ELICITIVE
CONFLICT
MAPPING

Wolfgang Dietrich

Many Peaces

Wolfgang Dietrich
UNESCO Chair for Peace Studies
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"This third volume of Many Peaces concludes the series with both a finessing of the main ideas and a discussion of their practical application. In line with Dietrich's wonderful eclectic, postmodern and transdisciplinary style, this practical application comes through reference to arts, culture, and personal experience, rather than through examples located within particular times or places. His use of film, theatre, and near-death experience reinforces once more the awareness that those aspects of our lives that are most intimate and personal are also those that are most universally shared. Dietrich's work is complex and rich and contains a heady mix of theories, traditions and philosophical insights from the global West and East across time. As such it rewards careful reading and re-reading. Insights that are as truly paradigm-shifting as this do come often, and are, by their very nature, difficult to communicate and grasp. Dietrich and his translator have managed to find the language to succeed in this ambitious task, and are to be warmly congratulated for it. There are not many books that I have read in recent years that have literally changed my life. There are also not many books that I have read cover to cover—Many Peaces is one of these. I now think of peace and conflict transformation in different ways, and I will be eternally grateful to Dietrich for lifting me out of the confusion and disillusionment that I was experiencing as a peace educator before his book presented itself to me in the University of Cambridge Library. I look forward to applying, synthesising, extending and embodying his ideas over the coming months and years, and to the furtherance of peace and conflict transformation in all its forms."
> —Hilary Cremin *is a Senior Lecturer at the University of Cambridge Faculty of Education where she researches peace-building and conflict transformation*

"The contribution this book makes to the field of peace and conflict studies is the thorough coverage and inclusion of "Eastern" wisdom-rooted approaches stemming from the authors practices of yoga and meditation. Elicitive Conflict Mapping applies transrational approaches and systems thinking to the challenge of connecting with and transforming conflict. Drawing from eastern wisdom of non-duality found in ancient Hindu, Buddhist, and Sufi texts and drawing from systems theory, premised on interconnectedness of the part with the whole, Wolfgang Dietrich writes, "In elicitive work, there are no recipes, no definite signposts to success. "The elicitive approach described in this book uses transrational processes instead of causal solutions only; the approach provides a layered analysis that includes consciousness, emotional, and spiritual dimensions of being and existence. An elicitive conflict mapping approach—correspondence, resonance, homeostasis—is meticulously detailed and explored in this illuminating book. The read itself is a transrational, systems journey that requires analysis, synthesis, meditation, and reflection. Practical aspects of this book, specifically film analysis, are helpful to see how elicitive conflict mapping can be applied to understanding real world conflict and suffering."

—Edward J. Brantmeier, Ph.D., *Associate Professor, James Madison University, USA and former Fulbright Scholar in Peace Studies, Malaviya Center for Peace Research, Banaras Hindu University, India (2009)*

"It is clear this book contributes deeply to the field of peace and conflict studies, however, its potential for contribution to broader arenas is also recognised. I was drawn to the work of Wolfgang Dietrich as I searched 'beyond' my discipline of education to deepen and broaden my understanding and experience of working with developing leaders and teachers. The trilogy has drawn wide the curtain and lifted the veil, exposing the transrational peaces and elicitive conflict transformation, concluding with a gift of elicitive conflict mapping (ECM) as my new guide. The process of ECM, as it draws on the knowledge, understanding and practice from East to West, provides a map for all individuals, regardless of profession, in working towards many peaces. In particular, this volume provided me with a refreshing view and an opening of thought, resulting in a confident shift in approach towards leader and teacher preparation. The rich, personal and humble storytelling that drew me in at the beginning, liberated me at the final word. Left with a personal learning rarely gifted through texts alone, I journey onwards."

—Dr. Heidi Smith, *Course Coordinator and Lecturer Teacher Education and Outdoor Learning University of Tasmania, Australia*

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Wolfgang Dietrich

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Foreword

This book, and the trilogy of which it is a part, is alive with creative energy and insight, impressive and mind-expanding in the range and originality of its analysis, and towering in the distinctive redefinition it offers for the development of the field of peace and conflict studies.

The foreword in a previous volume of this series was written by John Paul Lederach. John Paul's work has contributed much to peace research and in more recent offerings he has used the Japanese haiku as a creative and reflective art form for our work. The haiku, he said, is a form of mindfulness which sharpens the capacity to listen for the voice of the heart, and offers a form of poetic listening. This surely is the essence of peace. In the interests of continuity, I offer my own haiku in the hope that readers will understand, as they proceed with this short foreword, its relevance for this book and the work of its author Wolfgang Dietrich.

> Fall to dark void but
> reflected gems of brilliance
> shine like Indra's net

I first became aware of the ideas that were taking shape to make this book exactly three years ago, when Wolfgang emailed me to me to tell me about the serious and life-threatening accident which he suffered in 2013. As he observes in the book, having offered my best wishes for his full recovery, I rather light-heartedly asked him if the accident, which involved falling down the stairs in his house, could be explained

or interpreted in any way by his evolving transrational peace theory. I did not at the time expect a serious response, but when I had an opportunity to read the final draft of the book I was surprised to see that not only had he taken on the challenge, he has also produced from it a compelling account of his own accident and John Paul Lederach's car accident in Spain. From these accidents, he proposed the fascinating idea of the doer-less victim, and how such accidents can indeed be reperceived from apparently absurd and haphazard events into learning episodes for growth, through the application of transrational peace theory and its attendant methodology of elicitive conflict mapping.

Three years on from his accident, I met Wolfgang again when in September 2016 I had the pleasure and the honour to celebrate the centenary of the birth of Adam Curle, one of the eminent founders of the field of peace education. The celebration took the form of a symposium at the University of Bradford in the north of England, where over 300 people gathered over two days to reflect on the work of Adam and other founders of the field, to consider the state of the art of the field of peace education, research and action. Perhaps most importantly we met to look to future ways of developing a vision for and practice of peacemaking, to inspire and endow a new generation of peace workers with the creativity knowledge and skills needed for global peacemaking in the twenty-first century. Wolfgang Dietrich was one of the members of our dynamic gathering and with John Paul Lederach, Irene Santiago and Jenny Pearce, he joined me on the panel which launched our book *Adam Curle: Radical Peacemaker*, published to coincide with the centenary.

The title of our book pointed to the need to uncover a deeper understanding of the meaning of peace and the ways of achieving it, which went beyond what might be seen as the mechanistic formulas, tools and techniques too often commissioned by funders and policymakers and which dominate the content of much conventional academic research. This concern with quantifiable tools, techniques and formulas can inadvertently become part of a formative narrative which aims to stabilise global order in favour of the powerful. Radical peace research on the contrary seeks to transform structures and systems of power into deeper and sustainable cultures, relationships and systems of peace. Adam Curle was a radical peacemaker, whose life and work touched many people worldwide, and whose academic thinking is now firmly embedded in modern peace theory. His career in peace studies spanned over forty

years. During this time he created the first Department of Peace Studies in a British university and established the credibility of peace studies as an area worthy of academic recognition. Adam published over 250 written pieces—but he often felt limited and frustrated by the way in which the conventions of academic writing failed to convey the full sense and realities of peacemaking. In his last two books, *To Tame the Hydra* (1999) and especially in *The Fragile Voice of Love* (2006), he largely freed his voice from the need for extensive academic references and footnotes, and looked forward, experientially and reflectively, to explore in his own voice the continued evolution of a common consciousness of mind and spirit— the long view that would guide the quest for peaceful humanity. While he remained active and an engaged peacemaker in many areas of hot conflict, and while these outward journeys took much of his time, he made it clear that the inner journeys were as important, since they conditioned "the way we feel about the outer ones, whether we meet them with joy and excitement or with worry, apprehension and fear'. Buddhism, learned from the Dalai Lama, enhanced his awareness as a Quaker, 'by the constantly repeated emphasis on generosity and kindness … by the all-pervading sense of the unity yet ever changing character of life … by the emphasis on nonviolence and the essential worth and interdependence of every human being in the world … by cheerfulness and fundamental optimism despite clear sighted recognition of pain and disease and disaster …". Yet he remained undogmatic and eclectic in his thinking and his judgement, believing that the fundamental lessons from all the systems of thought he studied are the same—that "all people who penetrate sufficiently far below the different idioms and conventions of faith and culture, must perceive that the same universal principles … govern our lives". This idea of combining the inner with the outward journey was a distinctive part of Adam Curle's thinking and his way of life as a radical peacemaker. John Paul Lederach, in his *Remembering Forward: The Visionary Practical Scholarship of Adam Curle*, summarised Adam's significance as follows: "Throughout his long journey Adam exemplified a radical centre, the way he chose to be in the world exemplified through his purposeful critique of systems, his commitment to relationship-centric social change, his constant search for re-humanization and listening, and his embodied humility and learning. These represent the core correctives we need to more fully understand as durable qualities defining the very nature of peace studies and practice."

At our symposium in Bradford in the autumn of 2016 we realised that reflecting on Adam's work enabled us to think of building counter-narratives beyond liberal peace structures and towards cosmopolitan peace systems, in Wolfgang's term "many peaces", which have at their heart the liberation of creative human and humanistic capacities. It is helpful to reflect on Adam's work in this way because it helps us to understand continuities and to envision futures. It also provides contexts for understanding how important Wolfgang's trilogy, and this third volume, *Many Peaces: Elicitive Conflict Mapping*, is in sustaining, developing and enriching the long tradition of radical peacemaking to a degree that is unrivalled in the current peace and conflict research literature. If we are looking for guidance and inspiration on ways of understanding the challenges and opportunities of developing a rich and relevant engagement with peace theory and practice, then I suggest that we need look no further than this trilogy and the Elicitive Conflict Mapping (ECM) methodology of Volume 3. Transrational peace theory was developed by Wolfgang and his colleagues at the University of Innsbruck. In its merging of the rationality of modern science with the wisdom and philosophies of Eastern mysticism and the peace values expressed in the variety of culture communities which exist today, it provides a holistic conception of human nature and its relationship to peace. In this sense it recovers and advances a foundational concern with finding ways to engage with the radical peace philosophy of Adam Curle and those who, like him, saw peace as more than a prescriptive technique. This transrational peace research offers a theory of many peaces, a global and transcultural dialogue of dialogues. It is also accompanied by a methodology which, building on the work of John Paul Lederach's well-known variegated conflict pyramid, is non-prescriptive and non-linear. While it includes the rational-scientific, it also transcends it to reach the emotional, spiritual, mental and cultural-intuitive energies of being human and seeking peacefulness. Though still a young academic discipline, peace research has developed over the years theory sets and associated methodologies to convert theory to reflective practice—variously human needs theory, game theory, systems theory, Johan Galtung's seminal theories of positive and negative peace, of physical, structural and cultural violence, theories of conflict escalation and de-escalation, contingency and complementary theory, protracted social conflict theory, cultural theory, hermeneutics in dialogue and discourse theory, hybrid peace theory, and more. Its methodologies, including mediation and problem-solving, are

tried and tested especially in the areas of ethno-political conflicts and civil and commercial dispute resolution.

