

## COUNTER-EFFORT, COUNTER-EMOTION AND COUNTER-THOUGHT

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### Environmental Influences

There used to be a big gag on the ships I was on. Anybody who was out with the fleet didn't get promoted—people only got promoted at home, and they got promoted on the number of square inches they developed from sitting in swivel chairs. They had a formula worked out for that. So one of the things the navy did was develop what was known as a "lieutenant super grade." A lieutenant super grade got to wear a neon star on his cap and so forth. He had just been in service long past the time his number should have come up.

The boys were kidding me about not getting promoted one day, and I said something about "Well, I have a real old commission; I have probably the oldest commission in the navy." So some hand-lettering expert turned out for me a commission in the Phoenician Navy, and it was marked 1003 B as the date of rank!

Then one day we were chasing down a submarine and another ship came over the horizon. Right away he signaled across "What is your date of rank?" I was too busy on the navigation bridge with a sound stack and so forth to say anything to him at all, but one of my signal men up on the flying bridge answered him.

A little bit later I asked, "What happened to that fellow?"

They said, "He's right behind us, skipper. He's going to drop his cans on our course and follow through on the attack."

I said, "Well, tell him to get back so turbulence won't upset his aim," and a couple of other things. We kept giving him his orders and so on.

I was standing up on the bridge wing a short time later, after it was all over; I had a pair of glasses and I looked back at this other ship and there was a three-striper walking on the bridge over there!

So I went up to the signal bridge and said, "Hey, wasn't there any interchange of signals? Where is your signal book? Where's the interchange of signals on date of rank?" The chief looked very stony and the signal man sort of squirmed.

The chief said to this signal man, "I'm going to tell on you." He told me, "You know what this square head did? 'What is your date of rank?' the guy says. So he runs it up—'1003 B, Phoenician Navy'!"

I often wondered whether or not the other skipper was a regular, because if he was a regular he would have believed it!

Anyway, to resume the thread of our conversation, little did you know that there lurked so big a sphere of knowledge, without its having been more than suspected on a folk level.

There is effort and counter-effort: You can run effort and counter-effort until the cows come home and the medical profession gets sensible and psychiatry stops using shock and the end of the universe happens; you can run it for a long time and maybe you will crack a chronic somatic and maybe you won't, because there is also counter-emotion and there is counter thought. These lay right there in the Axioms all ready to be extrapolated and figured out.

You have probably experienced coming into a room and knowing the people there have been talking about you before you arrived. You can feel it in the air. You know when somebody is angry with you. You may lie in the dark alongside your marital partner, and as far as you know, everything is all right, but after a while you say, "What's the matter, dear?"

"Oh, nothing!"

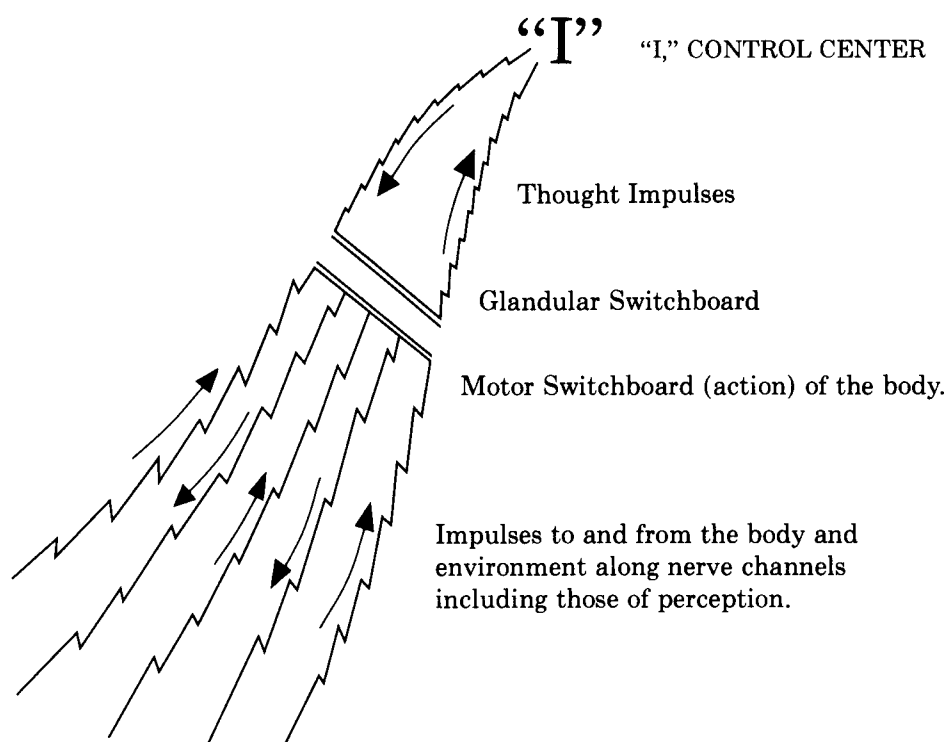
You have experienced this. Why it hadn't popped into view before this, I am not sure, but it popped into view in exact sequence. You would have to know about effort and counter-effort before you would know emotion counter-emotion, and you would have to know the relationship of thought, emotion and effort before this thing made sense.

