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When Berne Meets Gilroy: The Effect Of Transactional Analysis Upon The Subject Was Roses

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WHEN BERNE MEETS GILROY;
THE EFFECT OF TRANSACTIONAL ANALYSIS
UPON THE SUBJECT WAS ROSES

BY
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A Thesis Submitted To The
Department Of Communication Arts
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In Partial Fulfillment
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Bachelor Of Arts In
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Carroll College
Helena, Montana
March 30, 1979
This thesis for honors recognition has been approved for the Department of Communication Arts.

Jim Bartuff
Director

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Reader

H. C. Smith
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March 29, 1979
Date
I dedicate this work to Henry and Marlene Schwab, my parents, who after four years of sweat, worry, and money can finally say, "Thank Heaven, he has graduated at last!" Thanks, Mom and Dad, without your love I never would have made it.
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PREFACE

In the theatre nothing comes easy. The director, the actors, and the entire production staff have many difficulties beginning with the initial reading and continuing through closing night. One of the major problems is understanding what the playwright is trying to say or convey with his work. This taxing duty is hardly easy, and any guide that can be of value is greatly welcomed.

After reading What Do You Say After You Say Hello? I realized the potential value of transactional analysis for use in theatre. Thus the seed of this thesis was implanted. Then I selected Frank Gilroy's The Subject Was Roses as the example for my study of TA for two reasons; first of all, I had directed Roses as part of the Carroll College Little Theatre season in December of 1977, and so I was quite familiar with the play; and secondly, it had a small cast, thus lending itself to a thorough analysis without having a lot of time spent on the study of incidental characters.

And so in 1978 I set out to write a thesis with the express purpose of illustrating that transactional analysis, as developed by the late Dr. Eric Berne, offers valuable and productive insights into the analysis of a theatrical work,
in this case, The Subject Was Roses.

I would like to acknowledge the following persons for their efforts in the completion of this work: first of all, the late Dr. Eric Berne for the insight and the bravery needed in the development of his outstanding theories; Mr. Frank D. Gilroy, of course, for writing his fascinating play; my thesis director Mr. James L. Bartruff for the many hours and the invaluable help that he gave to me; Mr. Harold A. Smith and Dr. William M. Thompson for their efforts in reading, criticizing and improving this thesis; and finally to the man who gave me my first TA book, Mr. Stephen H. Vogler. To all these men I owe a great debt. Many, many thanks!!!

G.M.S.
CHAPTER ONE

AN INTRODUCTION TO TRANSACTIONAL ANALYSIS

Dr. Eric Berne once wrote, "nothing is more uncomfortable than a social hiatus, a period of silent, unstructured time when no one present can think of anything more interesting to say than: 'Don't you think the walls are perpendicular tonight?' The eternal problem of the human being is how to structure his waking hours."¹ This observation led him to develop his theory of human behavioral psychology from which his principles of transactional analysis are developed.

Transactional analysis (hereafter referred to as TA) is the name associated with all of Berne's theories. There are four distinct divisions to TA; they are structural analysis, transactional analysis proper, time structuring, and scripts.

**Structural Analysis**

Structural analysis deals, basically, with the study of ego states. Ego states can be defined in either of the following two ways: (1) phenomenologically, as a logically consistent system of feelings, and (2) operationally, as a set of logically consistent behavioral patterns.

Every person exhibits three types of ego states. The first state, which is developed from parental figures, is
called, quite naturally, the Parent. A person exhibiting his parental state would feel, act, think, talk, respond, and perhaps even physically look like one of his parental figures. Most of the directives that lead persons during their lifetime, the "conscience" aspect, are found in this ego state. The Parent also enables a person to act effectively in the role of an actual parent. The second ego state is that of the Adult, which handles all rational thinking and decision-making for the individual. It also acts as a mediator between the other ego states. The Child, which contains the creativity, drives, emotions, and intuition of the individual, is the third ego state. Everyone has a small boy or girl within their psychological makeup, whose actions, thoughts, responses, and feelings are identical to those of an earlier period in his life. Berne wrote, "Actually the Child is in many ways the most valuable part of the personality, and can contribute to the individual's life exactly what an actual child can contribute to family life: charm, pleasure and creativity."

In a given social environment, at any given time, a person will exhibit either his Parental, Adult or his Child ego state, according to TA. Furthermore, the ego states are normal and necessary parts of our physiological makeup. All are needed for harmony in humans and it is only when one state disturbs this balance between the three states that serious psychological problems may occur.
Structural diagrams (refer to Figure 1) aid in the study of ego states by illustrating the complete personality of an individual, including the Parent, Adult, and the Child. The unified person, comprised of all three states, is shown in Figure 1(a). Figure 1(b) is the simplified form of the structural diagram.

In TA Parent, Adult, and Child, with capital letters, refer to ego states; parent, adult, and child, without capitals, refer to actual people.

Words like "childish" and "immature" are not used in TA because of undesirable connotations. When a person exhibits his Child state, he is "childlike" not "childish." Additionally, an "immature" person does not exist; he is merely an individual whose Child takes over at inappropriate times.

The Parent is divided into two forms, the direct and the indirect. In the first case, the person responds as one
of his parents had responded; the "Do as I do" form. If
the Parent is merely an indirect influence, the individual
responds in the manner that his parents wanted him to; the
"Do as I say and not as I do" form. With a direct active
Parent the individual becomes one of his parental figures;
with the indirect influential Parent, he learns to adapt
himself to the desires of his parents.

In structural analysis, the Child is also divisible
into two forms, the adapted and the natural Child. When
a person's Child is adaptive, he is able to change his
behavior according to Parental influence. The adapted
Child is a causal effect due to the Parent's influence.
The natural Child is not under the directives of the Parent
and is, therefore, free and spontaneous.

Transactional Analysis Proper

The study of social relationships between two people,
each with three ego states, is called transactional analysis
proper. In TA proper, it is essential to understand which
of person A's ego states starts the conversation and to what
ego state in person B it is directed; it is also important
to know what state in B responds to the stimulus and to which
ego state the response is sent. This exchange between
persons A and B is called a transaction, the basic unit
of social intercourse. Berne stated that this unit "is
called a transaction because each party gains something from
it, and that is why he engages in it." 3
There are four basic types of transactions; complementary, crossed, angular, and duplex. Of the four, the complementary and the crossed are simple one-level transactions, while the angular and the duplex are ulterior two-level transactions.

The complementary is the simpliest of all transactions. In Figure 2, person A's Parent sends out a stimulus to person B's Child, which in turn responds to A's Parent. It is a simple parallel transaction. As long as the transactions are complementary, with parallel arrows, communication may proceed indefinitely.

There are nine possible complementary transactions, ranging from the simple AA-AA (Adult to Adult, Adult to Adult), to the more complicated AP-PA (Adult to Parent, Parent to Adult).

Complementary transactions occur most commonly in working and social situations which are often simple, superficial
relationships. They are, however, easily upset by a crossed transaction.

It must be noted that transactions work in series, therefore, the response of one transaction will also function as the stimulus for the next transaction.

In a crossed transaction the stimulus is misunderstood by person B, causing him to respond with a different set of ego states. In Figure 3 person A, when he asks the question, "Did you take out the garbage?" sends a simple stimulus from his Adult state to B's Adult. B misinterprets the stimulus and responds with his belligerent Child, "Leave me alone; you're always picking on me!" Thus a crossed transaction (AA-CP) is formed and probably the basis for either an argument or an end to the conversation.