Yet still there remains a feeling, first expressed by another founder of the field, Elise Boulding, who reminded us of the importance of the wholeness of personhood—of what it means to be human. She spoke of three modes of knowing—the cognitive/analytic, the emotional/affective and the intuitive. In a world increasingly governed by science and technology, the cognitive/analytic mode has come to dominate and the emotional/affective, intuitive-creative spiritual modes have been neglected and devalued in the academy.

The brilliance of Wolfgang Dietrich's work lies in the fact that he has absorbed and recognised the constructions of rational peace research while answering Elise's call that our methodologies and values must also recognise the wholeness of personhood and the diversities of being peaceful. This is a challenging but equally a rewarding, enlightening and transforming book to read. The methodology of ECM is fully and clearly elaborated and then applied in learning examples, intriguingly in film and even more intriguingly in Shakespeare's *Romeo and Juliet*. The theatre has for long been a powerful force for the exploration and transformation of perception, understanding and feeling. Perhaps more than any other art form, it has been used, especially in Africa, South America and Asia, as an explicit tool for empowerment and peacemaking. Sometimes this movement for empowerment through theatre is guided by the theories, methods and philosophies of writers such as Augusto Boal and Paolo Freire, whose Theatre of the Oppressed and Pedagogy of the Oppressed, respectively, have inspired activists in radical theatre. Richard Boon and Jane Plastow, two leading exponents of theatre in education, link their analysis to the positive power of human action and creativity. Summarising various case studies, taking in community theatre in cultures as diverse as Northern Ireland, the UK, the USA, South Africa, Ethiopia, South Asia and India, they say "we were repeatedly struck by the power of joy as an agent of transformation". Theatre in this form shares something that it has in common with the arts in general, with the visual arts and music for example. Boon and Plastow express this well: "Creativity is joyous … [and] … the pursuit of happiness is likely to be a human right, which, once glimpsed, will not be lightly discarded." This captures the sense of invigoration that the political dimension of peacemaking can gain by widening its horizons to engage with the creativity that is permanently available in the arts. In the same way, the application

of transrational peace theory and of ECM methodology has the potential to uncover deeper forms of peace, the many peaces of the title.

The significance of this book is captured in the closing words of the author: "ECM is now released for general use, for debate, critique and successive development. It came into being over a long period of time and through the practical experience of many. There is no risk in its use. As with all other methods, it cannot guarantee success. It is an opportunity for orientation and work, a tool for those that want to appreciate the approach and the world view and definitions of peace upon which it is based. No one is obliged to do so. With the finalisation of this trilogy, however, a canon of *elicitive* conflict transformation based on *transrational* peace philosophy, complete with a corresponding ECM toolbox, is available for practical application. I am satisfied with this result and sincerely thank all that have contributed to its success." Readers of this book will I hope share my view that we should in turn thank the author for his inspiring work and his remarkable contribution to furthering the traditions of radical peace theory and practice.

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PREFACE

It is not uncommon for an author to write the preface to his own book. But the endeavour involves somewhat of a methodical paradox. What is written at the very beginning of the book and is reaching the eyes of those reading the first page first and the last one last, is commonly written towards the end, once it is clear where the journey on the pages to follow will lead. This most particularly applies to the preface for the last volume of a trilogy. After ten years of work, from my perspective as author, this preface introduces what remains of what I still have to say or write. I compose these lines aware of the content and reception of the first two volumes, as well as of all that is novel that I present here. I am writing it three years after starting to work on this volume. Chronologically, narrationally and argumentatively, this preface does not build on the end of the last, but the author's perspective in the following introduction does. I drafted it in Rishikesh in India three years ago and have not changed it since.

Even when written last, a preface is not a conclusion or an outlook. I am tempted to provide a sketch of where the work for this volume has carried me and where I further want to venture. It is not that I am having experiences and am passing them on, but that experiences are having me and are passing me on, one to another. Writing a book is not made up of merely one but rather many fascinating experiences. The paradoxical *ex post facto* presentiality of the retrospective nature of writing a "pre-face" is thus an inevitable one. Even though it is the correct

place for the author to express his gratitude for the experiences gained in writing, since through them he became who he is at the preliminary end, the echo of the writing experience of the author should nonetheless not inhibit the beginning of the audience's reading experience. One gestalt needs to be closed; the other needs to be opened. This book was born through coherence, encounter, stimulation, decision, selection, frustration and conflict; through trust fulfilled and disappointed; successful and unsuccessful communication; that which came to me and that which departed from me; through affection, affirmation, recognition and love, rejection, dissent, refusal, jealousy and betrayal. How thankful I am for all that has transpired me and has written this book!

During the last phase of writing, I watched a number of video recordings of conferences at the Mind and Life Institute, and became so thoroughly engaged with the topics involved that it almost appears to me as though I was present myself. I believe that from the perspective of transrational peace studies, the Mind and Life Institute has deepened what the founder's generation of humanistic psychology initiated when they gathered in the Californian Esalen or in the Indian Poona. It is symbolic that the Dalai Lama, Francisco Varela and Adam Engle started Mind and Life also in India, in Dharamsala, in the very days when Carl Rogers and Virginia Satir were dying. There is no causal relationship or reference. None of the distinguished participants used the term and yet, back in 1987, a new chapter of the natural and social sciences of the arts and humanities was opened, one that among all else points towards the methodology, systematics and didactics of transrational peace studies; in the continuing encounter between contemplative teachings of the East and the most recent state of affairs in so-called modern science that have taken place since that time. What I call transrational peaces is celebrated at the Mind and Life Institute at the highest level. A popular quote from Albert Einstein was and still remains an inspiration to the initiators:

> A human being is a part of the whole called by us universe, a part limited in time and space. He experiences himself, his thoughts and feelings as something separated from the rest, a kind of optical delusion of his consciousness. This delusion is a kind of prison for us, restricting us to our personal desires and to affection for a few persons nearest to us. Our task must be to free ourselves from this prison by widening our circle of compassion to embrace all living creatures and the whole of nature in its beauty.[1]

Ruth Cohn, one of the iconic figures of humanistic psychology and thus of transrational peace philosophy, similarly describes humans as psycho-biological parts of the universe, autonomous and dependent to equal parts. The autonomy of individuals increases with their growing awareness of their interconnectedness with all and everything.[2]

Einstein's and Cohn's insights, along with many others, prefigured the renunciation of conceptions of human beings, the world, God and peace that, characterized by their individualism, were part of Cartesian modernism. The understanding of humans as integrated into the bigger picture of nature, the world, the universe, a notion entirely unamenable to modernity, is based on Einstein's "cosmic feeling". As António Damásio described it,[3] it is in its own way exuberant, a mixture of heart-stopping awe and heart-beating-fast preparation for bodily communion with the world. This image also inspires the Innsbruck UNESCO Chair and programme in peace studies (UNESCO is the United Nations Educational, Scientific and Cultural Organization). It enabled the now completed trilogy on transrational peaces and elicitive conflict transformation.

I personally became aware of Einstein's insight in all its beauty in a most unspectacular, yet deeply striking manner when in Santanyí, on the Spanish island of Majorca. As part of an extensive meditation, I was sitting by myself on top of a small cliff, high above the waves that were pulsating rhythmically against the rocks below. As the hours passed, the Mediterranean sun was accomplishing its task of reddening my skin. The wind was blowing salty air incessantly into my every pore. Fish were splashing about in the clear waters far below me. Thousands of mewing sea birds were not letting themselves be disturbed by the human intruder. At some point, my gaze became riveted on one of them which, following a breathtaking plummet, splashed into the water, only to disappear on the horizon a moment later, a thrashing fish in its claws.

What I had often seen and subsequently accepted as an unalterable law of life and allowing of death was in this moment demonstrating itself as sacred act. The bird is no perpetrator. The fish is no victim. All being, misinterpreted as individualistic, is an aspect of eternal transformation of the All-One. The bird is fishing; the fish is birding. The illusory Cartesian individuality of the bird, the fish, the sea, of each wave, each cliff, each creature, the characteristics of a perceiving self, dissolve in this unity, exposed before the elements. For a moment, I not only grasped Einstein's "whole called by us universe" in its conceptual manner, but I

was also a loving unity with it. This kind of experience lies at the heart of this book; it lies at the heart of the whole trilogy.

Einstein's universe in itself is neither cruel nor kind. As human beings, however, we are free to take up a subjective stance towards it. Although we are equal elements in the desultory, indifferent course of all things, by virtue of our human features we are not compelled to accept it unquestioned.

We are coming out of the world like leaves out of a tree, yet we remain autonomous and responsible for our own tinting and our own actions.[4] This paradox, reflected in their concepts of peace, has engaged the world religions for thousands of years. Nature neither holds a strategy for fostering or destroying human well-being. Humans as beings of nature, however, are capable of devising such a strategy and search in order to adapt themselves to the apparent inevitability of the All-One. Suffering and seclusion can thus be alleviated as long as the subjective plan for peace is serving the common good of all beings.

