way in a few notable places. I will finish by complete contrast with evidence for selfhood in a modern day actor, in Tom Hanks.

Hanks is undoubtedly one of the most successful actors of his generation. He is also one of the best-loved actors of any generation. If 'Citizen Kane' is everyone's best film but no-one's favourite, Hanks is the equivalent amongst actors: he is no-one's best actor, but he engages the interest of everyone; one is always intrigued to hear about a new Tom Hanks film coming out.

At his best, Hanks carries the moral weight that James Stewart shouldered throughout his career. In place of 'Harvey' we have 'Big'; 'Saving Private Ryan' for 'It's a Wonderful Life'; 'Apollo 13' in place of 'The Glenn Miller Story'; and 'Philadelphia' for Stewart's great westerns. And like Stewart, Hanks shouldn't play villains, but is as interesting in support as in the lead. One of my favourite films is 'Catch Me If You Can' with quite a challenging performance from Hanks as the workaholic, misanthropic FBI agent. He was miscast in 'Bonfire of the Vanities' and I will wait until the Da Vinci Code is on TV before I personally see that. Everyone will have a different favourite but very few – almost none - will have no favourite at all.

If Hanks is like Stewart in this respect, then notice also that not since John Wayne has a single actor/persona received such a wealth of exposure in so many different vehicles. 'Sleepless in Seattle' is the very film that Cary Grant would have made - if they hadn't stopped making Cary Grant films.

I remember seeing Hanks first of all on TV. In the early eighties he made the sitcom 'Bosom Buddies' which I loved immediately. His persona here is that of the later Will Smith in the Fresh Prince of Bel-Air. He was immediately someone to watch for. 'Volunteers', with John Candy was an early outing for the same persona, but other early films were disappointing, lacking the intelligence of the TV series, (an inspired homage to 'Some Like It Hot').

It was the late eighties and 'Big' that first confirmed the initial promise. We weren't out of the woods yet, though. The later 'The Burbs' was little better than the earlier 'The Money Pit' and 'Joe Versus the Volcano' was a welcome reminder, but just as lightweight as had been 'Volunteers', before. Then came 'Sleepless in Seattle' and suddenly Tom Hanks was all grown up. From this point on, his 'Fresh Prince' persona was just one side of his personality and what's more, fully integrated with it. Suddenly (or so it seems now from the outside, looking

back – was it really overnight?) what had been a C-type actor with the promise of a young Cary Grant was revealed as a P-type.

When Hanks was interviewed he appeared just as he did on film. There was no disappointment in the flesh. With hindsight, you can see it is there in Hanks' relationship with his son in the film 'Sleepless in Seattle'. It is partly this aspect of the film's story which contributes to 'Sleepless' gathering weight. Hanks' success often raised the game of his fellow actors as was true early on in 'Bosom Buddies'. Here at last in the son of this film, and Hanks' co-star, we see the child given the chance to act a child.

Like Stewart, Hanks is not physically prepossessing, but he broadly succeeds in defining a certain type of American masculinity, the thing that put Clark Gable in the lead of his earlier generation. Hanks' wobbled on the line with his Oscar acceptance speech for 'Philadelphia' but his fallibility won us over and he earned the second chance with his second Oscar, for 'Forrest Gump'. Only once did he let me down, and that was with 'Road to Perdition', a film which puts the weight of Tom Hanks behind a cheap gangster. My usual curiosity about what Hanks would do with a part also came with misgivings about the idea of Hanks as a killer, and unfortunately the film lived down to my expectations.

It was one disappointment only though in Hanks' career to date, and is offset by the excitement of an actor who is willing to take as much of a chance with his roles as even Bogart did, in his day. Bogart's adventurous legacy defines the domain of an A-type actor but Hanks has arguably gone even further. His trajectory has been out of the domain of the C-type, into and across the domain of a P-type. His artistic expression has been to find himself in the roles of all the other types – most challengingly for me, as I said, as FBI Agent Hanratty, in 'Catch Me If You Can' – Hanratty, the A-type!

There is an example in the film 'Saving Private Ryan' of Hanks' moral courage in this respect. If you have seen the film you will probably remember it. This is the scene where the Company is turning on itself in reaction to the war but also to the leadership they have been given. Hanks' loyal deputy is reduced to physically threatening one of the squad with a gun to stop him from deserting but it's the wrong strategy for Ben Affleck's A-type character, the rebel, who certainly won't be bullied. Hanks' has to assert his authority, or lose it, disastrously.

The film itself was leading up to this moment – indeed consciously using its star's interest-factor. The film has us believe that the company is running a sweepstake on what Hanks did prior to the war. As we know very well, what you do for a living is a big clue for what type of personality you have and the squad are wondering what makes their Captain 'tick', as indeed we are, the watchers of Tom Hanks' new film.