This type of crossed transaction, Type I, where B responds in his Child, is the most common of all crossed
transactions. Figure 4 illustrates Type II, in which a simple stimulus (AA) receives a pompous or patronizing Parent-to-Child response (PC). An example of Type II would be the following: person A, "What should I wear to the movie tonight, the red dress or the blue?" Person B, "Can't you make your own decisions! You're not a child anymore!" (AA-PC)

There are seventy-two possible types of crossed transactions, however, only four of them occur frequently. Berne describes these as: "Type I (AA-CP), the transference reaction; and Type II (AA-PC), the counter-transference reaction; plus Type III (CP-AA), the 'exasperating response,' where someone who wants sympathy gets facts instead; and Type IV (PC-AA), impudence, where someone who expects compliance gets what he considers a 'smart aleck' response instead, in the form of a factual statement."
The more complex types of transactions, the ulterior, two-level, involve more than two ego states simultaneously. The angular transaction involves three states, while the duplex utilizes four.

Angular transactions, the social or surface level and the psychological or ulterior level. An example, illustrating this sales game tactic, is used in Games People Play.

Salesman: "This one is better, but you can't afford it."
Housewife: "That's the one I'll take!"

Figure 5 (see next page) shows the two levels of this exchange. On both levels the salesman operates in his Adult state. However, by making two statements, "This one is better" and "You can't afford it." he is able to direct them to different ego states in the housewife. On the social level, he directs it to the housewife's Adult, and if she merely agrees with his diagnosis it will remain a simple exchange of facts. On the psychological level he aims the comment at the Child in the woman, thereby triggering her belligerent Child, who responds with "That's the one I'll take!"

What the housewife really means is "I'll show that so-and-so that I'm not cheap!" On both levels the transactions are complementary. (AA-AA; AC-CA)

There are eighteen types of successful angular transactions in which the dotted line (Psychological stimulus) is responded to, and there are an equal number of unsuccessful ones in which the response is an Adult-to-Adult response,
"You're right, I can't afford this one; I'll take another."

*An Angular Transaction*  
(4A-4A; 4C-4A)  

![Diagram](image)

Figure 6 (see next page) demonstrates the final type of transactions, the duplex. In the duplex four ego states are used, thereby comprising a possible 6480 different duplex transactions. Duplex transactions are often used in flirtation games. Once again, Berne issues an example in *Games People Play*.

Cowboy: "Come and see the barn."
Visitor: "I've loved barns ever since I was a little girl."

At the social level this is a simple Adult conversation about barns, but on the psychological level the conversation involves two promiscuous Children looking for a "roll in the hay." It seems, superficially, that the Adult state instigates the action, but as in most games, it is the Child that determines what the outcome will be.
These four types of transactions are the basis for pastimes and games, which will be discussed in the time-structuring section and for life scripts to be discussed in the script section of this chapter.

Time-Structuring

Man is a structured animal; he likes to have his life ordered. Without a structure upon which he can depend, man is lost. Therefore, certain forms of time structures have been developed by man to give him this foundation.

Man's compulsive need to structure his time on earth is based on three drives or hungers which are discussed in What Do You Say After You Say Hello? They are stimulus or sensation hunger, recognition hunger, and structure hunger. Man must be stimulated, therefore, he seeks out environments and situations that stimulate, like amusement parks, and
shies away from those that don't, such as solitary confinement. Recognition hunger is the basic need in all persons to be given certain feelings by others, humans or animals. The last hunger, structure, is an established need of our society. A person only needs to read a directory of organizations or societies to see how humans are obsessed with structuring their environments.

The foundation of these structures is the transactions between people. Series of transactions are not haphazard or random, but are programmed by either the Parent, Adult, or Child.

Time structuring is broken down into seven classifications: withdrawal, procedures, rituals, activities, pastimes, games, and intimacy. Withdrawal and intimacy are the poles of human involvement. Therefore, when two or more people are in a room, they have seven possible types of social behavior from which to choose.

The first classification, withdrawal, occurs when people do not openly communicate with each other, rather, they pull within themselves and refuse to acknowledge the presence of the other person. This type of social behavior usually occurs when people are in new and unfamiliar environments or are in the presence of persons whom they do not know.

The simplest forms of social activity are the next two classifications, the procedure and the ritual. Berne
defines procedure as "a series of complementary Adult transactions directed toward the manipulation of reality."<sup>5</sup> Driving a car and following recipes are examples of procedures. Rituals are stereotyped series of simple complementary transactions, either informal or formal. An example of an informal ritual is a greeting ritual and an example of a formal ritual, which is often highly predictable, is the Roman Catholic Mass. Rituals are advantageous because they give needed recognition. Stroking, the symbol used to describe this essential social phenomenon, is necessary for all if they are to maintain emotional stability. Like a baby needs the touch of mother's hands and the warmth of her breast so all humans need the feeling of somebody acknowledging their existence and importance. Stroking is exactly what rituals accomplish. To study stroking turn to the area of greeting rituals. In the following eight-stroke ritual, persons A and B both get their needed strokes and therefore their "spinal cords won't shrivel up," as Berne phrases it.

Person A: "Hi!"
Person B: "Hello."
Person A: "How are you?"
Person B: "Fine. And you?"
Person A: "Great."
Person B: "See you later."
Person A: "OK. Bye."
Person B: "Bye."

In this conversation no information is exchanged. The sole purpose of it is to "stroke" and be "stroked."
Activities, the next in the classification of social action, are commonly referred to as work, in which the transactions are usually Adult-to-Adult. The purpose of work is oriented toward some external reality, the subject of the work itself.

The class of time structuring, not as predictable nor as formalized as rituals, but as repetitious, is called pastimes. Pastimes are simply, "a series of semi-ritualistic, simple, complementary transactions arranged around a single field of material, whose primary object is to structure an interval of time." At social engagements, pastimes are the accepted form of social intercourse. Gains or advantages can be achieved from pastimes if the player adapts himself correctly. For example, if two women are playing a round of "Wardrobe" (talking about clothes; how much, where, when, what color, etc.), anyone with other "Wardrobe" stories may join in. Thus, a group is formed. However, if a woman comes in and tries to start a discussion of "What Became" (finding out about old acquaintances) then the group would tend to reject this intruder. So, pastimes also act as a process of social selection. If these women are hard-core "Wardrobe" players they will accept as their friends only other "Wardrobe" players.

Games, the next group on the social action scale, differ from rituals, procedures, pastimes and activities in two respects; 1) they have an ulterior quality, and 2) they
have a specific payoff. The following is an explanation of the five steps involved in playing a game. First, since games involve ulterior transactions, all games need a con. The con will only work if it has something to hook into, the gimmick or weakness, in the mark or respondent. The second step involves the gimmick causing the mark to respond. Then the conman or player pulls the switch, which enables him to get his payoff. This phase is followed by a moment of confusion or crossup in which the mark tries to figure out what has happened to him. The crossup then leads to the final step, the payoffs, which are collected by both players. The payoffs, not necessarily the same for both players, are referred to as "trading stamps." When a person "collects his trading stamps" he gets either "gold" (gold feeling) stamps or "brown" or "blue" (bad or distressing feelings) stamps.

Before a game can be observed, the reasons why humans play games must be understood. People spend the majority of every day playing games, because intimacy is rarely achieved in daily life. Intimacy, the highest form of social action, is the limiting case in direct opposition to withdrawal. It is the game-free, honest relationship, where people share without exploitation. Thomas Oden defines intimacy as "a relationship in which persons are in fact closer to each other than in genital sexuality. It can occur with or without sexuality. It is a relationship
in which two persons, even at great physical distance may be deeply responsive to the inner reality of each other. It is called intimacy ... An essential dimension of deepening intimacy is shared memory. Persons who have been through conflict together and have understood each other's struggle often grow to be more profoundly intimate."