So thought, emotion and effort are on three levels, and these make a nice little neat package. Thought is the mental level of computation and effort is the level of action. A fellow thinks "I will touch this table," and he touches the table. How does it get through from thought to action?

Here is a graph of the motor-control switchboard showing the impulses down to the body, with the converter level where theta converts to MEST action.

This is an analogy, but it has gotten to be a little bit more than analogy. There has to be something in there to meter action. What do you meter action with? You meter action with emotion.

You can speak of intention. Intention would be the intention of "I," and this would be a sort of a tone that would fall over the endocrine system and so forth and emotionally put things into action. Actually, your endocrine system is a method of burning fuel in various ways.



There is a pituitary gland which has, evidently, a component part for every gland in the body. It is in the brain. Evidently this thing does some monitoring. It is absolutely certain that a gland will not operate if its pituitary equivalent is missing. That is very interesting.

For instance, the parathyroid does something very special. But there is a parathyroid trigger in the pituitary. There is a trigger for every type of gland in the pituitary. It happens to be up in the prefrontal lobes about an inch back of the forehead or something like that.

This is a monitor system—a switchboard system, you might say—on a glandular level. It is very interesting that the upper part of this system, if you think it over for a moment, must be sensitive to thought, just as action is sensitive to the emotion. In other words, the upper part of emotion in this analogy must be sensitive to thought, and the lower part of it has to be sensitive to effort or action or muscular reaction.

So there is evidently a fringe of emotion which is the lower fringe of thought.

We happen to know just by empirical evidence that these three things go together. We happen to know that by a self-determined thought you can pin down the emotion and effort. We happen to know that with emotion you can pin down an effort. But also, by fishing around with self-determinism, we find out that it is pretty difficult for a thought to control an effort directly so that just by getting up a thought you can turn off somebody's effort. You find that this gets clogged when there is an emotional band over the top of the effort.

There is a counter-switchboard, in other words, the upper part of which is thought, the lower part of which is effort. Emotion would then be a band, the top of which could be controlled by thought and the bottom of which could be controlled by effort. Nothing is more obvious.

Now let's look at effort: A person puts out his effort to resist a countereffort. This is his effort to remain at rest, his effort to remain in motion.

Someplace in that band between thought and effort is emotion.

We know that thought can extend itself, and it is very strange but on actual empirical discovery, having already extrapolated this, all of a sudden some of the confoundest things began to happen to cases.

So we have counter-effort and counter-emotion, and I think you have probably experienced—particularly if you have been trying to explain Dianetics to somebody—such a thing as counter-thought.

We have, then, three things which the individual himself can put out.

There is such a thing as an engram; we are just neglecting the thing because we have found faster ways to snap the case out of it. All an engram is, is counter-thought and counter-emotion impressed against the individual when he is inert and unable to put forth an effort to resist them.