It's a key moment then for script and audience when Hanks quietly reveals to the company what was his occupation before the war. The anticlimax of the revelation is the perfect counterpoint to the growing tension – as Hanks character in the film knows – but it is the way the information is revealed that uses only what Hanks the actor can know.

Hanks does the same thing with the scene that his character does. That is, he underplays the scene to create an anticlimax that diffuses the tension as effectively as the news that he was a schoolteacher diffuses the conflict between his company. Instead of delivering the speech to the company as a speech would need to be, he talks it, as if he were talking to a single individual. It is a trick, but it is the right trick and it works completely.

What makes me give the credit to this to the actor and not the director, Steven Spielberg? The director of 'Close Encounters' and 'Indiana Jones' has won the same number of Oscars as Hanks. However the natural heir to John Ford may have won his second Oscar for directing it, but saving 'Ryan' is not Spielberg's best production. He lets the all-important story-telling get away from him, I think, under the weight of the message. See if you feel the same way.

At the start of the film we see an aging Ryan set in the modern day. We awkwardly have to assume this though, as Ryan is not identified by name. Later on, the young Ryan, who is excellently played by Matt Damon, morphs into the same actor so we find out then, but only at the end of the film and when the drama of the special effect is wasted.

An alternative would have been to morph from the aged Ryan to the young Matt Damon in France at the start. We would then know who Ryan is (because we recognise Matt Damon - which is a trick that film can play

that writing cannot). The morph is a striking special effect wherever it appears, so we would also incidentally then be warned of some great effects (the war is breathtakingly real in this film, as everybody knows). It would actually work much better if we knew who Ryan was before Hanks does. At the moment, the film lets us believe the first Ryan they find is the real one, and we share the groups feeling slightly foolish when it is not. Insulating the audience from over-empathisizing here would create greater empathy with the film's wider – and heavier - theme.

There is another reason why this would be the right way to do it too: in the released film, Hanks makes his big speech “your brothers are dead” to the wrong Ryan and when he gets to the real Ryan there is just the bald statement of the death with the preface “There's no way to say this”. If we knew this was the real Ryan in advance, the speeches could be reversed. Hanks could make the short speech to the wrong Ryan and the longer more sensitive speech to the real Ryan. This would build impetus in the story and also support the star, Hanks. It would work better all round.

A major film - as 'Ryan' was always going to be – must be a major gamble for its lead actor when he is also an established star like Hanks. Of course it takes more than one bad performance to kill an audience's curiosity about a persona, but with 'Road To Perdition' as well, that was beginning to be the risk. Like a major tournament in sport, a major film must be an exam of overall performance. Hanks' intelligence and awareness were fully up to the mark, and I think there is a selfhood being expressed here, as much as in Hanks' career as whole, which we recognise with affection and love, as some people do the Beatles.

I was looking for proof of the existence of conscience before I began this long digression, but I am as far away from it as ever. In my search for what I assumed would be a moral judgement, I am shown to either be mistaken or misled. Perhaps both, if you are ahead of me here: for is proof itself not an attribute of the Adult? Perhaps all I am doing is revealing the limitations of my own self – my own C – as an Adult type.

I don't want to finish on a low note but I have said all that I have got to say. It would be an abrupt finish to stop here – let me take a leaf out of films then by finishing on an 'outtake'. I originally edited out the following comments as not germane but maybe they can still be of use.

I have sometimes thought that the ultimate achievement of Hollywood would be to make the Life of Christ. I would be careful not to make it with a 'pretty' actor – somebody more like the young Sean Connery would be good. Here's how the scene with the stoning would have to go: the actor playing Christ picks up the stone and says the famous line “Let he who is without sin cast the first stone!”, slapping his chest on 'he'. There is a pause. Having taken the lead he then lets the stone fall from his hand. Both those with sin, who cannot cast, and those without sin, for whom casting would be the first sin, have to follow the lead he has already set.

From a mistake I made myself in Church, I'd be careful to tell him “it's not 'blessed are the poor in spirit'” – that's the opposite! It is “'blessed are the poor, in spirit'”.

But I am too late. They made a much better film than mine. It is called 'Life of Brian'. 'Blessed are the cheesemakers', is funny as well as, in its way, true. It has great music - 'Always Look On The Bright Side' and it has a light touch with the very medium of film. The Bassy-esque opening number:

And his voice dropped down low,  
And hair started to grow,  
On young Brian and so,  
He was suddenly no,  
NO GIRL NAMED BRIAN!  
(A boy named Brian).  
Is just as much fun as the Bond theme it spoofs.

# APPENDIX ONE

## Seven Deadly Sins

When discussing the seven deadly sins today, it may be worth taking a moment to relate them to a modern context.