Mahāyāna-Buddhism explores precisely this in its peace philosophy. Although we do not phrase it in this way in matters relating to the UNESCO Chair at Innsbruck, there is no contradiction to be found here. For in Buddhism the suffering in the world is a suffering of the human mind through its own deception. For UNESCO and hence also for my Chair, peaces need to be built in the minds of humans, as all suffering rooted in violence originates there. This leitmotif of the trilogy again gains momentum through the topic of this last volume.

Elicitive Conflict Mapping (ECM) is a tool and a method of peace work. This is the concern of this book. Tools and methods only find their paths of implementation and meaning in the minds of their users. ECM works with the impression that peace workers gain from conflict, what it means to us, how we interpret it, how we reconstruct and narrate it. For in our perceptions and our minds, the actual conflict is never to be found. Instead there is a version, a perceived, narrated and interpreted version. How does this sense of awareness work, and how do we manage to orient ourselves in a conflict reality that we cannot grasp as a whole in all its sensual, meaningful and complete characteristics? What does the limitation of this awareness mean for the work and organization of teams, constituting the normal state of affairs in peace work? How do our notions affect the realities of life for the involved parties, our clients? It seems appropriate for me to develop orientation aids to assist interaction with the minds of conflict workers. Why should the labyrinth that

is the human mind be less chaotic to navigate for peace workers than it is for other human beings? Are we to be considered more enlightened than the parties we work with? No one is born to carry out peace work because of his or her unique genetically based features; or better yet, everyone is. Everyone can systematically develop the necessary sense of a conscious perception. Before the turn of the millennium, Wolf Singer, at the time director of the Max Planck Institute for Brain Research at Frankfurt am Main, Germany, envisioned a culture of peaces:

> where people do not just waffle and throw logical arguments to each other. Instead, somewhere where they can convey the concerns, the worries they hold and the people's embeddedness in their cultural environment in additional ways; by drawing, dancing or playing music to one another. I believe that significantly more could be conveyed this way, but most importantly that more relevant information could be passed on than through means of rational language use alone.[5]

The Strategic Capacity and Relationship Training specific to Innsbruck offers distinct preparation of peace workers for elicitive work, among many other activities. The UNESCO Chair developed ECM to be a practical tool. This and the writing of Volume 3 became possible through the participation of a wide range of people and institutions over the years. At the end of the trilogy, it appears fitting for me to thank those who have allowed this to be possible in a little more detail.

First and foremost, with regard to institutions, I would like to thank the Austrian Commission for UNESCO, the University of Innsbruck and the Grillhof Seminar Centre, an establishment of the Province of the Tyrol. The UNESCO Chair and its Master's programme have found and made their home within this triad. The unquestioned support of all three public institutions was and continues to be a decisive factor in the blossoming of the Innsbruck School, a globally renowned programme. In every one of these institutions, many have to play a part to ensure a functioning of the whole. Representative of all of them, I would like to particularly mention Franz Jenewein. In his position as director of the Grillhof Seminar Centre, he was at first an important supporter of the Master's programme and has since become an indispensable member for its board of directors. In an unwavering and sympathetic manner, he takes responsibility for the administrative functioning of the project and the well-being of students during difficult moments.

Others whom we initially regarded as local partners in the Tyrol gradually turned into integral components of the programme. Their continuous involvement in the fine tuning of the profile of the project makes all the difference. The Military Command of the Tyrol deserves to be mentioned first. It is not commonplace for cooperation between an academic programme in peace studies and a military establishment to take such a respectful, understanding and trusting course over this period of time. This success is thanks to the remarkable commitment many officers, commanded by Major General Herbert Bauer, have shown and continue to show towards the project. Major General Bauer is more than a vigorous supporter and *spiritus rector* of the programme. He is an intellectual with a remarkable vision for constructive opportunities for civil–military cooperation and a friendly, calming influence in times of troubled waters. Colonel Bernd Rott has developed a wide range of syllabi from year to year that are without equal on a global scale in their quality and depth. Every semester, he carries out the most extraordinary learning experiences for the students in unison with his tireless colleagues. Many of the aspects designed, trained and suggested by him have influenced and found a place in this book.

This can similarly be said to be true for the provincial firefighter school in Telfs and the fire brigade of the city of Innsbruck. The Tyrolean section of the Austrian Red Cross teaches students the basics of first aid in a manner relevant to field work. From the start of this cooperation, Gernot Grömer has relentlessly been ensuring the high standard of this training element in a most professional and charismatic way. In the frame of our curriculum, the aspect of a holistic experience of nature referred to above by Einstein is offered by Peter Kirschner and Hanna Raab in the International School of Life and Nature, Native Spirit. Such elements can only be advocated with these types of partners in the framework of an academic programme. I thank them all from the bottom of my heart for their contributions towards the unique development of the programme.

When speaking of friendship and trust, I envision those mentioned and all their associates. What would a programme be without its continuously growing "core faculty", that core group binding it together conceptually and academically? Norbert Koppensteiner has been engaged in the project from the very first day, holding various key functions. What he accomplished through and for it cannot be put into words. Without him, the programme would be an entirely different one—and I would

be missing a truly great friend. Karin Michalek, Rebecca Gulowski and Sabrina Stein represent the organizational structure, but most importantly the kind of warmth and affection that enable students to endure the hardships of Strategic Capacity and Relationship Training in the first place. Josefina Echavarría magnanimously and conscientiously guarantees the academic advancement of the students and the continuous renewal of the programme through its contents and methods. Birgit Allerstorfer, Florencia Benitez-Schaefer, Shawn Bryant, Daniela Ingruber, Fabian Mayr, Jennifer Murphy and Andreas Oberprantacher have made sure for years that the students find their way into the semesters, where a great number of highly qualified lecturers await them. When I refer to Jennifer Murphy, Annette Weber, Isabelle Duquesne, Wolfgang Sützl, Sylvester Walch, Albrecht Mahr, John Kelly, Armin Staffler, Birgit Fritz and Winfried Wagner, I am naming several collaborators who have time and again made enormous contributions towards finding the particular in the normal and the playful in the earnestness of the programme. On the path that we have walked together, I have learned from all of them everything that has ultimately influenced this trilogy. In some way, they are all co-authors. I would like to thank all of them for every inspiration, particularly for the kind that I absorbed unnoticed in our encounters and quite possibly did not properly designate as such.

This, in the same manner, is true for Gerhard Oppl, who never spent a moment in the programme and yet in all these years has provided me with amicable and critical advice, continuously providing me with a sense of direction.

It is common courtesy to thank one's family in the preface to a book. In this particular case, it is a matter close to my heart to do so. Without my sons Chlodwig and Herbert, this book most likely would never have been completed, or would have become an entirely different one. We shared mystical moments. Their love and support are a lifelong inspiration and commitment to me.

What would an academic programme be without its students? It is not easy or simply a matter of course to embark on a programme borne by the kind of spirit and method I described in Volume 2. The Strategic Capacity and Relationship Training at Innsbruck in its academic, interpersonal, mental and physical challenges goes far beyond what Master programmes commonly demand and have to offer. To expose oneself to all of it requires courage, commitment, perseverance and a clear, conscious mind. Hundreds of students have passed through the programme

now. After all these years, their interest remains as unabated as the enthusiasm of those involved. This identifies elicitive conflict transformation as an attractive method that meets the minds and spirit of younger generations. By daring to embark on this adventure and by taking up strong challenges, the students provide meaning to our work. They give us the heart to keep on discovering new pastures.

Many of them by now organize themselves within the alumni network of the programme. What initially was thought of as a simple platform for mutual support between former students has gained considerable momentum. Alumni now get together as role players for modules of the programme and shape them following their own rich experiences, making them anew so that others can take and make them anew. They gather as practitioners in conflict zones, call for conferences, publish collected volumes together, organize workshops, discuss, dance, paint, play, transform and collectively live the spirit of the programme across the world. Could I have anything more beautiful to report?

I thank you all! The encounters with you have made me who I am.

I am delighted about every discussion that this volume and this trilogy prompt. There is no need for agreement with what I propose here. Its purpose will be served when it inspires thinking, testing out, disagreement, rejection or further development. In this sense, I hereby release my ideas, experiences, insights and inspirations for international peace work, and hope that they contribute towards making this world a little bit better for as many as possible.

Last but not least I thank Hannah Kuske and Jenny Murphy for accepting to translate this book from the German original into English. Over the years and decades, they say, I have established a dense and compact, yet flowery writing style, in other words, a nightmare for translators. Hannah and Jenny embarked consciously and enthusiastically on this translation, suffered heroically through it and created in the end a wonderful English text that reflects my original thought and aims perfectly. I am eternally grateful to them.

Innsbruck, Austria   Wolfgang, Dietrich

Notes

1. Harris (29.5.2014) discussed in detail at the Mind and Life Institute (2003) and used frequently since.
2. Cohn/Farau (1984, p. 357).
3. Damásio (2003, p. 280).
4. Naranjo (2005, p.138). I elaborate further on this aspect in Chap. 2.
5. Singer (2002, p. 103), translated by HK. The content of the article, first published in 1998, in which he actually writes about a peace conference, can easily be transferred to the art and research of conflict transformation more generally.

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Introduction

Author's Perspective

I am starting this third and last volume of the Many Peaces trilogy sitting on the terrace of a hotel in Rishikesh, a place of pilgrimage in India. My gaze travels beyond the screen of my laptop towards the holy river Ganges, whose waters travel under the Lakshman Bridge, cutting their course into the foothills of the Himalayas. The hustle and bustle of the brokers and pilgrims is so far away that the rushing sound of the cascades further downstream gently drowns out the engine noises and notorious honking sounds. Since the Beatles wrote their legendary *White Album* in the now decaying ashram of Maharishi Mahesh Yogi,[1] which is located only a few steps away from my hotel, travellers, predominantly of the younger generation, have transformed Rishikesh into a thriving hub of "Backpakistan".[2] Most tourists today are busy doing yoga, going rafting, tracking or shopping. I am hoping that this place, an inspiration for many, stimulates me too. After all, these lines open up the last chapter of a research project to which I have dedicated 10 years of my life.