Intimacy is the time structure that should be sought after according to Berne.

Because of the lack of intimacy, games are both needed and welcomed since they structure time, culminate in payoff, and add to the stability of the player's psyche. Arthur Wagner defines this further, "Games' dynamic function is to preserve psychic equilibrium." Simply stated, it means that some people have a mental dependency upon games, and if they are not allowed to play them they could become depressed or psychotic.

Berne correlates his "games" with more traditional games, "Each game is descriptively analogous to a formal contest such as chess or football. White makes the first move, the whistle blows and East kicks off, the ball is thrown into play, etc., each have their analogues in the first moves of social games. X's stimulus is followed by Y's stylized response, whereupon X makes his stereotyped second move. After a definite number of moves the game ends in a distinct denouement which is the equivalent of checkmate or a touchdown."
A closer look at one of Berne's "games" showing the process that leads up to the "touchdown" will aid in a total understanding of game analysis and TA. A common game, especially among married couples, is called "If I Weren't For You" (IWFY). In Games People Play Berne gives a thorough analysis of the characteristics of IWFY.

Mrs. White (in TA the person that is "it," the one who instigates the game, is called White and his/her opponent is called Black) leads a socially impaired life because of her husband's restrictions. She feels hurt; because of her husband, she never had the freedom to learn how to dance. One day, however, her husband lifts his restrictions, thereby, freeing her to sign up for dance lessons. When the time comes for her to dance she discovers that she has a morbid fear of dancing; and with despair she abandons her project.

Mrs. White has directed her life so that she would marry a domineering man. This relationship would afford her the opportunity to complain about how he restricts her and how she could have a fuller life "if it weren't for you"; secondly, she could then be accepted into a social group of women who loved playing the pastime "If It Weren't For Him"; furthermore, her domineering spouse would prevent her from finding out about her fears and phobias. Finally she would receive special gifts from her guilt-ridden husband. Since his restrictions and her complaints frequently led to arguments, impairing their sex life, he felt obligated to buy her expensive gifts in order to ease his conscience.
Game analysis is broken down into nine distinct parts: thesis, antithesis, aim, roles, dynamics, examples, transactional paradigm, moves, and advantages.

**Thesis.** This is the general description of the game, which includes the order of events (the social level), the psychological background information, and data relating to the evolution and the significance of the game (the psychological level). For IWFY the facts previously presented serve as its thesis.

**Antithesis.** A refusal to play the game or the undercutting of the payoff function as the game's antithesis. The antithesis validates the sequence of events in the game leading to a possible state of despair or depression in White. Permissiveness is the correct antithesis for IWFY. As long as the prohibitor remains restrictive the game can proceed, but once he allows freedom the fears in White are exposed and White can no longer blame Black.

**Aim.** The general purpose of the game is called its aim. In some games there are more than one possible aim, as in the case of IWFY. One possibility is reassurance ("It's not that I'm afraid, it's that he won't let me.") or the other is vindication ("It's not that I'm not trying it's that he holds me back.") Though there are two potential aims, the reassuring one seems to be the natural choice, because it is easier to clarify and relates directly to the needs of security found in White.
Roles. Each game has a specific number of roles, called hands, which have to be filled in order for the game to be played. IWFY is a two-handed game requiring a restricted wife and a domineering husband.

Dynamics. The psychodynamic force which causes the necessity for the game is this area of game analysis. In IWFY the dynamic force is derived from phobic sources.

Examples. Often it helps to understand a game by studying cognates of that same game. IWFY, for example, is often played by children with a substitution of a real parent for the restricting husband.

Transactional Paradigm. The transactional paradigm is the diagram illustrating both the social and psychological levels of the transactions of the game. Of IWFY's two levels, the most dramatic is the social, which clearly is a Parent-Child game.

Mrs. White's husband: "You must stay home and take care of the housework."
Mrs. White: "If it weren't for you, I could have fun."

At the psychological level, however, IWFY is a Child-Child game.

Mrs. White's husband: "You must stay home and welcome me back when I get there. I am terrified that I will be deserted."
Mrs. White: "I will be waiting for you if you protect me from my fears, like dancing."

Both levels of this game are shown in Figure 7 (see next page).
Moves. A game has certain inherent steps or moves which relate similarly to the strokes in rituals. These moves can be varied to some degree by the individual player. Like most games players that complement each other well, yielding a maximum gain with a minimum effort, will become close friends. Two basic moves are necessary to complete the framework of IWFY, first, instruction-compliance ("Stay home"--"Okay"), and then instruction-protest ("Stay home"--"If it weren't for you").

Advantages. There are four types of advantages; the biological gain, the existential advantage, the psychological advantage, and the social advantage. All four yield some sort of stabilizing function for White.

The biological gain is derived from the sense of stroking found in the game. TA often refers to this gain in tactile terms. IWFY is then a backhanded slap (belligerance) from the husband, and a kick in the shins (petulance) from the wife.
The existential advantage, in IWFY's case "All men are tyrants," is the confirmation of White's position. White gets her position from the need to surrender, which is found in all phobias. If she went to the dance class she would be tempted to surrender to her fears, but as long as she stayed home she does not have to give in. Therefore, her phobias can not come out and her husband, since he restricts her, is a tyrant.

The psychological advantage is two-fold, internal and external. Internally, it is the games "direct effect on the physic economy (libido)."¹⁰ In IWFY, if White surrenders to her husband she does not have to experience her neurosis. The avoidance of the feared situation is termed the external psychological advantage. Thus, White, by playing the game, avoids her phobic situation.

The social advantage is divided into internal and external advantages also. By complying to her husband's wishes White is allowed to say "If it weren't for you." This is the internal social gain, because it helps to structure the time between her and her husband. The compliance to his demands also allows her to play "If It Weren't For Him" with her circle of friends, which is the external social advantage.

Every game has a slogan or motto, usually its title, by which it can be recognized. This slogan is colloquially called the game's "Sweatshirt."

Berne summed up the effect that games have upon the individual when he said, "In any social aggregation, including
the limiting case of two, the individual will strive to engage in transactions which are related to his favorite game; he will strive to play games which are related to his script; and he will strive to obtain the greatest primary gains: for casual relationships, people who will at least participate in favored transactions; for more stable relationships, people who will play the same games; for intimate relationships, people who are best qualified to fill roles in his script.\textsuperscript{11}

Scripts

The last section dealt with the time-structuring of social action, in which all people take part. In addition to these temporary structures of time every person has a life script or plan, which has been given to him by parental figures. With his script he is capable of structuring months, years or even his whole life. Thus he can fill his lifetime with the activities, pastimes and games that enhance the durability of his script while giving him the gains and satisfactions inherent in them. These periods of playing are interrupted by occasional periods of intimacy and withdrawal, the two poles of the social scale.

Life scripts are usually based on child like illusions. They are also either winning, non-winning or losing scripts. Further discussion of scripts will be presented in the following chapters.
NOTES FOR CHAPTER ONE


4) Ibid., p. 17.

5) Berne, *Games People Play*, p. 35.

6) Ibid., p. 41.


CHAPTER TWO

A BACKGROUND OF ROSES

"It is a drama of understanding, not of incident, and its material is the death of love and the precariousness of the will to recover love."¹ said Newsweek in its review of The Subject Was Roses, by Frank D. Gilroy.

The Subject Was Roses, a Pulitzer prize-winning play, deals with the tension and emotions that result when an only son returns home after World War II. The Clearys, John and Nettie, each fight to control their son Timmy. Gilroy as a young man experienced the seriousness of family pressures when he returned home to New York after his military duty during World War II.