There is nothing truer than this band of emotion and counter-emotion.

Now, have you ever come across somebody with an effort which had too heavy a counter-effort lying on it for it to spring?

Running an effort out of an individual, you say, "Go find your effort."

He groans, "No."

"Well, run the counter-effort."

You find that the preclear just isn't there. That effort was too rough. Result: near death. The individual is in apathy on the tone scale when he gets an effort so solid that he has hardly any effort at all to resist it. In other words, where there is a very strong counter-effort—for instance, a fellow being hit with a car and knocked ninety feet or something like that—and you

start to run this out of the individual, you don't find any of his own effort to kick it out. You have to run the counter-effort in order to get rid of some of it before you can get the fellow into his own valence running his own effort. In other words, the counter-effort was overpowering and depressed the individual practically to zero. It almost killed him.

There is magnitude that high in counter-emotion. How do you expect a preclear to get up his own grief charges, how do you expect him to get up his own apathy, if it is lying there pinned down with a tremendous overburden of counter-emotion?

A little child is very excited and he comes in and says, "Mama, I just "

"Shut up!"—counter-emotion. It is relayed in part by voice tone, but where it hits in the bank is on that center strata of counter-emotion. The child's emotion—not action—runs with a crusher into a sudden counter emotion, and the child goes into apathy.

What is the tone scale? It has to do with emotion, doesn't it? What do you have trouble with in cases? Emotion. What do you have trouble getting a preclear to do? Cry or get off anger or something of the sort.

You will find out that the index of emotion is the same as it is for motion. You know this test on motion. Take a case in apathy: A counter-emotion comes in and he just sits there; motion goes right on through. In other words, there is no resistance to incoming motion.

Each level of the tone scale has its own characteristic, demonstrated motion. In other words, there is an index of motion, and any moment you start to use the tone scale it says there was something happening with emotion too, as long as it was happening with motion.

So how does an individual get his emotional band pinned down? You know that you can't get a case low on the tone scale to give forth with his own effort; all the effort is going through him. As a matter of fact, if you took a very low-toned individual and tried to dump him out of a chair or something like that, he would just fall out of the chair.

In the lower emotional band is the individual who has had too much heavy, powerful emotion thrown at him—particularly when he was trying to put out emotion and counter-emotion was thrown at it heavily, or when he had counter-emotion thrown at him and he tried to put out emotion to counter-balance it and so on. He could do this until he lost. He can get very serious.

An individual has a tough time trying to hold his emotional stability in the vicinity of some people—for instance, his parents. He takes many courses of action to handle this; he takes just as many courses as there are courses to handle motion. He might say, "Well, I'm not going to let her affect me anymore," or "Well, I just won't talk to them anymore; that's it. I can't fill them up full of enthusiasm, so something else is going to happen."

Blame, cause and effect and so forth are on a higher theoretical echelon than counter-emotion. Counter-emotion is right down there at the basic level along with the plumber's wrench.

So, if you find somebody on the case who is occluded, get the preclear to run the counter-emotion. A preclear who is low on the tone scale will really squirm. He will say, "Oh, I couldn't feel that. Oh, I don't know what you mean. I couldn't go out of valence and get into their valence and feel the emotion they're feeling . . ." and so on. He will just get the explanations all fouled up.

You say, "No, look. Here you are—that's you. And here is 'they.' Now, what I want you to feel is the emanation of emotion from 'they'—how you respond to 'they.' That's what I want you to feel."

"Oh, I couldn't go over and get in their valence and feel this."

Don't hit a preclear! It's against the Auditor's Code. What you tell him then is "Did you ever walk into a room and feel that somebody had been talking about you?"

"Well, yes."

"All right. Now, that's the same type of emanation I wish you to feel when I ask you to feel counter-emotion."

"No, I can't get it. No. (Boy, that was close ! ) I can't get it. No, I can't get that."

So you spring this one on him: "Can you feel the emotion of somebody you love?" You may get a yes or a no. "Can you feel the emotion of somebody you love when they're a little bit cross at you?"