Traditionally, two of the sins would be 'wrath' and 'sloth' for example, but those are not the most commonly used words today. 'Wrath' is often replaced by the word 'hate' yet, and we should give ourselves credit for it, the modern world is far more tolerant than it used to be so the sin of 'hate' is no less bad than it was, but it is less relevant as a guide than it was.

Anger is a word that is much closer to 'wrath' than is hate, but whereas most people would see anger as a problem, few would see it as a sin. Properly managed, anger is an energy and can form the basis, for instance, of humour.

The word that springs to mind for me then is 'violence'. It expresses both undue anger and antisocial hate – the opposite of kindness. It is also a very relevant sin – as in 'road-rage'. Clearly, as the opposite of kindness, 'violence' would be a sin of the Child.

For sloth, laziness will do fine. We might initially think of laziness as self-indulgent, until considering even more indulgent sins, like gluttony and greed. On second thoughts, the diligence which laziness is a lack of – hard work for the sake of doing a good job – is an attribute of the noble Adult, and so would the sin of laziness be, as the opposite. Laziness is also a very relevant modern problem – we all need to actively be recycling, reducing carbon, & so forth. We all need to learn the new habits – and learning should engage our Adults.

On the subject of nobility, would you also agree that lust is clearly the opposite of idealistic love? The modern equivalent of the sin of lust might be Internet pornography which you don't need me to point out, but the routine term 'porn star' seems to me decadent in concept. It is your Adult that should rebel at this phrase, if so.

Gluttony is also a modern problem although I think people would be surprised if they were told that obesity is a crime against conscience. Yet traditionally, it has been seen as exactly that. I think part of the problem of obesity is caused by the modern diet where we do not cook for ourselves, and so we eat cheap food. Eating more expensive food would be better for us, but in the old days 'eating finely' was itself thought of as a variant of gluttony! The word can have a wider meaning than just food though, and we can take it in the wider context of over-indulgence. A modern problem even greater than obesity and which is clearly a sin of the conscience is binge-drinking. It has been a problem throughout all ages too, a sin of the Universal Child.

Greed was the other contender for a sin of the Child, and at first seems to be just as over-indulgent, however the traditional word was 'avarice' and specifically meant greed for money. In modern times, this is unlikely to be either your or my personal sin – except that we are of course complicit in the system. It is a system which unfortunately only befits half of the world's population as yet. Greedy avariciousness is a sin of the Parent as well as the Child.

This contrasts with the sixth and final sin, envy.

Envy is the least obvious sin in today's world. It has been left behind by a modern life which has succeeded in incorporating envy comfortably into normal ambition. It is no longer a sin of the conscience at all! And indeed, the phrase 'green with envy', like yellow for cowardice, indicates not just the Parent as well as the Adult in colour, but the absence of sin, as with bravery's opposite.

## APPENDIX TWO

*Figure 9* shows Transactions labelled 1 to 6. There are two transactions shown for each component type, and in each case there is a shallow transaction and a deep transaction.

Three stimuli were given as listed below:

“What is the time?”

“Take my wife – please!”

“How are you?”

I meant for these to be obviously shallow, and obviously one of each of the three types. So, the first is a straightforward factual enquiry, requiring no more than a factual answer from the Adult. The second is a straightforwardly humorous one-liner. It is meant to be funny, and the spontaneous response of a smile or laugh comes from the Child. (It is an incoming transaction in the diagram).

Finally, there is a question which, whilst just as commonplace as the others, clearly evinces a social aspect: “how are you?” In its caringly parental nature, it clearly comes from that component.

All of the three fall into the realm of “small talk”, being deliberately chosen to do so. Less easy would be to think of examples that are profound as well as being general. We do not seem to have a naturally established social outlet for an equivalent “big talk”. Although it is important to have talking that is easy, as well as safe, it is also important for us not to let small-talk become an automatic defence – I have done this myself. The risk is that it will become an unconscious buffer, cutting us off from people. A book like this may be one way to engage in “big” talk in a way that is safe, but it makes sense to realize we benefit from both types of talk on both sides. Maybe we need more ways. I think we do.

## APPENDIX THREE

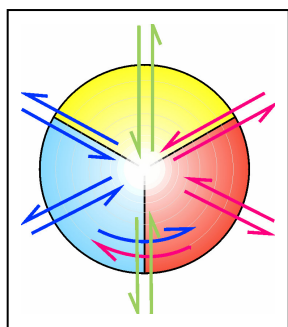
On the matter of whether lateral thinking would correspond to a type of non-linear thinking that we could diagram, one way to think about this is by going further – taking the principle to the extreme. I have gone further out, so to speak, by wondering if the internal thoughts of the mind, and current cultural ideas of society in general, would be illuminated by looking at them in this way. If there were a lateral path around the mind, would there then be a direction to the path? Would it illuminate or explain things better to ask the question as to whether the mind itself is chiral – the term for handedness in nature?