Gilroy's play is set in a middle-class apartment in West Bronx on a May weekend in 1946. The Clearys' apartment, with a once fashionable decor, has seen better days.

Only three characters are involved in this drama. It is the story of a family and the pressures that it feels. Time's review talked of the conflict in these terms: "The Subject Was Roses, but the theme was thorns, the barbed blood-letting that drains away the lives of people who live within the intimacy of the family without being intimate."²

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In many respects this is a simplistic play; it has a small cast, no true acts of violence, nothing that compels the action other than these three realistic people and their fears and hopes. Gilroy does not cheat us by exploiting his plot and theme or by cheapening his characters. *Roses* is honest; as Harold Taubman points out, "He (Gilroy) has looked into the hearts of three decent people and discovered, by letting them discover, the feelings that divide and join them."

The Clearys are slices of the real world; people that you could meet when walking down the street; two men and a woman who love each other and yet hurt each other with every word and act.

John and Nettie, married for twenty-five years, know how two mismatched people can torment each other. John, intolerant and bitter, has destroyed Nettie's love for himself through his drinking, his whores, and his stinginess. Nettie describes her husband in Act Two, Scene Three, "Strangers thought he was magnificent. And he was . . . as long as the situation was impersonal . . . At his best in an impersonal situation . . . But that doesn't include the home, the family."

Nettie, the sulking, silent wife, has experienced a life filled with disappointments; a father, whom she loved, but who died and left her; a marriage to an unfaithful man; the death of her son John; a crippled, retarded nephew; and a life of comfort that she dreamed of, but never had. She, the young sensitive girl, and he, the brash, cocky Irishman's man, marry though
the bond would create mostly pain. Nettie tells Timmy, "I knew that that young man (John) and I were not suited to each other... And at the same time I knew we would become involved... that it was inevitable." They have become bound together in a situation that they are helpless to change.

Timmy, the sensitive soldier, returns to this love-hate relationship only to become, once again, a participant and an object in it. Pity is not to be given to the young Cleary, however, for as critic Tom Prideaux points out, "Timmy Cleary is not cut out to be a victim. He has guts and he has compassion and he puts them both to good use." He is able to see the problems that drown this family and he faces them. With an act of true courage he helps his parents overcome these hardships. He is not the rebel son who, as Norman Nadel puts it, "would build up a head of steam toward that moment when he'd rip his parents to shreds in an explosion of righteous resentment." Timmy is not without his faults though, but he tries desperately to abandon them. He could never face the struggle between his parents before; now he makes an attempt to. He was the son who tried to please everyone by prostituting his own desires and needs; he blamed one parent and then the other for all the troubles in their lives, but then he realized that no one was to blame. The boy/man who tried to hide his feelings in a bottle of liquor or in sickness. He tells his father, "All those mornings I woke up sick. Had to miss school. The boy's delicate, everyone said, has a weak constitution... From the day I left this house I was never
sick. Not once. Took me a long time to see the connection.\textsuperscript{8} But this young soldier leads the family to the understanding that they have used one another, and that "love demands freedom, but also that freedom is only the beginning of love."\textsuperscript{9}

Walter Kerr sums up this semi-autobiographical work by Frank Gilroy in these terms: "Drinks make a man drunk, blows in the face hurt, and the vehement spite with which a wife strikes away the husband who is clumsily and too late trying to seduce her is crude, cruel and beyond all reason, or perhaps for good reason, moving."\textsuperscript{10} The Clearys are sensitive, tough, and cruel; they are an ordinary family with problems that are capable of destroying love and breeding hatred, and yet, there still remains the hope, the chance, that they will survive.
NOTES FOR CHAPTER TWO

1) Newsweek, 8 June 1964, p. 69.
2) Time, 5 June 1964, p. 75.
5) Ibid., p. 99.
8) Gilroy, Roses, p. 87.
9) Newsweek, 8 June 1964, p. 69.
"The essence of drama is decision. For example, No Exit is a drama, not because some people are in a room together, but because someone opens the door and says, 'Do you want to get out?' and they decide, 'No.' Drama depends upon decision and authenticity: characters taking the consequences of their actions." The Subject Was Roses fits into this mold of the drama, since the characters are faced with open doors and the decisions that they make, whether to go or to stay, to continue or quit, have a great effect on the rest of their lives.

TA can make the understanding of these decisions and the background that leads up to them clearer when the play is viewed as a script filled with transactions, pastimes, and games. Eric Berne make this comment on characterizations, "The problem for actors is difficult. I think things would be clearer if one looked at the actor's work not as playing a character but as dealing with a series of specific interpersonal transactions. For example, two actors in a scene should take sides, decide who has the groceries and who the trading stamps, and then begin to transact business. That would sharpen things up for the audience too."
Roses's characters can be seen playing their individual games; John and his "Look How Hard I'm Trying," (LHIT), Nettie and her game of "If It Weren't For You," (IWFY), and Timmy with his variation of "Wooden Leg," (WL).

In The Subject Was Roses, John plays LHIT. In the second act, he tells his son: "I'll tell you what rough is -- being so hungry you begged. Being thrown out into the street with your few sticks of furniture for all the neighbors to enjoy. Never sleeping in a bed with less than two other people. Always hiding from collectors. Having to leave school at the age of ten because your father was crippled for life and it was your job to support the house." The memories of his youth caused the fear of being poor to be molded into John's life script.

LHIT, in John's case, is based upon the foundation that he contributes greatly to the family's well-being, and yet, both Timmy and Nettie do not appreciate, but degrade, his efforts.

To John, with his childhood phobias, money controls everything, therefore, he does not easily part with it. In the opening scene, Nettie, wanting new curtains for Timmy's room, asks John for ten dollars. John argues that the old ones are fine, but with Nettie pursuing he finally gives in. On the surface this seems like a simple transaction involving Nettie's Adult sending a request to John's Adult, but John's Parent responding that there is no need. (AA-PC) However, this can also be viewed as an angular situation in which
Nettie, on the psychological level, is really seeking John's disapproval (opportunity for IWFY), and John returns the response with equal pleasure (opportunity to say LHIT to save money). Clearly, John and Nettie play important parts in each other's life scripts. They seem to hurt each other deeply during their fights, but it is this mutual pain that gives them the opportunity to play their games -- they need each other.

On several other occasions John illustrates the moves of his game, using Nettie as his opponent or as Black in his game of LHIT. Later in the act John, incorporating a series of transactions in order to make Nettie romantically-inclined, tries to seduce her. He realizes that his wife will resist his actions. By doing this, she allows him to collect three separate "trading stamps." The first from saying the slogan, (LHIT) and the second by avoiding his husbandly duties, which result in inadequacy for him, "The humping I'm getting is not worth the humping I'm getting." The final gold stamp is from being able to stab Nettie with the final line of the first act, "I had nothing to do with the roses ... They were his idea." John knows that it would destroy all of Nettie's hopes of reconciliation when he admits that he did not buy her roses; in essence, he admits that he does not want to make up with her. In the beginning of the second act John's belligerent Child is again returning to his game. This time John relates the abuse he feels he is getting because of the "alliance" between Nettie and Timmy. When
Timmy refuses to go to Mass with his father, Nettie sticks up for him. John replies, "Now there's a familiar alliance." Later he tells Nettie, "Score another one for your side." John believes he has the right to state his LHIT slogan because, after all he does, Nettie and Timmy still mistreat him.