"Yeah, I can get that."

In other words, you keep working with the preclear on lighter and lighter levels until you can finally get him into the idea of what you are trying to get him to feel.

Now, you can make a preclear work well on this very shortly. If you have a preclear who works very well right away, have him pick up somebody like Mama. But he says, "Mama is completely occluded. There isn't any Mama as far as I know. I know analytically that I had a mother, but I have no visio—nothing!" Asking this person to feel his sympathy for Mother or his emotion toward Mother (he is in apathy about Mother) would be like asking him to feel his effort when he gets hit by a Mack truck. He wouldn't have any effort; he is flying through the air and it is all counter-effort.

So you just take an occluded person in this preclear's life and you say, "All right. Can you feel the counter-emotion?"

"Oh-ho, no. No."

And by the way, you start to convince people of this after a while, if you are actually working right straight at them. They suddenly start to get the idea of what emotion and counter-emotion is all about. What are people afraid of from other people? They are not afraid of somebody else walking up and slapping their face or something of the sort; they are afraid of emotion, they are afraid of this emanation—somebody getting angry and so on. It actually produces a considerable sensation.

So, you can call it atmosphere. "Now, can you feel the atmosphere?"

"Oh, sure. I can feel atmosphere."

"Well, how about feeling the atmosphere of a brook while you're sitting there quietly and so forth? Can you feel the atmosphere coming from the brook and the trees and so forth around there?"

"Yeah, it's a nice atmosphere. Yeah. Sure, I get a good—hey, what do you know? I get a good visio on that!"

Now, that's very funny. You never could get a visio on a pleasure moment for this person before, but you ask him to feel the counter-emotion of a tree and he is all set. He can stand right in there to the counter emotion of a tree.

By the way, you could probably blow a grief charge on almost anybody by running the counter-emotion of trees. You would almost never fail to get one off "How did you feel when they burned the first Christmas tree?" I have had people's hair stand on end on that one. It is a sympathy reaction on trees. The poem "Woodman, Spare That Tree" is on the chain, and so

on. It is quite a chain, and it is a chain with a lot of counter-emotion on it because there is a lot of counter-emotion concerning trees. And remember, there is also an absence of counter-emotion when one is out in the woods by himself. It is sometimes quite a relief.

Have you ever walked to the subway at 5:15 in New York? There is an example of counter-emotion. You don't have to take many steps; there is nothing there that upsets you particularly; you don't even stand on your own feet. You don't have to support yourself in the car. You can't fall. You have nice soft bumpers no matter how fast the engineer stops. It should be a completely comfortable ride, but it is not! The answer to this is probably partly counter-emotion. It is probably Mamie worrying about her steak that she knows she got that morning—but did she put it in the icebox?—and a lot of other interesting things.

So when you get out in the wide open spaces—you stand out in the middle of Arizona, in the vacuum—you breathe a big sigh of relief.

Actually it is very, very survival for an individual to be able to feel this. Let's take the phenomenon of mass hysteria: People have observed this; it is one of the few things that psychology was able to observe. It is very curious that, for instance, one girl in a knitting factory would run a needle through her finger and suddenly scream slightly, and all of a sudden everybody in the factory would be in a panic and nobody could explain why.

Take a lynch mob: They are standing around just as a bunch of individuals, and nobody even has to speak—all of a sudden they are a cohesed, single beast.

By the way, a police officer, if he is not quite on his toes, can actually make a mob force him to do something or other.

That reminds me of a story; it is a little bit off the track. Down in Texas they had a big centennial or exhibition of some kind, and there were some boys from New York running shows and all this sort of thing in the centennial grounds. There was a big mob, a riot—they were going to lynch somebody or other—and one of the men in the New York booths grabbed a telephone and called for the Texas Rangers. There he was, and at any moment he expected to see Hopalong Cassidy, multiplied fifty times over, come riding in on a squadron of white horses or something of the sort. But a few minutes later, a big, tall, gangly fellow in Levis and a Stetson came up and poked him and said, "Okay, where's the riot?" The riot was really going on—tents were coming down and so on—and this fellow from New York said, "My God, don't tell me there's only one of you!" And the ranger said, "Well, there's only one riot."