Even though the blatantly spiritual atmosphere of this place has me itching to pick up from the last chapter of Volume 2 and finish this, the final volume, which is already completed in my head, I decide to be patient. If transrationality requires a selectively authentic author's perspective as a beginning to every academic research process, as I have demanded for years to the astonishment of many and the suffering of some of my students, I too will benefit from pausing to determine my

position and ask myself who I have become since completing the previous volume.

Despite only a few months passing between the publication of Volume 2 and this fresh start, it was nonetheless an eventful time. The pioneering stage of the Innsbruck peace studies programme had come to a close with the completion of the first two volumes. During that 10 year phase we had been looking for terms, definitions and methods for something that in the beginning was grasped in its rudiments but was not even vaguely perceptible in its approach and depth. This "something", this transrational peace philosophy, today not only has a name, but also holds a firm UNESCO-acknowledged position in the wider field of peace studies.

Whilst Volume 1 was translated into English and published,[3] a team from our UNESCO Chair also edited the *Palgrave International Handbook for Peace Studies: A Cultural Perspective* in which 33 authors illustrate the diversity of cultures of transrational peaces by presenting case studies from a wide range of cultures.[4] The task of being an editor of this comprehensive reader for a total of 6 years had already influenced and enriched my writings as author of Volume 1 of the Many Peaces series. Volume 2 laid out the methodological and didactical purpose of the elicitive approach in the Innsbruck programme. It did so to the extent that the student audience nowadays justifiably holds a certain level of clearly defined expectations that reach beyond those of an experiment, which need to be met each semester. Furthermore, the original curriculum was updated in the programme's 10th year, thereby ensuring compliance with the University Studies Act.

The feedback loop of the first two volumes has thus taken its course: all that was written has returned to me through the expectations of the audience, and has transformed me. This has put me under considerable pressure, yet a positive kind of pressure. I consider the enthusiasm of the students a gift and a privilege—rare pleasures in the everyday life of an academic, where university crises occur with unremitting persistency. Although the years have not passed by me or by this project without having an effect, I continue to feel motivated and inspired to contribute to theory, teachings and practice of transrational peaces and elicitive conflict transformation.

Enthusiasm and devotion towards such an undertaking involve the danger of entirely committing oneself to it and neglecting other important aspects of life. In this light, running up to the completion of this volume marks an autobiographical turning point for me. With my youngest

son finishing high school, that stage of life colourfully described as "empty nest syndrome" in developmental psychology began for me. I am experiencing this turning point as turbulent, since, beyond the goals we pursued together gladly, there were also destruction, conflict and the need for a new way of living. I am currently making an effort to find my way through. As a somewhat productive author in the realm of peace and conflict, I ask myself if I have managed to live up to the demands of my own texts and my own teachings in light of all this. If the principle of correspondence from a transrational perspective states that the inner experiencing of peace and conflict is reflected in outer circumstances—inside as outside—I had plenty of opportunities to experience those spheres of myself, in all their layers and shadows, in a most turbulent manner. I was unable to suppress or ignore them or to fail to notice their counterparts in my surroundings.[5]

Am I going through a transformation? Well, all life is transformation. Hence, mine is as well. There are certain phases, however, where it flows by barely noticeably, before a sudden build up rather like spectacular vortices and storms. This we human beings perceive as conflict. It generates new conflicts and is in itself a returning to old conflicts, merely translated and transposed, cloaked anew.[6] Given that I am starting this book during such a turbulent phase of my own life and since the vortices, swirling close to the cascades of the holy river, mirror the circumstances of my inner being, it will, apart from fulfilling its academic purpose, also serve as personal introspection. I am asking myself at the beginning of this last volume to what extent I am able to adapt to myself the hypotheses presented in this trilogy. Given that I demand this exercise of all my students, the time has again come for a personal reality check. This is exciting.

It is with particular enthusiasm that I turn to the map of peace and conflict studies that I want to implement following the last chapter of Volume 2. My hypotheses are still grounded in my personal curiosity, concern and longing, and I hope for my audience that I am able to systematically transform my passion into findings of a kind that are generally valid and applicable.

Research Interest

The aim of Volume 3 is to introduce the transrational peace philosophy of the first volume and the methodological and didactical considerations of the second volume as a last step in the practical aspects of conflict

work. Being practice oriented in this context does not mean compiling a methodological toolbox for therapeutic measures or writing a recipe for elicitive conflict transformation, as will be clear from the two previous volumes. Transrationality and working elicitively rule out the devising of such measures in the first place. Although experience and tested measures are recognized in both, the personal encounter of the parties and those intervening in a dysfunctional system are considered an intentional, conscious, relational and communicative act, and a central point of conflict work. This volume cannot and should not introduce a set of do-it-yourself instructions for applied conflict tinkering.

However, building on the Volume 3, it should be possible to further deepen the model of topics, levels and layers of elicitive conflict transformation that is developed there. I am not certain whether this yields a new theory of peace deserving of the name. With any kind of theory, having room to compare and contrast it is essential. The kind of self-limiting measure that has to be applied in order to earn a model the right to be termed a theory remains a much-debated issue. I certainly build upon those developed theories that have shown to be successful on an interdisciplinary level outside the subject area, particularly General System Theory. From that starting point, I discuss the multidimensional model of themes, levels and layers of peace and conflict theory. The dispute and uncertainty regarding the developing of theories simultaneously represents the cause and effect of the lack of a coherently present peace theory in this subject area, towards which all actors could and should want to paradigmatically orient themselves. This is one of the reasons why our generation relies upon the classics, the founding fathers of the discipline and their interpretations all too quickly. The generation of post-classics prefers to consider all that has already been given and does not trust itself to create.

I want to penetrate this nostalgic wall, and so dare in this volume to venture to expand the results of the first two volumes into an applicable draft of Elicitive Conflict Mapping (ECM). I furthermore want to define the term in this volume as well as discussing and applying it extensively. In Volume 2, I discuss the historical connection between wilderness tracking and psychoanalysis.[7] The current volume picks up from there. To explore the psychology of conflicts in order to transform it is nothing but the search for tracks in a relational landscape of conflict-laden themes, levels and layers. Out in nature, tools such as maps, a compass or sonar have proven useful and sensible additions to intuition

and experience. This is similar to conflict work. This volume aims to support elicitive conflict workers, who are entering a dysfunctional system, in orienting themselves in relation to the involved parties. Building on this, it aims to recognize tangible courses of action in the "landscape" of the given conflict. Theoretically, these options, as I have illustrated in Volume 1, are endless. Practically, only those options that are recognized by the involved parties as well are relevant. The basic principle of working elicitively lies in supporting the involved parties to discover a good many new courses of action in a conflict. It can also happen, however, that out of an overwhelming number of apparent courses of action, a few accessible paths need to be identified. This is where ECM can be of aid. It frequently happens in practice that options are drafted or introduced that turn out to be the wrong tracks when they are tested.

ECM is simultaneously a compass with sonar and a map, the combination of useful instruments and an aid for imagination. It can provide us with helpful hints about the direction potentially to be taken, but it does not reveal anything about the impassibility or extent of the plains, the dangers and perils of the actual conflict landscape. The map is not the road; however; if it proves to be viable, it can assist in finding the road.[8] It does not take any actual decisions for us, and does not prescribe a remedy. The paths are always to be explored in the situation, in the episode.[9] Still, if there are maps, they can at least provide us with ideas, approaches and aids in dealing with reality. Engaging with maps prepares for reality, provides structure and orientation. Why should we not make use of them?[10] The aim of Volume 3 is to develop and test a prototype for this aid.

Prior to this, a few terms that the idea of ECM is based upon need to be explained. Thus, it is important to highlight the emergence of elicitive conflict transformation from humanistic psychology.[11] This origin story introduces the notorious fuzziness of some key terms that are often interpreted in different ways. Therefore, I would like to define them before entering an actual debate on the subject.

First, there is a distinction to be made between human growth and human potential. The terms are often mixed or used interchangeably. Authors from William James and Gregory Bateson to Ken Wilber are all guilty of this, and it has caused quite a lot of confusion in the debate for decades, particularly when dealing with practical application. In elicitive conflict work, this confusion can have severe consequences. The fuzziness in the definition of terms is the result of the usually rather productive

cooperation of the "left-wing-Freudian" version of psychoanalysis and the gestalt approach, including aspects of Tantra, Zen and Tao, in the Californian Esalen of the 1960s and 1970s. Many of the methods of humanistic psychotherapy and elicitive conflict transformation, which have globally become common practice today, would not exist without this encounter. Since the 1980s and as a result of an encounter between the Dalai Lama and the Chilean neuroscientist Francisco Varela, a new form of dialogue between Eastern meditation philosophy and Western sciences has taken place in the Investigating the Mind conferences held by the Mind and Life Institute.[12] The Mind and Life Institute is based in Louisville/Colorado, and has shifted the focus of this encounter from the experimental to the empirical.

The excitement over the methodological gain that later enabled its own movement of peace and conflict studies, following Freire, Perls, Rogers, Satir, Cohn, Curle and finally Lederach,[13] did not leave room for the paying of attention to the differences between the various epistemes and their methods that were being knitted together. This resulted in the confusion that surrounds human growth and human potential. The core question asks if every one of us is part of a collective process of growth that targets ever higher spheres of consciousness and takes humanity through a sequence of developmental steps of civilization, or if every human being is equipped with a potential for consciousness at birth that, particular to our kind and depending upon biographical aspects, is exploited more or less extensively.