After John's attempted seduction he involves his son in his game. In the opening of the second act the irritable John tries to start an argument hoping to collect trading stamps from his vindictive game. When his son, late for breakfast, enters, John's anger surfaces. From that moment John uses a series of steps to set Timmy up in the role of Black. His steps include Timmy's hangovers, selling the lake house, and the benefits of being in the army. Finally after the young Cleary decides not to go with his father to church, John calls him an atheist. Timmy, in an effort to create peace, elects to attend Mass with him. John tells him to forget it because God does not want anyone to be dragged there. Cleary is successful; he now has reason to say "Look How Hard I Try."

The rebellious and insecure Child of this grown man causes him to create an environment which will be devoid from any form of intimacy. Since John has never felt secure and content he tries to play his game, thereby avoiding all chances of having to relate freely to another person. When a few potential intimate moments begin to creep into the play John quickly avoids the person or the subject involved.

Intimacy is approached during the scene following the baseball game. Father and son are experiencing a truly
memorable and pleasant afternoon. Timmy turns to his father and says, "Remember that corny thing you used to recite -- about how a boy thinks his father is the greatest guy in the world until he's fifteen. Then the doubts start. By the time he's eighteen he's convinced his father is the worst guy in the world. At twenty-five the doubts start again. At thirty it occurs to him that the old man wasn't so bad after all . . . There's some truth to it."

John, embarrassed and insecure with this personal confession, tries to avoid the subject.

Later when the subject is roses John once again thwarts a potential intimate moment; this time with Nettie. She is very thankful and deeply touched when she learns that her husband brought the roses. She reaches out and touches him, but he refuses to respond; the frightened child runs away. Nettie tries to break through the TA wall of games to achieve an honest, intimate relationship, but the wall does not relent.

John's dependency upon his game is demonstrated in the latter part of the play when Nettie explains that the fight that she and Timmy had was about John. She relates that Timmy felt that they should stop ganging up on John; in other words break the alliance. In the action, John turns away because the destruction of the alliance would show the affection that his wife and son have for him and would also be antithetical to his game. He would not have the opportunity to play LHIT, the only security he knows, if they really should show their appreciation for his efforts.
Mr. and Mrs. Cleary have something in common besides their love to play games, that being, their common pastime "Let's Fight Over Him" (LFOH). Ever since Timmy can remember his parents have fought over him -- their prized possession. In this verbal tug-of-war they use all necessary means to get Timmy on their respective sides. Before Timmy's initial entrance, John and Nettie are discussing their son. Each is jealous of the other; John is upset by Nettie's devotion and concern for Timmy, and she is angered because the men got along really well at a party the night before. An argument ensues, but once Timmy appears, they try to cover it up. Throughout most of the play this pastime is played in order to secure the prize, Timmy.

John, utilizing LFOH, continues the good times with his son by talking about baseball, Timmy's clothes, his military achievements, and how lucky they are that he came home safely. Afterwards he gets his son in his camp when he takes him to a Giants-Cubs game. The camaraderie between these two men continues into the next scene. They share jokes, stories, toasts (a ritualistic pastime), and talk of college. With his apology to Timmy, John enhances his position in the pastime, "You were always sick; always home from school with one thing or another. I never thought you'd last in the army ... I think we just underestimated you ... Especially me ... That's what I wanted to apologize for."9

When Timmy decides to make the antithetical move to his own script, John, knowing that that action would destroy the
pastime, tries to convince Nettie to stop Timmy from moving out. When that does not work he turns to a more direct solution to the situation. He uses a variety of tactics and appeals to make Timmy stay; he apologizes for hitting him the day before, he tells Timmy that he is sorry for saying that he is the boss, that Timmy can do what he wants. He explains that some anti-Semitic remarks he had made were just jokes. He asks if he could stay a while longer. When these approaches do not get the result he is after, John says, "Do you have any idea how your mother looked forward to your coming home? . . . Then how can you do it?" John believes that he can make Timmy feel guilty about leaving. Finally, in a last hope John admits that he was stubborn and wrong, and he tells Timmy how much money he has. This action was unprecedented by John; because of his financial phobias. The pastime means a lot to John, because he derives pleasure from it, and it structures his time with his wife. He does not want to lose it.

Nettie, not to be outdone by John, is equally adamant when she plays her pastime. She has had the advantage in the first twenty-one years of Timmy's life, having had him on her side the majority of the time. Now, however, the war has changed her winning role, and she must start anew.

During the opening scene Nettie uses several methods to reconfirm her command over Timmy. First she tries to make John look bad when she urges him to take Timmy to the baseball game, knowing that he has a business meeting. She tries a
more direct route when she makes Timmy his favorite breakfast, waffles. Her hurt Child comes into view when he does not remember that waffles are his favorite. Nettie feels worse when he makes a harsh comment concerning the suicide of Zimmer the tailor. She realizes that she needs a different approach. She reaches out and takes his hand, but he pulls back, which reinforces her losing belief. She is crushed. Timmy manages to uplift her spirits by asking her to dance, but John enters and breaks the happy mood. He decides to forget his business deal and take Timmy to the baseball game. Nettie gets angry over this crushing blow to her tactics. John tells her, "You're mad. You told me to take him to the game." Nettie replies, "And you always do what I tell you." The move with which she had intended to win has made her lose.

Nettie invokes LFOH several other times during the play. During scene three of act one, she tries to make John look bad when she argues with him over Timmy's future. John wants him to become a lawyer, although Timmy wishes to write. Nettie tells John he should be pleased that they have a son who wants to be a writer. Nettie believes she can win Timmy over by sticking up for his desires and going against the wishes of her husband.

After her fight with Timmy in act two she understands that neither she nor John can continue to struggle over Timmy because he now refuses to be the pawn in their battles. Furthermore, this pastime cannot be used as a move in her game of
IWFY. She can no longer say "If it weren't for you Timmy and I could have a close relationship."

IWFY has become an inherent part of Nettie's script. She married a man to whom she was not suited, one that would dominate her. She would benefit from this union with a chance to play IWFY, plus she would be able to avoid intimacy. She would be free from her fears of being alone. After Nettie makes her antithetical move (leaving the house) she comes to the conclusion that she cannot remain unrestricted because she is a coward. John affords her the chance to be protected without having to be intimate.

In scene three of act two Nettie confesses to Timmy why the games got started. She tells him that she had known many young men as loving as her father. Yet, though they begged her, she refused to wed them. Instead, she chose a hard, bitter, ambitious Irishman, who could offer her wealth. She wanted the security and benefits of money, rather than the warmth and intimacy of love. Therefore, she became Mrs. John Cleary. John, however, lost much of his wealth in the financial crash of 1929 and the troubles began for the Clearys. Blaming each other, it became easier to argue, thereby alleviating potential intimacy. In TA terms, it was simpler to rely on predictable pastimes and games than to venture into unknown intimacy.

Nettie implements her game IWFY in the first scene during a disagreement with John. As he is leaving she turns the conversation to the new curtains that have been ordered for
Timmy's room. Nettie knows that she can make John angry if she asks for money. His anger would justify her saying, "If it weren't for you we would have a nice apartment with nice furnishings." Nettie feels that she is right in saying that John is stingy and that he does not care about her welfare.

Intimacy has not been a part of Nettie and John's life for many years, they try to avoid all that would make them close because it would destroy the games that they play. Twice intimacy is attempted, but is thwarted by one of them. After Nettie finds out that John brought the roses for her she is deeply touched. Later she says, "You moved me this afternoon . . . When you brought the roses, I felt something stir I thought was dead forever."12 The feelings being revived within her makes her reach out and touch John, but this action is startling and embarrassing for both and she withdraws her hand. Thus their emotions go into hiding and the subject is changed.