If you have ever seen a shoal of fish swimming then you may have been struck by what you are observing. They form a unit in the water, and the shifts in direction and speed are like waves passing through them. The whole thing is too fast and smooth to be a product of individual decision, I am convinced. It must be shared thought that determines the overall position of individual fish. Could this not be how and in what way it is, if the mind is chiral? It is an odd question to be asking about thought, itself, but I was free to consider the enquiry.

I put a question out about non-linear thought for further discussion on the website [www.thisistheshapeoftheuniverse.co.uk](http://www.thisistheshapeoftheuniverse.co.uk). As a result of this and my own thinking, I did deepen my understanding of the diagram as well as two key operations of the mind: sleep and hypnosis.

Consider the diagram of deep transactions again in *Figure 10*. One notices that I have put ‘sport and dance’ in green for the Parent, for the Adult-typed Sport and the Child-typed Dance. I did this to show that their

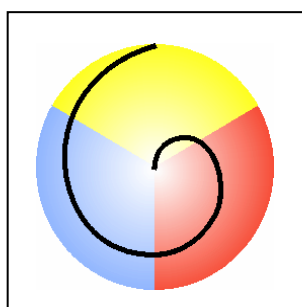
expression was through the Parent even as their genesis was as given. I think including the Adult & Child lateral transaction deepens the diagram to show:



A profound part of my experience has been regular swimming once per week and this is a transaction which is profoundly lateral, the A imposed upon the C. The regular self-discipline of making myself do something I never (at the time) want to do and always, afterwards am glad I did, is a profound Adult/Child stim/response pair. Its partner is the Child/Adult stim/response of Books & TV which has been just as profound a part of my experience – and just as lateral a transaction, going from C to A.

The Sport/Dance split is intuitive and obviously equal where exercise and books would not be as a Parental stim/response pair. Common sense should have no difficulty choosing the lateral or linear context as appropriate.

Since we live in a logical world, and strive to be logical ourselves, the great bulk of our thinking probably favours the Adult as the primary component in thought. Surprisingly, this means that the bulk of our thought probably *is* chiral, as shown by:



A thought is triggered by a perception which is passed to the Adult initially and then on to the Child. There may be a number of spirals to the chain or the thought may be interrupted, or finished, or forgotten – it can be hard to capture a flash of insight that might be from the conscience!

This would not cause me to change the lateral transaction above. Even when I am typing reading a book as Child-based, it still involves triggering perception (P), processing the words mechanically (A), but also taking time to let them sink in by following the sense relative to oneself (C).

Notice that in sleep, dreams can still be affected by perception but are not logical. It seems very likely therefore that sleep (for one third of the day) is required for the opposite form of processing. The spiral would be its mirror image to describe sleep, where the Child directs the Adult!

And finally, notice the similarity between sleep, hypnosis and the diagram above. It seems likely that hypnosis is simply the voluntary willingness to adopt a 'Good-based' approach to perception, as opposed to the Truth-takes-precedence approach of normal.

If thought is chiral in this way then as the sole species on the planet are we in danger of falling into schools of thought that are extreme and non-centric?

If the normal flow of thought is triggered by waking perception, do dreams trigger the same path but in reverse? Should we be trying to establish better perception of the conscience?

I am not suggesting that there is shared thought in your and my individual human mind. Firmly trespassing all over the ground which William James ruled out, I am interested in the possibility of whether when we dream about each other – as we frequently do, we are actually thinking with each other. The presence of other minds within our own indicates that we have no way of knowing whether my dream about my sister includes her, or an ancestor's 'acting out', using her representatively.

On Channel Four a few short years ago there was a documentary, called 'Being Pamela', about a woman with multiple personalities. In my view however, this would be a prurient and unnecessary looking 'under the covers'. Poor Pamela was so extremely distressed and disturbed that her interior dialogue had become externalised. This ceased to be interesting because she therefore could have no interior dialogue for anyone else to engage with. Such medical cases are rightly a matter for expertise and not amateur interest. One mind fits

inside another like a hand in a glove. To ask where the hand begins and the glove ends is to ask a question to which there is no answer.

So when looking at fish, one sees the effect of thinking. In the same way, whatever three dimensions of mind one cares to use, the ones given here or otherwise, thought itself is as free to move in any direction. When it comes to society we talk of 'schools of thought' when discussing how ideas may pool together, in new areas of thought. I think it is fair for me to observe these schools arising spontaneously and melting away in after times according to need and desire, as organically as the beautiful shoaling of the observed fish.