Inspired by the euphoria of development and growth during the 1960s, the Human Growth Movement called for a New Age or a New Human. The blending of Western sciences and Eastern philosophy and the then novel psychotherapeutic approaches and meditation techniques were considered a turning point. According to this, humanity in its evolution had opened up a new dimension of consciousness in the astrological era of Aquarius. Based on Western developmental thinking and Eastern practices, a conglomerate of New Age teachings resulted. What they had most prominently in common was the fact that they challenged the individual, according to their vectorial chronosophy, to become fit for the New Age, to become "new", "complete" or even "enlightened".[14] The concept of the New Human for the New Age, however, was old wine in new wineskins. It promised the same for the future as established Churches,[15] liberal,[16] or Marxist doctrines of salvation[17]: make an effort now; sacrifice the present for a better future! The esoteric

newspeak of this variation of the ever-same was now concerned with consciousness work, meditation and self-purification in the name of evolution. The New Age movement, a product of postmodern sentiments, thus soteriologically constrained people in a similar vein to many moral or modern teachings and institutions.[18] It is precisely for this reason that this movement appeared so appealing to many who had grown weary of the old kind of salvation. They simply exchanged the worn-out accounts of established teachings and institutions with new terms, formulas and rituals without changing thoughts and feelings. They thought and acted in a seemingly revolutionary manner, but still did and thought the same things as ever. They listened to their gurus and tried their best. This is why the movement lost its revolutionary momentum and transformed into an esoteric business branch of the global marketplace of doctrines of salvation. My critique of Wilber's quasi-liberal model of evolution is based upon this observation.[19] While recognizing many of his insights, I distance myself from this central aspect of his philosophy, but mostly from the practice resulting therefrom. Human potential depicts the holistic attempt to utilize all that is humanly experienceable through the means given to us naturally. The Human Potential Movement proceeds from the assumption that every human being can explore the extremes of consciousness—which I shall call "cosmic", following yoga philosophy or Einstein. Cosmic consciousness was and is accessible and experienceable for any human being at any point in history.

Through the production of the light-dependent hormone melatonin, the organ in the diencephalic region of the brain regulates the sleep–wake cycle of the human body as well as its sexual development, defined in the neurosciences as the pineal gland. In yoga philosophy, the ajna chakra is located there, which following its teachings is also responsible for transpersonal and transhuman communication. Ajna is considered to be the "translator of cosmic energy" into the individual potential of human brain waves and their meanings, thoughts that grow into words and actions.[20] Therefore, it is ultimately up to the individual whether or not to utilize this potential for themselves within the scope of their human means. This decision is dependent upon a magnitude of biographical factors and influences from their environment. Given that the mental capabilities of humans are bound to the availability of a physical body, this decision and possibility is concerned with subjective experience and encounter, with context, culture and growth. The latent boundaries of consciousness reach further than modern people typically believe,

since their daily way of living rarely leads them towards the horizons of these possibilities. The expansion of consciousness hence remains a worthwhile practice, even though it holds different meanings in different contexts and calls for different methods. In the concept of human potential, the perceptibility of the here and now is considered to be as broad a spectrum as possible of options for decisions about self-preservation and self-enhancement, out of which conflict transformation can take place in every moment. The strength of the concept can be found in its undirected spontaneity of every encounter, continuously rooted in the definition of human decisions as contact boundaries in action: preservation or change? This is the question being posed in every moment of human life. Though not one to be judged, the answer remains one that initiates consequences.[21]

This answer, however, does not depend upon evolution of humankind or upon a civilizing mandate for salvation. The direct experience occurs in subjective growth that starts anew with every birth, and hence does not succumb to a vectorial chronosophy or to a narrative of salvation. It remains a tragic misperception of modernity to confuse collective experience and memory, realizing the potential of technological advancements, social organization and shifting patterns for explaining the world, with a universal calling for salvation of humanity. To be quite clear here, this does not present a categorical objection against the scientific theory of evolution. It is, however, an objection to the hypothesis that every living being is teleologically developing towards a certain goal. Followers of Kant's *Critique of Judgment* of 1790, mainly in Germany and the Anglo-Saxon regions, were partial to such thinking. This assumption at least implicitly remains popular in the epistemes of most modern peace philosophies of those countries that have an influence on popular and academic opinion today. This persists even though Ernst Mayr,[22] one of the German pioneers of evolutionary theory who worked in the United States (USA) for a prolonged period of time, cleared up this fallacy. Human beings, he writes, are in a soteriological manner on no account the highest of all living creatures. Instead, they are a chance mutation developed from apes. Nevertheless, as a being of mind this mutation has access to its own spectrum of consciousness.[23]

It is in the nature of social systems for every new acquisition of knowledge to be based on previous experiences. No individual of a species monadically gains insights out of itself. Every new kind of knowledge is, in the original etymological root of the word *con-scientia*, based on

that which was previously experienced, known, forgotten or disregarded. Keeping knowledge, passing it on, forgetting or disregarding it are all decisions that bear consequences. However, they are not teleological decisions of social systems.[24] Gaining intellectual insights is influenced by variation and selection in the same way as the physiosphere and biosphere are. Mayr determined that the hypothesis of a mind developing in a goal-oriented manner is unsustainable.[25] I, like Niklas Luhmann, agree with this scientific finding. He advised against a systemic term that implies the attempt of explaining the origin of a type of order through the presence of a superior organizational authority.[26] I deduce my rejection of evolutionism following the idea of human growth from it.[27]

This differentiation is crucial for understanding elicitive conflict transformation. Even though there may be similarities, the idea of human growth profoundly contradicts the methodology of the elicitive approach. In the conceptual thinking of human growth, the approach would lead back to a pre-modern, most likely moral desire for salvation frequently observed in esoteric circles. This is precisely what elicitive conflict transformation aims to avoid. human growth in an epistemological sense relates more to prescriptive concepts of conflict resolution. Owing to its countless recipes of action for achieving ultimate happiness, at the end of the day it has to be categorized under conflict resolution. The idea of goal-oriented actions of salvation is not compatible with human potential.

Another anthropological difference that was frequently overlooked in the amalgamation of Eastern teachings and Western sciences is the approach towards self-involved and egocentric aspects of personality. In Europe, psychology as an empirical science dates back to the beginning of the nineteenth century. The discipline deals with human experiences and behaviours. Furthermore, it is concerned with the internal and external causes and conditions significant for human development. Psychotherapy is understood as a specific treatment for a mental disorder or for mental consequences of a physical illness. Its practice is based on verbal interventions and practical exercises. Everything concerned with the difficulties or conflicts of ways of living is assigned to counselling psychology, instead of the diagnosis and treatment of mental disorders. In counselling psychology, an observation starts with the episode. Behaviours are consequently evaluated as wrong or ill; the aim is to heal. While in behaviourism the interest in the beginning is primarily based on correcting perceived deficiencies, in psychoanalysis the underlying

reasons and forces of the respective behaviours are also of interest. Although a revolutionary notion in its own time, it was the pragmatization of psychoanalysis through humanistic psychology that penetrated the image of the patient as an egoically disturbed individual. What followed was a consciousness-oriented, holistic conception of all human beings, characterizing all of us as seekers.

Western sciences' approach calls for working from the episode of a dysfunctional I or a dysfunctional We to the respective underlying layers. In yoga psychology, on the other hand, the primary source of interest in the beginning lies at the epicentre, which I have termed and referred to above as cosmic consciousness. Yoga psychology asks for possible ways for connecting human beings in their egoticity with it.[28] The barrier from both sides is formed by the I, which is the adhesion to the physical, sexual, emotional and mental, as well as the familialistic, communal and societal aspects of being human. The difference can be found in the way Western psychology, following the diagnosis of abnormal behaviour in the episode, dives into these spheres in order to achieve a corrected behavioural pattern for encounters in future episodes. In yoga psychology, by contrast, any adhesion to the I, whether it be to egoic shadow aspects or unwavering egoticity rewarded by society, is considered an obstacle on the individual pathway to cosmic consciousness.

Psychoanalysis is concerned with the egoic aspects of being human. As a verbal method, it cannot reach beyond the mental layers because for all that is human beyond what is mentally conceivable there are no reliable terms of a graspable nature. Verbal methods of prescriptive conflict transformation based on psychoanalytical principles consequently cannot reach beyond mental aspects. In humanistic psychology and among the followers of Maslow, Grof and other pioneers, an attempt was made to reach these spheres by following the Western approach. The result meets Eastern yoga psychology halfway so to speak, from episode to epicentre. This enables a form of communication, the creation of a canon that at least partly overlaps, forming similarities that segue into one another. Elicitive conflict transformation benefits from this. Hence, I refer to the similarities of both and build the concept of ECM on this foundation.

Another key term to be defined for this publication is mapping. The reinterpretation of this term, which has been used in many different contexts over a long period, is a result of the transrational turn in diplomacy following Boutros-Ghali's *Agenda for Peace*.[29] This reinterpretation emerged from the debate surrounding the need for early

warning systems for preventative diplomacy since the 1990s, in light of the so-perceived New Wars.[30] As could be observed in Somalia, Rwanda or Bosnia, the potential for physical violence to erupt suddenly and unexpectedly on a large scale was meant to be reduced by systematically connecting parameters indicating conflict. Based on the seemingly endless possibilities available through the then "new technologies" able to quickly transfer and analyse big amounts of data, many regarded Conflict Mapping, as it was understood, as an important and effective instrument of early warning.

Mapping in this sense is considered to be the creation of a theme-centred road map where the risks for potential conflicts are illustrated geographically through the linking of data entries. This in turn is meant to enable the adoption of humanitarian, political, diplomatic or military measures in a timely manner. A technique closely linked to it is Crisis Mapping. This technique offers a broader spectrum of indicators at hand, as well as more linking modes for relevant data. This kind of mapping is quite popular for example in military circles. It does not, however, belong strictly to one discipline, world view or school. It is simply a technique that can be helpful in certain circumstances. For now, it is important to mention only as a side note that every technique and way of thinking generates back to its user. How this relates to ECM is something I discuss in more detail in the relevant chapter.

It is clear that conventional Conflict Mapping can only be of aid for the particular working methods of elicitive conflict transformation in an accompanying manner. This is not the concern of this book. ECM is based methodologically on the idea of Mind Mapping, which in turn is rooted in humanistic psychology. Tony Buzan introduced the term at the beginning of the 1970s.[31] With it, he coined a new method for thinking, remembering and communicating at that time. Since the beginning of the 1980s, he has been working with his brother Barry on their *Mind Map Book*, a continuous project.[32]

Barry Buzan was director of research at the renowned Copenhagen Peace Research Institute COPRI from 1988 until 2002 as well as a professor at different British universities during the same period.[33] Holding these functions, he had significant influence on the development of international politics as a discipline, particularly concerning their security debate. He adapted the stance of Structural Realism of International Relations in England and coined the Regional Security Complex Theory of the Copenhagen School.