The other attempted intimate moment comes in the final moments of the first act. John, Nettie, and Timmy have come home from a night on the town. She is upset at them because they are drunk and are having fun, while she remains distant. She blames John for getting Timmy drunk. An examination of the text and the subtext in relevance to TA shows that her rebuking Parent takes over, she avoids John's insinuations that they should patch up their differences and enjoy some sexual intimacy. She uses various means to dissuade her husband, first by taking care of the flowers, then by
changing the topic of conversation. He is not deterred; he becomes more forceful and grabs at her. She, scared and angry, shouts that she is not one of his "hotel lobby whores." John is still undaunted and Nettie tries to turn his attention to his business. He holds her, but she breaks free and with great hatred she takes the vase of roses and smashes it on the floor. All hopes of intimacy between them are smashed with the vase.

The next morning Nettie tries to protect Timmy from the taunts of John, thereby, forming the alliance and enhancing her pastime position. She also has the added benefit of potentially playing "If It Weren't For Him" with her son. However, Timmy has different ideas. After John has stormed out Timmy starts the antithetical move for her game. First, he questions their pastimes and games, "The alliance, he called us . . . That's what we must seem like to him -- an alliance. Always two against one. Always us against him . . . Why?" Then he states that this union against John must stop. He knows that intimacy can never be achieved if these games continue. Timmy drives his point home with several facts. He first mentions that Nettie never understood John nor his business deals. She never liked the lake house, although it was John's pride and joy. Then Timmy mentions that she can not survive without seeing her mother everyday which causes strains with John. Timmy succeeds in destroying her premise that John is to be blamed for everything. He intensifies his feelings by rejecting her wish to go see Willis, instead
he says he is going with his father. Nettie in a final attempt to demonstrate her control over her son tries to make him feel guilty about Willis, but Timmy shatters this too. He tells her that she can willingly throw her life away on Willis, but she can not try to sacrifice him to this futile cause. Nettie, her time structures annihilated, is shocked by Timmy's attack. She has to get away from both John and Timmy in order to try to piece her life together. She leaves the house without telling anyone where she is going.

When Nettie comes back she realizes that Timmy is right and the games must stop. She tells John that the fight between Timmy and her was about John and not about Timmy's drinking. This is an apologetic acknowledgement that she is partly to blame for the troubles they are having.

Later that night she confesses to her son that she made a mistake when she married for money, and with her final line, 'Who loves you, Nettie?' . . . 'You do, Papa' . . . 'Why, Nettie?' . . . 'Because I'm a nice girl, Papa.'14 She admits that she now wants the security and love of intimacy with her family.

In the final scene Nettie refuses to stop Timmy from his own antithetical move of leaving the house, although John insists that she try. She is resolved to end the pastimes and the games, and the fact that all three must start anew.

Timmy, although the savior of the drama, is still a frightened little boy, trying to please both tyrannical parents. He can not please anyone, including himself. He searches for
intimacy, the feeling that comes with true love. He ends up being the Adult to his parents' Children, by making the decisions that effect all their lives.

His pastime consists of trying to appease the parental pressures that oppress him by giving up his own wishes and doing what they want. This idea is shown throughout the play until he makes the move against Nettie by refusing to form the alliance against John and to stick to her side in the pastime struggle. This signifies the beginning of the end of the games.

Timmy inadvertently hurts his mother's feelings. When he notices it he tries to make her feel better, first with the dance, then by telling her that he will go to her mother's to visit Willis, although he does not want to. Timmy has always hated visiting his cousin. He tells her later, "Not as cruel as your dragging me over there every day when I was little. And when I was bigger, and couldn't go every day, concentrating on Sunday. 'Is it too much to give your crippled cousin one day a week?' And when I didn't go there on Sunday, I felt so guilty that I couldn't enjoy myself anyway ... I hate Sundays, and I don't think I'll ever get over it. But I'm going to try."

In the beginning of the second act he gives into John's demand that he go to church with him in order to stop an argument.

Time and time again Timmy's Parent tries to stop the battling Children of his parents. Timmy makes excuses for
Nettie's absence. He tells his mother to tell John that she went to a movie and then to Radio City Music Hall. Then he instructs John to accept this excuse and not ask any more questions.

The tension builds; Timmy tries to lighten the situation by making jokes, but to no avail. Unable to cope with these parental pressures, Timmy gets physically sick. Ever since he was young the fights of his parents made him ill. So to avoid this sickness, Timmy would try every method available to prevent his parents from arguing. For example, on Saturday afternoon he stirs up old feelings between John and Nettie. First he buys some roses for Nettie, but instructs John to say that they were from him; this would make Nettie pleased with his father. Next he asks John about how he and his mother met. He hopes to revive the old romanticism that they once had. Later that evening Timmy reminisces about the "good ol' days" when they were referred to as the "Four Mortons." Timmy believes that old memories may spark some intimacy between his family.

Timmy's bouts of sickness are one result of the game he plays, a variation of Wooden leg (WL). WL is a game in which White behaves in a certain manner because of Black's actions. In this case, John and Nettie (Mr. and Mrs. Black) fight, and therefore, Timmy (White) has an excuse to get sick. "No wonder I get sick with parents who fight all of the time," argues his Child.
In this game Timmy receives several benefits; he is able to feel sorry for himself; he brings attention to himself by getting sick. Timmy has another form of WL, which is drinking. It gives him the benefits of forgetting his problems, plus the comforting feelings of being drunk.

Timmy rarely invokes the use of his game since he desires intimacy, an opponent to games, and his purpose in the play is to try to achieve intimacy in this house. In Berne's eyes Timmy is heroic because he struggles to obtain intimacy, the time structure that Berne desires for all.

His first successful step in attaining intimacy is when he gives the antithetical move to Nettie's script. When he dashes all hopes of going back to the alliance, Nettie is left without a basis for her pastime. Timmy realizes that with the end of pastimes and games intimacy could be achieved.

Timmy bases all his moves upon his decision to act, to refuse to play the roles in his parents' life-games. On Sunday night John tries to get his son to play the part of Black in his game of LHIT, but Timmy refuses to feel guilty, and thus fall into his father's trap. He turns the conversation back to why John had told Nettie about the roses. Timmy will not be dissuaded from showing the wrongs of these time structures to his parents. Later, he refrains from playing the little boy to his mother's nurturing Parent, since that would just propel the pastime. Nettie tells John, "He wouldn't let me hold his head, ordered me out of the bathroom, locked the door."16
That night Timmy realizes that he can not make John abandon his games, and so he makes his second step towards achieving intimacy, he decides to leave the apartment. If intimacy can not be realized with all three people present, he must leave. He will not be a part of the old games, since he believes they are wrong. He confides his plans to his mother early the next morning. He also tells her that he now understands that no single person is responsible for their troubles, not John, nor her, nor himself.

The road to intimacy is a step closer when Timmy is able to perform the antithetical move to John's script. John, in the final scene, is trying to make his son stay, thereby preserving the old ways, but Timmy refuses. When John finally explodes and tells him, "Then go and good riddance! . . . The sooner the better," Timmy acknowledges that John has never said that he loved his son, and that he has never said it to his father either. John attempts to avoid this affection by saying that he will not miss Timmy. Nevertheless Timmy comes out and says that he loves John. This statement destroys John's concept that he is not understood nor appreciated by his family. Thus his premise for playing LHT is no longer valid. He is deeply touched and turns to his son; they embrace. The first true moment of intimacy is attained. When Nettie enters the room John breaks away because he is not used to showing his true feelings, especially with Nettie.
The young Cleary has achieved what he set out to do and so he announces that he will not leave. There is no need to go. John, not wanting to be tempted by the old style of life, insists that Timmy make his antithetical move, thereby destroying all chances of playing the games and pastimes, and allowing the possibility of intimacy to exist.