I wonder why it was that when this fellow walked over to the crowd and said "Well, that's enough, boys, let's quit," they quit. They all dispersed. He had sort of a feeling about the whole thing. He was probably carrying the counter-emotion of the entire Texas Rangers for the last 150 years with him.

Anyway, you can feel these various things. Why is it that a low-toned auditor has such a rotten time with a preclear? The preclear gets to feeling sadder and sadder and sadder. Running back and forth up the track, he gets very sensitive to counter-emotion.

There are cases who have difficulty getting rid of bad auditors. Just run out the counter-emotion. You can get the emotion of that auditor. There is not much of a trick to it.

Now, emotion is a sort of a glue; it glues thought to effort. You get a fellow whose track is all bunched up and when he goes up to present time he appears over in Brooklyn and when he goes back to conception he is in a store buying a hat. When you ask him "Now, let's see your parental home," he says "Yes." If you are a bad auditor you just go on from there without asking him any further questions.

He says, "Yes."

You say, "What does it look like?"

"Oh, it's a little tiny house."

"You get a visio on your father?"

"Sure, sure."

If you are a bad auditor you just let that ride. But you say, "Well, what kind of a visio is it?"

"Well, it's just crayon portrait."

"Oh, it's a picture of him."

"Sure, sure. Yeah, I always see that picture for my father."

You say, "Now, let's get a visio on your father alive or talking."

He sort of laughs nervously and says, "N-no—no! I've never been able to do that."

If you use counter-emotion on it you will have visio after visio of Papa snapping into play.

"What is the counter-emotion of your father?"

"What's the counter-emotion of your father when he's explaining something to your mother?"

"What's the counter-emotion of your father when he has given you the same set of instructions five times, and you understood them the first time?"

You build up this thing by just asking for atmosphere, and you can actually start in with a preclear who is in pretty bad shape just by asking him "What's the atmosphere of this room?" Quite often if they are out of present time they will come to present time. It is a very handy method of bringing a preclear up to present time.

You say, "What is the atmosphere of the parental home?" The fellow is getting a complete blank, and then all of a sudden he gets the living room. He has never been in there before in auditing. It is empty at the time he gets it, but he gets the living room.

You ask a person, "What is the counter-emotion surrounding a crib?" They will get some of the feeling of it.

A person takes all this in on a sort of a gunshot basis. They take the atmosphere as generated by smell, sound and so forth and consider it as a unit of "feel," sort of on a MEST level, and they don't recognize that they are bringing in some counter-emotion with this. So they will get an atmosphere with their actual sense channels. When they do this they start to get three dimensional visio.

Three-dimensional visio is not all that common. The thing that drives the visio in and flattens it is counter-emotion. You will be surprised, when you start to run counter-emotion, how visio facsimiles expand; it is quite surprising! They go way out in all directions.

Now, counter-emotion on sympathy would be the sympathy somebody else was feeling for you. How could you get any of your own sympathy if you were completely overburdened and treasuring and nursing to your bosom the sympathy of somebody else? That sympathy of somebody else is quite valuable.

The next time a person feels sympathetic toward you, get the sensitivity toward it. It is interesting. Sympathy high on the tone scale is love, liking, desire. Sympathy low on the tone

scale is pity; it has various qualities. But if you get one of these high-tone-scale appreciation's—fairly high on the tone scale—it is just like candy! No wonder people go nuts and fall for this stuff this way. I have been experimenting with it a little bit, and I picked up some of it and started tracking back just on that feeling as it was, and I landed in more sickbeds than I thought I had ever been in! Before that time I could have sworn I was never in bed—you'd never get me sick, no sir!

When you start to run counter-emotion, you pick out the individual who is occluded or the individual who is dead—it doesn't matter—and get the counter-emotion. How the devil can you feel your grief when the counter emotion on that grief is like a ton of coal poured over your head? There is just no effort to return it. You can't push it out; it is too close in.