Given that Mind Mapping mostly found its place in the methodology of peace and conflict research through Barry Buzan, it is often attributed to realistic conflict resolution. Looking at the historical roots of the concept, this is not accurate. Tony Buzan, the actual inventor of Mind Mapping, orients himself in the approaches of gestalt philosophy and humanistic psychology. With regards to conflict resolution, the brothers Buzan mainly follow the approaches of active listening by Carl Rogers or non-violent communication by Marshall Rosenberg,[34] in their technically designed *Mind Map Book*.[35]

This simple application of Mind Mapping can also be a useful tool from the perspective of elicitive conflict transformation. It is, however, necessary in this case to proceed without expecting a solution, as is inherent to structural realism. This would contradict the basic principles of humanistic psychology. In this realm, the brothers Buzan fall back on the approaches of gestalt philosophy and client-centred psychotherapy that inspired them. This does not disqualify the method, as elicitive conflict transformation can test Mind Mapping as a technique in its own practice and ask if it can be useful to serve as an aid for orientation with regard to themes, levels and layers. This is what I intend to do in this book.

METHOD

This third and last volume of the trilogy builds on the contents of the first two. A basic understanding of transrational peace philosophy and elicitive conflict transformation that I developed in the first two volumes presents a prerequisite. At the same time, I consider this volume as a complete unit in itself, a holon. This means that reading and discussing the first two volumes is beneficial for grasping the contents of the current one. It could be considered as the practically oriented outcome of the peace-philosophical, methodological and didactical considerations of the first two volumes. However, given that elicitive practice is concerned with intuition, resonance, awareness, empathy, creativity, respect,[36] and complete attention to the here and now, it cannot be an imperative of this working method to recall the entire weight of its cultural, historical and philosophical background as well as its methodological foundations for every relevant decision process. ECM to a certain extent represents the artisanal component of the art of elicitive conflict transformation. It serves the creativity of the art, yet of itself is simple craftsmanship.

This is what all of these writings are concerned with, no more, no less. It would be a misconception to undervalue this craft. It allows for the applicability of all of the considerations of the previous volumes. What is the meaning of any elysian sounds resounding in the inner ear of a composer if he or she cannot write the score? What are the marvellous pictures in the imagination of a painter who cannot hold a paintbrush? What use are the aesthetically pleasing cloud-castles of an architect who fails to understand how to draw a blueprint? How inspiring is a playwright with a sense for neither morphology nor syntax? How trustworthy is the creativity of an elicitive conflict worker who does not accompany his or her intuitive art with artisanal structuredness to flexibly meet the situational challenges of the conflict at hand?

In order to properly meet the demands of this tension between art and craft, I again summarize the logic behind the model of themes, layers and levels. This simultaneously serves as introduction and transition from the last chapter of Volume 2. Moving from this point of reference, I introduce the three ECM principles, namely correspondence, resonance and homeostasis. I understand these equally as a road map, sonar and compass of this method. They represent the tools that need to be mastered for orientation in ECM if structured working methods are of interest. The road map, sonar and compass are not all equal on a hiking trip. They do not dictate anything for their user. They are merely aids that can support and lighten the hike, the conflict work, if used sensibly: they do not represent the complete set of equipment. In the same manner that taking good shoes, sunglasses, rain protection and other provisions are recommended for any hiking trip, so too should every ECM user, dependent upon topic and task, be equipped with and well versed in the use of additional tools. I introduce some of the possible tools in the Volume 2, and for this reason will not refer back to these methods here; however, they are always relevant for complementing the three principles. Given that Volume 2 did not represent a complete illustration of these methods, many options remain to supplement this list.[37]

Elicitive conflict work differs from the prescriptive kind in the same manner that systemic thinking differs from the structural kind. In practical application this means that relational changes instead of causal solutions are believed to be the most effective. Relational changes remain the focus and, in the case of success, are considered a dynamic improvement of the situation by those involved. In elicitive work, there are no recipes, no definite signposts to success. For this volume, this means that it

cannot and is not intended to represent instructions for use or a user's manual. A formula of the type "for case A, take up measure B to reach solution C" is not applied here. In the realm of the elicitive, in order to stay operational, moral pledges of salvation are to be avoided in the same way as modern feasibility fantasies. The tools introduced here are not meant to show how to reach a certain goal. Instead, they serve as orientation aids on a path where the goal remains uncertain for the moment and is at any rate as fleeting as the course of social time. The path of the elicitive conflict worker could perhaps be compared to a cosmic paper chase. In the end, there is no distinction to be made between those who win and those who lose, as there are only those who take part and together reach a more or less acceptable goal. It is advisable to be as best equipped for the circumstances as possible, although, and particularly because, for the participants of such a game both the path and the possible ending point of the venture for the moment remain open. In this way, the game's unexpected challenges can be met in a well-prepared manner. The only thing that can be said with certainty when it comes to human relations and conflicts is that they keep confronting us with unexpected turns and new challenges. In this sense, I confine myself to briefly describing the logic behind ECM, as well as its principles and basic structures in theory.

I intended to reserve the greater part of this book, as I originally imagined it, for exploring examples of applied elicitive conflict transformation so that towards the end of the trilogy I could illustrate the practical relevance of the approach. I had planned to choose examples that enter at different points of the episode, the surface of Lederach's pyramid following my own interpretation. They were meant to tell of topics that are superficially determined by Grassroots, Middle Ranges or Top Leaders. I had planned to trace their path through the layers that I had chosen myself, according to my experiences, and in order to further illustrate where this had lead me and the people with whom I had worked.

I encountered an unexpected methodological dilemma in my thinking. When choosing examples from my own experience as an author, I appoint myself principal witness to my account—the only one in fact. Even if I ruthlessly disclose the places, times, dates and all involved players of the relevant events, it would be a hypothetical possibility at best for my audience to visit the cited places and people to check my statements. In reality, this would prove impossible, since potentially the people interviewed at the point of questioning may no longer hold the same position,

opinion or memory as in the initial situation. No one steps into the same river twice. Hence, the principle of verification as one of the three central criteria of working academically is at stake here. Up to this point, this dilemma is a well-known one in the social and cultural sciences. It holds true for all findings drawn from applied fieldwork. Different disciplines have found acceptable ways to meet these challenges in the derivation of interview techniques, quantitative and qualitative measures, as well as reporting findings in first and third person. Findings are derived systematically and held intersubjectively communicable. The objective for research is limited to an interpretation aimed at understanding.

The transrational finality of such an endeavour, however, is what is novel to working elicitively. If I were to write a user's manual for elicitive conflict tinkering, a possibility I have ruled out repeatedly, the epistemological value of the example would be inside the understanding and interpretative nature of the narrative itself. The question of validity would remain of secondary importance. The audience could learn how to act in the correct manner by following the example I provide, and the example would have served its purpose. The doyens of the discipline wrote many publications on conflict resolution and prescriptive conflict transformation in this way, some of which remain popular today. Their nature of finality provides the examples that are given with the meaning that one should do as the author, the master, did and you will reach the desired goal, the solution! This of course also holds true for the inverse vector of approaches that are termed as critical by their advocates.[38]

This angle is not feasible in elicitive conflict transformation. The very term, transformation, already states that the dynamic equilibrium of a social system knows no goal; it only knows dynamic remodelling. Hence, there are no final results to be reported, only continued emergence from the self-referencing of the system. How could I, even when taking into account all striving for precision and subjective candour, claim that I had "done" or achieved anything? I will never get to know what would have happened had I acted differently. The fact that I decided to take a certain path in a particular situation, leading to a certain point that I portray as a "result" in the frame of my story, following a random decision, does not mean that my readers would reach the same result if they were to follow a similar decision in a comparable situation. Social systems are too complex for that. While appreciating the value of experience, the impact of according interventions cannot be predicted beforehand. Considered from this perspective, my example would construct itself as truth.

It would represent a kind of truth that would serve for entertainment at best, not only because it could not be verified, but also because a telling of it via an alternative method of storytelling would be impossible. Given that transrationality disregards causality as a modern way of thinking, it likewise cannot provide generalized recipes for action. Transrational thinking cannot take responsibility for decisions in every encounter, in each and every here and now on the human contact boundaries. Given that every encounter is determined by those who encounter, there is no formula to be applied. Consequently, there is no model of mastery to be found which can simply be replicated. In attempting to portray the art of elicitive conflict transformation academically, the same methodological boundaries are met that Erich Fromm discovered decades ago when he concerned himself with the art of loving. Addressing those who expected a manual for loving in the right way, he states:

> I am afraid that anyone who approaches this last chapter in this spirit will be gravely disappointed. To love is a personal experience which everyone can only have by and for himself. In fact, there is hardly anybody who has not had this experience in a rudimentary way […] What the discussion of the practice of love can do is to discuss the premises of the art of loving, the approaches to it as it were, and the practice of these premises and approaches. The steps toward the goal can be practiced only by oneself, and discussion ends before the decisive step is taken.[39]

I think that this can fully be said to be true for elicitive conflict transformation as well, not only because it is profoundly concerned with love, but also because applied conflict work is a concrete form of love. As with love, peace cannot be "made" mechanically; it can only be lived holistically. The map is not the path and it does not predetermine a goal. It can serve as a tool once a goal has been defined. The path always has to be walked by the users themselves, always dependent upon their means. This is the premise for elicitive conflict transformation and the reason behind the problem of compatibility with positivistic sciences. Following Fromm, I consequently need to humble myself by discussing the premises, the approaches and the tools, of elicitive conflict transformation.