The play ends with a ritual. John complains about Nettie's coffee. "I don't know why I bother to bring good coffee into this house. If it isn't too weak, it's too strong. If it isn't too strong, it's too hot. If it isn't ..." 18 John uses this ritual because the structures that they knew have been abandoned. Until they find out what they are going to do with their time a ritual will suffice to make relations easier.

The drama now ends with John, Nettie and Timmy on the way to becoming an intimate family. Gilroy has presented three characters caught up in a series of TA games. But through the insights of one of them, they are well on their way to overcoming these games. The need for a new existence has been expressed by Timmy's denial of the games and pastimes. Intimacy, the highest level of human social intercourse according to TA, may be able to be attained.
NOTES FOR CHAPTER THREE

1) Eric Berne, "Notes on Games and Theatre; From an Interview by Arthur Wagner," Tulane Drama Review, 11(Summer 1967): 91.
2) Ibid., p. 89-90.
4) Ibid., p. 92.
5) Ibid., p. 64.
6) Ibid., p. 73.
7) Ibid., p. 76.
8) Ibid., p. 40.
9) Ibid., p. 39-40.
11) Ibid., p. 32.
12) Ibid., p. 64.
13) Ibid., p. 77.
15) Ibid., p. 80.
16) Ibid., p. 95.
18) Ibid., p. 111.
CHAPTER FOUR

EVALUATION OF TA FOR USE IN THE THEATRE

"It is the duty of an actor always to know the passion and the humor of each character so correctly, so intimately, and feel it so enthusiastically, as to be able to define and describe it as a philosopher; to give its operations on the looks, tones, and gestures of general nature, as it is ranked in classes of character; and to mould all this knowledge, mental and corporeal, to the characteristic that the poet has given to a particular character."¹ Charles Macklin, an Eighteenth century English actor, penned these lines concerning an actor's duties toward his characterization.

An actor must know a great deal about the person he is trying to portray, in order to give a truthful interpretation. The only way an actor will gain this information is through evaluation and research.

In this thesis the objective has been to test TA as a method of theatrical analysis. As a result of utilizing TA to interpret Roses the advantages and disadvantages have surfaced.

The greatest advantage in using TA in the theatre is the aid it gives the actors and the director in understanding...
the characters, the scenes, and the plot. Arthur Wagner substantiates this: "Berne offers to the actor a way of looking at characters and at interaction between characters which helps the actor to make selections that are more specific and immediate than the traditional Freudian methods of contemporary theatre." When they sit down and go through the script, line by line, analyzing what ego states, life scripts, time structures and transactions are being utilized they can better understand what the playwright is trying to say than by traditional emotional forms of analysis. In *Roses*, for example, when one understands that John and Nettie are playing Childlike games of LF0H and that Timmy, tired of this struggle, is forced to abandon these games then the meaning of the play becomes clearer. An actor with this knowledge of motivations would have a "simpler job" of conveying his/her role to the audience. Motivational knowledge is important to all styles of theatre, farce, serious, tragedy, serio-comedy, but plays a larger role in the "heavier" pieces.

Each of the three ego states cause a person to act differently. This is readily seen in the case of John. His Parent is clearly in control during the first scene of act two when he yells at Timmy for not attending Mass. When Timmy concedes and goes with him, John takes on a different persona because his belligerent Child comes out, "I said forget it. The Lord doesn't want anybody in His house who has to be dragged there. Score another one for your side."
Later, when he apologizes to Timmy after the baseball game because he underestimated his son, his Adult is evident.

As an actor this knowledge of three separate ego states would illustrate the need for three different types of portrayals of the same character. This point is discussed by Arthur Wagner, "External selections for voice, demeanor, and gesture will correspond to the behavior patterns established for the executive ego state and will be more strongly influenced by the objective than the action." A character will be greatly influenced by his objective or goal, a TA as well as a Stanislavski viewpoint, and he will physically and verbally correspond to it.

TA illustrates the usefulness of transactions along with their true meanings. For example, in the opening scene Nettie's asking John for money is an action which can be read or understood in two ways. If the actors interpret the action as a simple request for money it has no great significance in the drama; it is simply "filler" dialogue. However, if the actors understand this scene as a joint move in both Nettie and John's games, then it is much more meaningful. The subtext does present the action's significance. Berne talks of the use of subtextual transactions, "Very often in theatre a character says one thing which is straight, which yields results in reality, but at the same time the character is getting a certain childish satisfaction from what he is saying or doing." Nettie and John seem to have "straight" talk,
but in reality they are giving each other the opportunity to say their slogans.

Arthur Wagner speaks further on the subject of subtext, "In transactions that involve games there is always subtext. In pastimes and intimacy, no subtext is necessary because these transactions involve no ulterior motive." In other words, every time a character makes a move in his game subtext, an ulterior meaning to a spoken line or an action, is utilized. However, in pastimes and intimacy there is no need for subtext since there is no hidden meaning to the words or actions. When Nettie reaches out to touch John, no subtext is involved. It is an honest action. But when John refuses her touch and Nettie changes the subject subtext is evident. His refusal says, "I don't want to be intimate with you, Nettie," and her change means, "I understand, John."

With the knowledge of subtext in relation to time structures confusing dialogue can be understood. Sometimes there are lines that are unclear as to why a character says them. If an actor or director knows what time structure is being used during a given sequence then the reason for that line will surface. For example, the motivation for John saying, "I had nothing to do with the roses ... They were his idea," seems unclear. When it is understood that John was making moves in his game of LHIT, it becomes apparent that the line was meant to hurt Nettie.
TA theories are not without flaws, as Thomas Oden points out, "Although Berne denies that he is being unkind to parents, the logic of his language and the force of his rhetoric lands almost without exception of the side of the children against parents." Indeed, TA does place most of the blame for a person's bad script or games upon the individual's parental figures. In Roses it is easy to blame Nettie and John for all of Timmy's problems, although he is partially to blame too.

The serious problem with using TA in analyzing a play lies in the area of directing. A director cannot rely upon Berne's theories as the sole means of direction. He/she must incorporate another method if the production is to be successful. TA can be used to analyze roles, games, pastimes, rituals, and plots, but it cannot be used to translate the intellectual knowledge of the actors into physical reality. The actor's and director's job is not over once they have dissected the play and understood the playwright's intentions; they must relate their knowledge physically to an audience so that they may understand also. A detailed look at specific use of TA in rehearsal process is discussed in Appendix A.

In review, TA theories can supply valuable information to the actors and the director in the understanding of a dramatic creation. But TA cannot be used as an exclusive method of producing a play because it cannot provide the
actor with the specific technique needed for performance. TA can be an important tool... one of several which an actor employs in the creation of a role. TA can help the whole creative process of representing life in the theatre. As Bertolt Brecht once said, "'Theatre' consists of this: in making live representations of reported or invented happenings between human beings and doing so with a view of entertainment."
NOTES FOR CHAPTER FOUR


APPENDIX A

A PRACTICAL APPLICATION OF TA TO THE THEATRE

"Never judge anything unless you have tried it" is one of life's rules that should always be followed. It is one that must be upheld in the theatre as well. So in order to prove the true effectiveness of TA as a functional analytic tool in theatre it must be tested in a real situation involving a fallible director and cast. This is exactly what happened when the author of this thesis directed Samuel Beckett's *Endgame* at the Carroll College Little Theatre during January and February of 1979. The ideas presented in this work had the opportunity to be tested.