But the counter-emotion is something you can feel. You can go up and down the track, all around and so forth. Your preclear will feel it partially as sensory messages, sense channels—smell, taste, tactile, various things like this—coming in toward him; he sort of regards this as an atmosphere, but he is also pulling in some of the emotion with it. You let him feel all the atmosphere he wants to, because he will feel enough emotion along with that atmosphere (and you needn't even tell him there is such a thing as counter-emotion) to all of a sudden start getting visios on Grandpa and all the rest of it.

Now, where an individual's emotion has been blunted markedly, you have a counter-emotional curve. "What is the emotion of your mother before you try to enthuse her about something?" "What is the emotion of your mother immediately after you have tried to enthuse her about something?" The fellow walks in, feeds her some enthusiasm and expects approval but gets anger or disregard or indifference or something of the sort. But what is that counter-emotion? So there is a counter-emotional curve. And the counter-emotional curve will lead an individual into more of his past fights and household emotional upsets than any other thing I have run into to date.

The individual can run his own emotional curve and get into these things, but when he is tremendously overburdened by counter-emotion he doesn't have a chance. Let him run the counter-emotional curve—that is to say, the change of emotion of an individual with whom he is attempting to live or who he is attempting to talk into something or something of the sort.

You get these various combinations and you will get resolutions now and then that you didn't get before. One of these is particularly in the field of deceased people. Somebody is unable to feel or see or hear anything about Papa; get them to run Papa's counter-emotion this way and run it that way. Sympathy is pretty valuable, so you don't want to run sympathy right off the bat with it; you can sneak up on sympathy. But you can get Papa being a little bit cross and a little bit antagonistic and get him being regretful and get him being discouraged with the preclear and get him being this way and that way, and then, "How does it feel when Papa is sympathetic? You're sure that Papa was sympathetic?"

"You know, that's the feeling that—yeah, I can get that. That's the feeling I always get when I'm mad or concerned." That is the way Papa felt when he was sympathetic. All of a sudden, "Gee, I feel different." The guy has come out of Papa's valence into his own valence.

What keeps him penned out of his own valence? Counter-emotion.

Now, you can run counter-emotion and counter-effort: try running counter-thought. "Can you remember a time when somebody disagreed with you—said it wasn't quite that way?" Just run it as counter-thought. It isn't so much of a sensation as it is a sort of a clash of gears. Whether it exists or not as such is a horse of another hue. You can get a rapid shift of mood in an individual when he runs into counter-thought. A person may not change his emotion, may not change his pace of speech, may not change anything, but all of a sudden he hands out to you a counter-thought—something that doesn't align with the way you are trying to think—and it does weird things to you.

Nearly all comedy is counter-thought: a pretended alignment with your thought and then unseriously throwing thought in some other fashion. It produces, oddly enough, the emotional reaction of happiness and laughter. So there is such a thing as counter-thought, even if it is only a counter thought received through MEST communication lines. It still exists as such and can be run as such.

You pick up an individual and have him scan off all the counter-thought of somebody who was intolerant of his ideas and schemes (of course, with counter-thought you will get some counter-emotion), and this person can run through scene after scene after scene that hitherto have just been lost. He hasn't thought of them; they have just been gone as far as he is concerned.

Not too long ago I decided that it was time we solved interpersonal relations. This is the answer to interpersonal relations: It is an extension of counter-effort up into the realm of counter-emotion and counter-thought.

You like somebody, so you get an emotional response from that individual. You want to know what personal magnetism is? There is such a thing; after all these years we find there is such a thing as personal magnetism.

For instance, take a fellow like John L. Lewis: Don't underestimate a fellow like that. He has practically wrecked the coal industry. I happen to have been in the presence of this man a few times and he is a fellow with a terrific impact. Just as you start in the door you know that some enormously savage, unkillable bear lives there, before you even lay eyes on him. There is that sort of an atmosphere about him.