I make use of a number of stratagems in order to equip Volume 3 with an illustrative and practical character despite the previously described methodological difficulties. First, I reduce those parts that reflect relevant personal experience from an example to a story. Therefore I tell stories that do not claim to be examples to be used in a verifiable, or even

replicable, scientific sense; yet they still illustrate the theoretical and methodological considerations of this trilogy. I return to my own perspective towards the end and confine myself to storytelling without intending to indoctrinate. I am adapting this technique from my great Mexican teacher Gustavo Esteva, whose self-portrayal as "nomadic storyteller" I mistook as a likeable understatement for a long time, until I realized the methodological value of this technique, which in his case was adapted from Zapotec traditions.[40] I make use of it here. While I was writing this book, a serious accident offered succour for the task. It provided material for a learning example that can be communicated here, even if by its very nature it cannot be classed as a teaching example. It inspired me to reflect on the idea of the doer-less victim, based on thoughts by Nietzsche.[41] I conclude not only this volume but also the whole trilogy with it, in a personally revealing and methodologically challenging manner.

Before this, I concern myself with film as the first category for storytelling, insofar as it deals descriptively with complex situations of conflict. The advantage of employing this method of operation is that although films produce a virtual reality, it is one that can be traced and validated by others. The medium of film is easily accessible for a broad audience. All of my readers, at least in principle, should be able to access every one of the chosen film examples. This enables the creation of a common horizon of experiences as well as of a stable reference point. The lack of verification for my personal claims and opinions is more than compensated for by the application of this stratagem. Verification is guaranteed in a way that exceeds reality. Objecting to my views is simple for the audience. One considerable disadvantage lies in the fact that I cannot put myself into these films in a contributing manner; additionally, the medium does not feature a way in which an alternative plot can be played out, as is common in playback theatre, for example. I can only work interpretatively with the examples. The conclusions I draw remain speculative and do not alter even a virtual reality.

The second category I am working with is that of drama. No art form to my knowledge explores the human condition as thoroughly as theatre; none calls so wholeheartedly for human relationships to be fulfilled; none is such a fruitful place for self-creation; and, no art changes more. Nowhere else can reality be dreamed better or be challenged and changed more than in theatre. It is a fertile ritual that finds its correspondence in all natural and social aspects of being, as all life is different forms of communication.[42] It is no coincidence that Jacob Levy

Moreno, Fritz Perls, Augusto Boal and David Diamond are unwaveringly respected as theatre people and peace workers alike.

The written text allows only for a partial introduction to an original story in which I sneak myself in as a conflict worker. In this way I influence and change the dysfunctional system of the conflicts that are explored. From my point of entry into the story, I even "act" authentically in the conflict that it explores. This allows for almost complete verifiability of my doings through the reality of narration, and invites the audience to give the story itself, as well as themselves in it, a go. The endeavour of course remains manipulative. Even if I enter as a recognizably artificial character, as an author I need to construct the reactions and feedback of the other characters who appear. I have no argument to present that would lead to the conclusion that they definitely would want to act in the way I make them. I corrupt them. If readers keep this in mind while reading the stories, they can each attempt a version of their own that cannot be better or worse than my suggestion. The story created in this manner is once again not an example for teaching, but one for learning; a tool for practice—and as such useful, I hope.

STATE OF THE ART

Given that I started writing this concluding volume shortly after the publication of the second, not much has changed in the discussions that surround elicitive conflict transformation. In this respect, I point to Volume 2 and the complete works of John Paul Lederach as my foundations. As well as employing his older works, *When Blood and Bones Cry Out*, which Lederach wrote with his daughter Angela Jill, is particularly relevant for this volume. I specifically refer to it towards the end of this volume.

By illustrating the tension between humanistic psychology and yoga psychology in the final diagram in the last chapter of Volume 2, I stepped into spheres in both areas that require thorough explanation. In terms of humanistic psychology, Volume 2 with its discussions of Buber and Moreno, of Maslow, Perls, Rogers, Satir, Cohn, Grof, Freire through to Roth, Boal, Diamond, Walch and Mahr, to name just a few, should have achieved this already. The list I gave is certainly incomplete, but definitely representative. I have already described the path into all these peace research teachings, of which namely Curle and Lederach can be considered representative.

With yoga philosophy and yoga psychology, matters are not quite so clear cut. Of course, all those teachings that I referred to as non-modern messages from India in the original German version of Volume 1 in 2008, from Aurobindo to Gandhi and Ghaffar Khan to Krishnamurti and Osho, are relevant. This also holds true for Yogi Maharishi, whom I mentioned at the beginning, and at least a hundred other Indian scholars of the twentieth century alone. Additionally, there are the Japanese scholars, particularly Morihei Ueshiba and Tatsumi Hijikata, also the Dalai Lama, Thich Nhat Hanh and a plethora of other Eastern teachers, all of whom contribute to this realm. Their teachings may be similar in their basic principles, but they are not identical, given that they do not adhere to standardized truths in a modern sense. "The truth is a pathless land", as Jiddu Krishnamurti so vividly stated.[43] Almost every master founded an own school, with apparently minor divergences from the teachings of others being considered substantial. Being a Western author, I need to decide what to refer to in order to remain consistent in my argument.

It was Swami Veda Bharati,[44] himself a student of Swami Rama,[45] who opened up a path into yoga philosophy and yoga psychology for me. The ascetical Himalayan tradition of the Bharata connects the teaching from Patanjali's Yoga Sutras to Advaita and Tantra, as well as with teachings from the Himalayas, transmitted by oral traditions that originated before the time of Shankara. In Sanskrit Bharati means something like "lover of knowledge", or "philosopher". In the Bharata school, the different Indian traditions are viewed as anciently related movements with connections in their content that may be studied and made applicable to each other.[46] Moreover, it is concerned with Buddhism, Tao, Sufism and Christianity, effortlessly connecting all in its spiritual practices. In addition to this, respecting all religions, cultures and ways of living represents a basic principle of this school that, while not involving itself in matters of daily politics, uncompromisingly advocates non-violence.[47] Similar to the renowned Mind and Life initiative of the Dalai Lama and Francisco Varela, the works and books of Swami Veda and his teacher Swami Rama make an effort to bridge the gap to Western psychology,[48] most notably to psychoanalysis and neurobiology.[49]

Both swamis are important masters of Tantras. For the purpose of this book, I primarily follow those aspects of their teachings that aim at harmonizing body and spirit. In this realm, both are in accordance with Jiddu Krishnamurti, who remains an endless source of inspiration to me.

Swami Rama also tells of his admiration for Sri Aurobindo, with whom he spent some time[50]; yet he explicitly distances himself in his teachings from the evolutionary thinking of Aurobindo. This is relevant to this publication, since this aspect of Aurobindo's teachings was an inspiration to Western thinkers such as Michael Murphy or Ken Wilber and consequently led into the New Age approach, with which I do not agree.[51] Following Swami Veda and Swami Rama, I try to take general inspiration for my path from the old teachings, without following any kind of dogma. I also consider this as following Krishnamurti's advice.

Important to this publication, Kalachakra is an independent teaching of Tantric Buddhism. The available literature here was almost entirely written by the Dalai Lama, his masters of the Gelug school, or by Tibetologists who are students of Gelug masters. This literature is more than sufficient to show the purpose of these writings. It should be mentioned that there are also other traditions of Tibetan Buddhism. The Jonangpa school has specialized in the Kalachakra, but it has also been interpreted by Sakya, Kagyü and Nyingma. There are multiple ways of presentation and practice.

For the technique of Mind Mapping, which plays an essential role in this volume, a number of publications provided crucial inspiration. Apart from Tony Buzan's works, which first presented the method, and Barry Buzan's, which introduced it to peace and conflict studies, Joyce Wycoff also inspired me. Her book, simply entitled *Mindmapping*, discusses some basic principles, while mainly being concerned with the practical application of the method. I took some aspects and used them as they relate to the practice of elicitive conflict transformation, and I will discuss these in detail in the respective chapter. I introduce the technical terms Conflict Mapping, Crisis Mapping and Mind Mapping as methods in the way they are commonly known. My concern in this book, however, is not to simply transfer these techniques, which are more related to realism and prescriptive conflict transformation, into the realm of transrational peaces and elicitive conflict transformation. Mapping as elicitive technique is much more rooted in the kind of humanistic approaches that Claudio Naranjo had already proposed in the 1970s. His classic *The One Quest. A Map of the Ways of Transformation* was published in 1972, simultaneously with Buzan's first works. His approach to defining Mapping as an aid for orientation in the transformation of human consciousness by introducing paths deduced from individual experience leads the way into understanding ECM, without yet using the precise

terminology. The merging of all these approaches that came about at around the turn of the century led into the realms of ECM.

I am taking quite a risk with the learning examples I have chosen for this volume, which comprise the majority of it. Although I have been interested in theatre for some time, neither film nor theatre studies is my field of expertise. The examples serve as didactic aids or tools. Their academic relevance in the frame of this publication is necessarily that of a complementary science for peace research. In order to reduce the risks resulting from this, I have repeatedly sought advice from peace and theatre researcher Daniela Ingruber. Nonetheless I am solely responsible for the chosen examples as well as my approach to them, not all of which she entirely approved of. I relied on the classic publications by Augusto Boal and David Diamond for drafting my learning examples, which I have already discussed in Volume 2. Neither have written instructions for a film critique or drama. I decided after careful consideration to refrain from including this kind of literature entirely. I did not want to build my ideas on sources rooted in cultural studies, writing another critical piece on, in every respect, well-known works. Instead, I wanted to create a creative and didactical effort for use in peace studies. This I attempted to do by taking films and screenplays as "truth". That means I tried to absorb them in an as unfiltered and unbiased way as possible, regarding the impressions I gained as a starting point for my work. Just in time for being an inspiration and support for my endeavour, my colleague Birgit Fritz published her book entitled *Von Revolution zu Autopoiese*.[52] While writing about the works and impact of Augusto Boal, an inspiration to both of us, she encouraged my experiment. The working method I employ for the use of the materials most closely resembles a loose adaptation of some of the basic principles of Theatre of the Oppressed and Theatre for Living, for didactical purposes, wedged between the pages of a book.

