

5

The Four Heroes Illustrate the Four Scenarios of Conflict Resolution. Psychology Studies the Syndromal Structure of the Unit

The Formal Range of Four Relational Modalities as the Alternative Specific Responses to Stress and the Related Distortions of Reality.

Individuals differ in the way they resolve conflicts. Their differences may be identified as qualitative distinctions along the two key principles of relating. Accordingly in dealing with stress usually an individual unconsciously chooses to be either passive or active, and either antagonistic or cooperative. His/her relational choice determines a person's expectations or anxieties and subsequent defenses, reversals and compromises.

Dorothy and the Lion illustrate the dominant-cooperative and the dominant-antagonistic modalities, the Scarecrow and the Tinman, the submissive-cooperative and the submissive-antagonistic relational alternatives. The Oz heroes exemplify the four relational syndromes.

Their respective role choices entail different passivity states, hence expectations and distortions. Dorothy who chooses to be a thinker (activity) saw Oz as an enormous head (her passivity or anxiety state). The Lion who threatened others with his roar perceived the Wizard as a fierce fireball. The Scarecrow who was kind perceived Oz as a kind lady. The Tinman who could not love, perceived Oz as a most terrible beast. (See Panel #11)

Eventually confronting their passivity or anxiety states, their relational distortions, helped the Oz heroes to overcome their weaknesses, to see reality without distortions, thus to transform their conflicts into true resolutions.

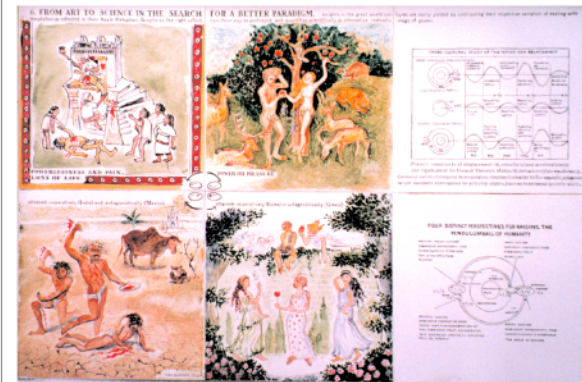
RO: Role Oppression Stress
 RA: Role Assumption Response
 ARR: Anticipated Role Reversal, Anxiety or Distortions

	SOCIAL SYNDROMES			
	Subordinacy		Dominance	
	Cooperative	Antagonistic	Cooperative	Antagonistic
Diagnosis	Passive Dependent	Passive Aggressive	Active Dependent	Active Aggressive
Transactional Analysis	Child	Adapted Child	Nurturing parent	Critical Parent
Formal Relating	RO-Accommodating RA-Trusting	RO-Withdrawing RA-Hostile	RA-Demanding CPRA-Nurturing	RA-Controlling ARR-Distrustful
New Situation	Looks forward to	Resigned to	Afraid of	Paranoid in
Degree of stress				
Degree 1	Happy Follower	Reluctant Follower	Social Leader Fights for Oppressed	Individualistic Leader Limit-tester
Degree 2	Blames self, Holds negative feelings in. Apologetic.	Blames the leader.	Blames others. Portrays self as victim.	Blames everybody. Denies her feelings.
Degree 3	Seeks help	Is tense but helpless	Manipulates. Threatens to abandon system	Abandons system



Each Oz hero illustrates a particular type of syndromal relating or modality of resolving conflict.

Mural #6



The ways of dealing with temptation differ from culture to culture. Parallel cultural moral paradigms involving the apple metaphor illustrate four relational alternative choices. Mural #6 illustrates how cultural paradigms evolved progressively upgrading interpersonal effectiveness. The Formal Theory's Unit Conflict Resolution Process represents the science-based, maleable paradigm of moral order.

The Formal Range of Relational Modalities Constitutes the Spectrum of Normal Personality Categories.

THE FORMAL THEORY DISTINGUISHES FOUR PRINCIPLE RELATIONAL MODALITIES ACCORDING TO HOW A PERSON RESOLVES CONFLICTS ALONG THE PRINCIPLES OF RECIPROCIITY AND OPPOSITION .

Along the principle of reciprocity a person may unconsciously choose to be dominant or submissive, and along the principle of opposition one may choose to be antagonistic or cooperative. The combination of the two relational alternatives leads to four relational modalities or syndromes, the dominant cooperative and the dominant antagonistic, also the submissive cooperative and submissive antagonistic. These modalities may vary along a third relational principle: correlation, according to whether a person chooses to be alienated vs. affiliated or respectful.

Personality differences along the dominance - subordinacy way of relating seem to be genetically determined. The other two qualifying

distinctions seem to be determined by one's developmental experiences and cultural values. Cultural systems, like individual personalities, differ along the syndromal range of formal relational modalities. This is demonstrated by contrasting four culturally distinct variations of dealing with temptation as conveyed by relational variations of the metaphor of the apple of temptation.

Relational modalities as deviations along the resolution sequence may be regarded as incomplete conflict resolutions spontaneously evolving toward increased conflict resolution. This evolutionary determinism manifests both in one individual, also in one culture and cross-culturally. It may be detected by observing consecutive samples of creativity as in the four Gorski canvasses on the jacket of the volume: *Conflict Analysis-The Formal Theory of Behavior*, (Panel #4) and as in the four cultural solutions of the "forbidden fruit" as illustrated in Mural #6.

FROM ART TO SCIENCE, FROM CONTENT TO PROCESS, FROM A DRAMA TO A UNIVERSAL MORAL ORDER, THE FORMAL ANALYSIS OF A MODEL SYMBOLIC SYSTEM.