He takes these hard-headed men from down in the mines who don't have anything to lose anyhow, and he stands up before a crowd of them—he is not even a very good speaker—and he just lays them down in windrows. He is 1.5 and they are clear down in the apathy, grief and propitiation levels, but he can bring them all up to 1.5.

Somebody else could go down and talk to those miners mellifluously, beautifully, smoothly, or he could talk to them on 1.5 with the best ideas you ever heard of, and nothing would happen.

With counter-emotion you can undoubtedly rehabilitate the individual's ability to influence the people around him. I know many people, and I know many people who have an adverse effect upon people.

There is a lot of technology. If all you knew was Lock Scanning and counter-emotion, you could do tricks with any human being—if you just had those two things and nothing else. It is very, very odd that there would be such a big, unexplored area sitting right in our laps.

But you wonder why it is that an individual cannot feel, does not have a visio on many people or has practically no visios and so forth. This person has been in a supercharged emotional atmosphere many times, until his own effort and his own emotion have been canceled and canceled and canceled by counter-emotion. Before very long he gets pretty crushed. He will go down on the emotional tone scale very rapidly, and as his emotional curve descends, his ability on efforts descends and his persistence, his responsibility and all these other things will deteriorate in him.

Now we have the self-help book, and it lays everything out very nicely. It contains counter-emotion. If a person really wanted to be very thorough about it, I suppose there are five hundred hours of processing in that self-help book. But personally I don't think the individual would still have two feet on the ground if he spent five hundred hours at it. It is not very rough. It starts in with a very nice computation and the fellow does some past, present and future computations on his fears and desires, and then it dumps in his lap that some of them belong to dead men.

You can imagine somebody out in the public suddenly doing this—very carefully lining it up. He writes down all his past goals, present goals, future goals, past fears, present fears, future fears—he makes a nice composite list of them—and then you say, “All right. Now, make a list of the persons, level by level, who might have had these desires or fears.” So he starts writing them down, Grandpa and George and Bill and so on.

When he gets down to the end of the thing, it asks him the question—in caps on the next page, over where he couldn’t have seen it—”How many of these people are dead?”

The fellow goes “Ziz-zz-zz! They’re all dead.”

Just why it is that we carry out dead men’s goals and aren’t ourselves is a horse of another hue. But that is the note on which we go into processing in this book.

There is a new chart with this book. The chart has twelve columns (it runs backwards, merely because I was unrolling the kitchen-shelf paper that I was drawing it on backwards): “I am-I am not, cause-effect,” and so on. This chart has more than twenty-nine levels, but they are not all filled by a long ways. They are jammed in very tightly along the bottom bracket. It includes “everyone-no one, always-never,” and so on—in other words, the standard run of buttons which I have been giving you, but with all their intermediate steps. And each one of those lines is in itself a button.

In the past we had a little bit of trouble using the tone scale, trying to find somebody on the tone scale. That was because we were taking his attitude mostly from his emotional tone. Now we have the Chart of Attitudes—attitudes toward life, toward self, toward any of the dynamics for every level. And you can take a person and just by listening to him and knowing what his attitudes are, you- can track it out along that level and it will really give you his position on the tone scale. We had to have an improvement on the tone scale so I went ahead and made one.

Part of the processing in Handbook for Preclears is a process whereby you start with column one, bottom rung, and scan it off the case, then column one, next-to-bottom rung, and scan it off the case, and so on through the whole chart, because everybody is going to find a majority of these instances on his case. If you take it off on a counter-emotional level and an emotional level and a thought level and so forth, you won’t leave very much on the scale.

In fact, it is fairly easy to blow a grief charge on this stuff. You start picking up counter-emotion and all of a sudden the bank gets very loose. Then the preclear says, “Poor Pogo—my God, who’s Pogo?” and you realize that he went off to Mars and left you.

The use of the emotional curve leads a person straight into the front of the service facsimile. The use of the counter-emotional curve will lead a person into a spotting of his major failures in life. That is quite important because his failures were relayed to him with counter-emotion.

It is quite normally the sympathy with which a death is relayed to a child which occludes the death completely. There is sympathy all over it and it is very rough.