For a better understanding of the results, an awareness of *Endgame* should be known. *Endgame* is a highly complex and difficult piece of drama due to hidden themes and meanings. Beckett, a dramatic poet, has hidden subtext deep in his confusing language and style. He has fused together his ideas of man's suffering, mistreatment and ineffectiveness in a work that is seemingly highly depressive. Four physically decaying characters are presented. First Clov who is unable to sit down because of leg problems is the "slave" of Hamm. The tyrannical Hamm is confined to a massive wheeled chair due to paralysis. In addition to this handicap he is blind. The two additional
characters are his aged parents Nagg and Nell. Both have lost their legs in an accident and are almost deaf and blind as well. These four suffering people are imprisoned in a world inhabited only by themselves. They must deal with the pains of existence alone. Beckett's contention in the play is that the only way to escape this torment is through death.

After tryouts, which were held in early December of 1978, each cast member was given one of Berne's books explaining the basic concepts of TA.

When classes resumed after Christmas break the rehearsal process began. First to be completed was a breakdown of the script into ego states, based upon the text and the subtext. Then the transactions between the characters were viewed as parts of time structures. It was extremely important to know what pastime, game or ritual each character was using at any given moment. With this knowledge the life games of the characters surfaced. William Hallinan, who played Clov in the production, said, "The best thing about it (TA) was that it helped to establish my character's life game of "If It Weren't For You."

It was determined that Nagg was playing a form of IWFY also. Hamm, acting in the role of Black in both games of IWFY, was using the game "Now I Got You, You Son of a Bitch." Nell, realizing that games were useless and that death was the ultimate form of being, abandons her game of IWFY and dies.

With the understanding of games, scripts, and payoffs complete the next step was to implement this knowledge into physical relationships. At this stage, problems with the method
began to appear. One problem was the actors' incomplete understanding of Berne's concepts. They were unable to see relationships as clearly as the director.

Additionally, an inadequate amount of rehearsal time was spent testing and applying the assumptions that had been made during the analytical portion of the rehearsal period. Krystina Thiel, who played Nell, said, "I would have liked to have had more time actually rehearsing our different ego states. We spent too much time intellectualizing and not enough time practically applying our research." Stephen Petrilli, who portrayed Hamm, agreed, "It (TA) was ineffective in that we didn't use it to evaluate itself...what we could or should or might have done was to spend rehearsal time going back to the table to find out what games were valid, what needed changing, what felt good, what felt bad, what didn't evoke any feelings, after having used it on stage."

There is no such a thing as over-intellectualizing a role; the danger lies in not applying the knowledge that has been learned. The director must aid the actors in relating, physically, their games, transactions, ego states, and scripts to the audience.

The actor who played Nagg, Robert Bayuk, felt that the direction did not motivate him to use TA to its fullest advantage. However, he wrote that the greatest advantage in using TA was the basis it gave him in approaching his character, "The games that we invented served a two-fold purpose. First I was able to go from a starting point, from which I could try to
obtain a goal. The games also gave me a starting point as to what direction my character would eventually lead." Petrilli elucidated this point, "The greatest value of using TA was that it gave us a point of departure for discussion, in more traditional terms, about the script. It did raise many points of disagreement, some long laborious discussions, many opportunities for ideas coming from four, sometimes five, directions. It put heads together and made us think about what these four far-out people were doing to one another."

Thiel gave her overall impression of TA, "The use of TA as a directing form was very interesting and exciting to me. Once we learned the basics of TA we proceeded to examine each line. This method forced us to know exactly what we were doing with each line, why we were saying it, what we hoped to gain, and most importantly, what state we were in when we said a line. It was important in a play like *Endgame* where the meaning is not always clear."

All of the cast members felt that TA was indeed an effective and interesting tool in the rehearsal process if administered in an appropriate environment.

From the director's viewpoint it was extremely helpful in understanding Beckett's complex work. With the analysis of the script, the purposes of these four characters, which were previously hidden, came out. Not until this knowledge was discussed did the cyclical nature of the play (which illustrates the four levels of mental development) become evident. Cllov, trapped in his games, looks towards the future as his hope;
while Hamm enhances his present situation with his games. Nagg needs the games to remember the comforting past. The dying Nell is on the highest level of intellectual development because she realizes that true security comes in death. At the end of the drama Nagg replaces the dead Nell, Hamm takes Nagg's role, and Clov takes on the domineering position. The boy that Clov has seen through the window will become the new "slave."

TA helped illustrate Beckett's important message.

An important note about the use of TA certainly must be discussed. TA will work more effectively on a serious and complex work than on a farcical or a musical comedy in which the meaning tends to be superficial. TA is not the ideal method of analysis in all forms of theatre.

TA is not without its problems, namely its inability to be used as an exclusive method of direction because it is unable to physicalize the dramatic action. Also assumptions made by using TA must be verified as correct during the rehearsals. An additional problem occurs if the actors or the director do not fully comprehend the basic concepts of TA. Thereby they are unable to use TA to its fullest potential.

The great potential of TA has been shown with its use in Endgame, despite its problems. Along with making the deep complexity of Beckett's work understandable, TA gives many benefits to both the actors and the director. Thus their job is made easier and in the theatre that is a blessing in itself!
APPENDIX B

A BACKGROUND TO BERNE

The man who eventually founded a new method of psycho-analysis was born Eric Lennard Bernstein, the Jewish son of a Montreal physician and writer, on May 10, 1910.

In 1931 Berne's post-secondary education led him to receive a B.A. degree from McGill University, where four years later he received his M.D. and his C.M. (Master of Surgery).

Berne traveled to America in 1936 where he started psychiatric residency at the Psychiatric Clinic of Yale University School of Medicine.

The 1940's were very productive for Berne. In 1940 he established a private practice and met the first of three wives. The following year his training continued at the New York Psychoanalytic Institute, where he became a friend and an analysand (a psychoanalytic patient) of Dr. Paul Federn. Also that year he was appointed Clinical Assistant in Psychiatry at New York's Mt. Sinai Hospital.

During World War II Berne entered the AUS Medical Corps and served as a group therapist at Bushnell General Army Hospital.

1950 saw Berne appointed Assistant Psychiatrist at Mt. Zion Hospital in San Francisco, while retaining his position
as a Consultant to the Surgeon General of the U.S. Army. This workaholic doctor added to his duties two private practices, one in Carmel, California and the other in San Francisco, plus the duties of the Adjunct and Attending Psychiatrist at the VA Mental Hygiene Clinic in San Francisco. Berne later included lecture series at both Stanford and the University of California School of Medicine.

Berne's writings started at the age of thirty-seven when he published *The Mind In Action* and continued until his death. His early writings, most of which were for psychiatric journals, illustrated his early break with Freud and gave foundations for his TA theories.

The break from Freudian psychoanalytical theories was stated in his article "The Nature of Intuition" in the 1949 edition of the *Psychiatric Quarterly*. Berne insisted that the word subconscious was totally acceptable because it contains both the pre-conscious and the unconscious.

In 1956 Berne's application for membership to the San Francisco Psychoanalytic Institute was rejected. This action ignited a desire to add something new to the field of psychoanalysis. The result was Transactional Analysis.

The next few years saw a series of papers, which laid the foundations for his theories. In 1957 three articles were published dealing with the concepts of the ego states, structural analysis and games and scripts.

His seminars proved to be the testing grounds for his
new ideas. As TA grew in popularity so did the image of Berne. In 1961 the TA Bulletin surfaced with Berne as its editor, and in 1964 the International TA Association was formed.

The year 1970 was mixed for the founder of TA; he was divorced from his third wife, he completed his last two books, Sex In Human Loving and What Do You Say After You Say Hello?, and on July 15, 1970 he died from massive coronary thrombosis.

At the age of 60 a man, completely devoted to his work, studies, and patients, died and left a young area of psychoanalysis in the hands of many devoted followers.
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