Notes

1. Maharishi Mahesh Yogi (1918–2008) was the founder of the Transcendental Meditation Movement. He became an icon of hippie-mysticism primarily because of his connection with The Beatles. In 2000 he founded the *Vishwa Shanti Rashtra* or Global Country of World Peace project that does not claim any territory, but instead aims at creating worldwide peace by unifying all people in happiness, wealth, health

and enlightenment, fostering diversity in all of humankind. Maharishi, as many Indian mystics of the twentieth century, was a controversial figure. His ashram in Rishikesh passed into state ownership after his death and has been lying derelict ever since. Since his death, Transcendental Meditation has mainly been promoted by a foundation initiated by film director David Lynch; numerous public figures are associated with this practice. It remains popular in the USA.

2. Term used by the backpacking community to describe popular meeting places.
3. Dietrich (2012).
4. Dietrich/Echavarría/Esteva/Ingruber/Koppensteiner (2011).
5. When writing this introduction in 2011 originally, I did not anticipate the events that should follow in 2013. Given that the introduction serves as a smooth transition into Volume 3, I kept it unchanged. The arch of my experience as an author spans authentically and almost chronologically from there, towards the end of the book and consequently also to the end of the trilogy.
6. For these terms, please refer to Dietrich (2013, pp. 7–10).
7. Dietrich (2013, pp. 47–48).
8. This statement, which can be attributed to Alfred Korzybski, was a favourite topic area in postmodern philosophy. He posed an influence for many leading thinkers of elicitive conflict transformation and transrational peace philosophy mentioned in Volume 2 (Dietrich 2013, pp. 25–45) most of all Gregory Bateson, Eric Berne and Virginia Satir as well as one of the founding fathers of peace studies in the USA, Anatol Rapoport.
9. I am using the terms episode and epicentre in this volume as technical terms following Lederach (2003, p. 35), thus in the same manner as already in Dietrich (2013, pp. 200–202).
10. For the metaphor of the map of gestalt therapy, see Albert Gutiérrez (2009, p. 49).
11. Dietrich (2013, pp. 25–45).
12. The Mind and Life Institute (26.5.2014).
13. For all of this, please refer to Dietrich (2013, pp. 25–45).
14. I do actually like the term "enlightenment" in its original meaning as insightful overcoming of self-involved adhesions. Its popular use as part of the New Age movement, however, would suggest not citing it as part of an academic discourse.
15. Such as liberation theology; please refer to Dietrich (2012, pp. 187–197).
16. Such as Walt W. Rostow (1960); please refer to Dietrich (2012, pp. 185–186).
17. Such as Che Guevara (1968); please refer to Dietrich (2012, p. 193).
18. For these terms, please refer to Dietrich (2012, pp. 65–115, 116–160).

19. Dietrich (2012, pp. 60–64). It is for the same reason that I oppose Tolle's 2005 argument in this question.
20. Rishi Natyabodhananda (2009, pp. 82–83).
21. Krishnamurti (2005, pp. 27–36).
22. 1904–2005.
23. This is the central hypothesis of Mayr (2005).
24. Swami Rama (2010a, pp. 73–74).
25. This mainly refers to Kant's *Critique of Judgment* of 1790. In more detail in Mayr (2005).
26. Luhmann (1987, p.57).
27. For a more detailed critique of this evolutionary thinking, please refer to Dietrich (2012, pp. 60–64).
28. Swami Rama/Ballentine/Swami Ajaya (2007, p. 202).
29. Dietrich (2013, pp. 152–158).
30. Dietrich (2013, pp. 166–175).
31. *1942.
32. Buzan/Buzan (1996, p. 8).
33. *1946.
34. On the impact of both on conflict transformation, please refer to Dietrich (2013, pp. 38–42, 74–84).
35. Buzan/Buzan (1996, pp. 183–190).
36. The term respect stems from the Latin *re-spicere*—to look upon something with unprejudiced perception.
37. McGoey (2014) for example provides convincing evidence for the applicability of Qigong and Taiji in elicitive conflict transformation. Further tested and tried tools could be the methods of the Lalish Theater Labor (18.12.2013) or TaKeTiNa (Flatischler 2012).
38. Victoria Fontan (2012) in her manual for decolonizing peace, makes herself key witness to countless examples of failed projects of the peace industry, as she terms it. She fails to provide evidence for the fact that acting differently in the cited examples, right up to a possible non-intervention by UN *blue* helmets or civilian players would have yielded better results. This postmodern critique of modern or "liberal" peace projects as she calls it with reference to Richmond (2011) may be justified in the context of her narrative. This, being similar to the post-structural critique of the structural developmental thinking present since the 1980s, as discussed in Dietrich (2013, pp. 175–186), is however reduced to an end in itself as soon as, either in thought or in practicality, a methodological alternative is sought out, which reaches beyond the method of critique. Richmond and Fontan can be distinguished from the modern goal of their postmodern critique not by teaching how it works. Instead, they teach how it does not work. For the transrational approach, this does not

suffice, even for those aspects where there is agreement with the critique as regards to content.

39. Fromm (1956, p. 90).
40. Esteva (1992).
41. Nietzsche (1989).
42. Fritz (2013, p. 331).
43. Krishnamurti (2005, p. 7ff.).
44. *1933.
45. 1925–1996.
46. Swami Veda Bharati (2011).
47. For a detailed description of the principles of this school, please refer to Swami Veda Bharati (2011).
48. Swami Rama (2010a), Swami Rama (2010b).
49. Swami Rama (2010a, pp. 433–443); Swami Rama/Ballentine/Swami Ajaya (2007); Swami Veda Bharati (2006). This matter is also discussed in Naranjo (2005).
50. Swami Rama (2010a, pp. 239–241).
51. Please refer to Dietrich (2012, pp. 60–64).
52. Fritz (2013).

Elicitive Conflict Mapping (ECM)

OVERVIEW OF THE TRANSRATIONAL MODEL

In 2003, John Paul Lederach put together a Map of Conflict as a suggested tool for his method of elicitive conflict transformation.[1] He adapted his previous matrix, which comprised personal–relational–structural–cultural reference points, by adding two important factors, on the one hand aspects of the relevant factual conflict history that had an impact and on the other the parties' objectives for future relations. Lederach distinguishes between the episode of the conflict, which is visible on the surface, and its epicentre, which lies deep below the surface. He inspired the layer model that I develop later, even though he did not elaborate on it in depth. To him, the tension between episode and epicentre describes the Dionysian aspect of conflict transformation as art form. Given that Lederach's elaborations concerning the Map of Conflict are limited to his rather brief suggestions, I trace the modes of operation and explore the usefulness of such a tool for transrational epistemology, then put it into practice in the second part of this book.

Responding to the transrational shift in peace research and peace politics, the starting point for Elicitive Conflict Mapping (ECM) is the transrational model of themes, levels and layers, which I propose in the last chapter of Volume 2.[2] I refer readers to that place for a detailed discussion of the model, but will briefly summarize the logic of its final diagram here for those who have not had a chance to see it before.
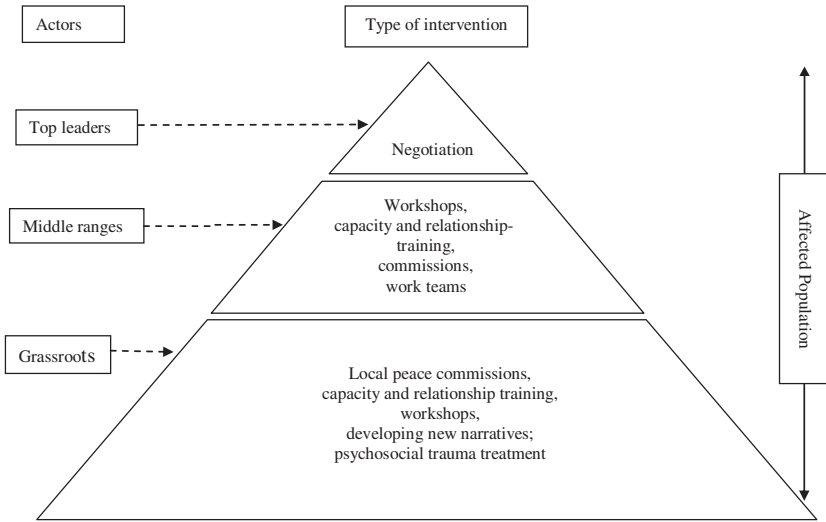
Fig. 2.1 Lederach's original pyramid of conflict from 1997. Dietrich (2013, p. 153, following Lederach 1997, p. 39)

Interior Energetic and postmodern	Exterior Moral and modern	
Intentional Peace out of harmony	Behavioural Peace out of security	**Singular (individual)**
Cultural Peace out of truth	Social Peace out of justice	**Plural (communal)**

Fig. 2.2 The quadrant model of peace interpretations

I begin with John Paul Lederach's much-acclaimed pyramid model, which in my version was designed as illustrated in Fig. 2.1.

I connect Lederach's pyramid to my transrational interpretation of the five so-called peace families from the first volume.[3] I developed the matrix based on Wilber's four-quadrant model, structured as in Fig. 2.2.

The three-dimensional model of Lederach's pyramid, portrayed from a bird's-eye view and combined with the main themes of harmony (energetic), justice (moral), security (modern) and truth (postmodern) in its simplest form, gave rise to the picture in Fig. 2.3.[4]
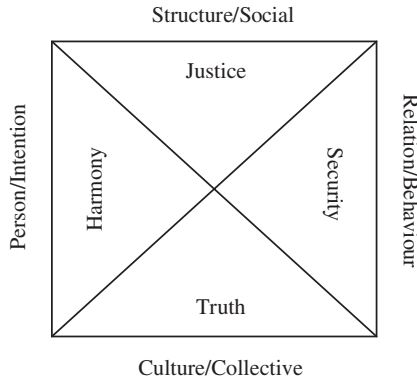
Fig. 2.3   The pyramid from a bird's eye perspective, combined with the themes of the quadrant model in Fig. 2.1
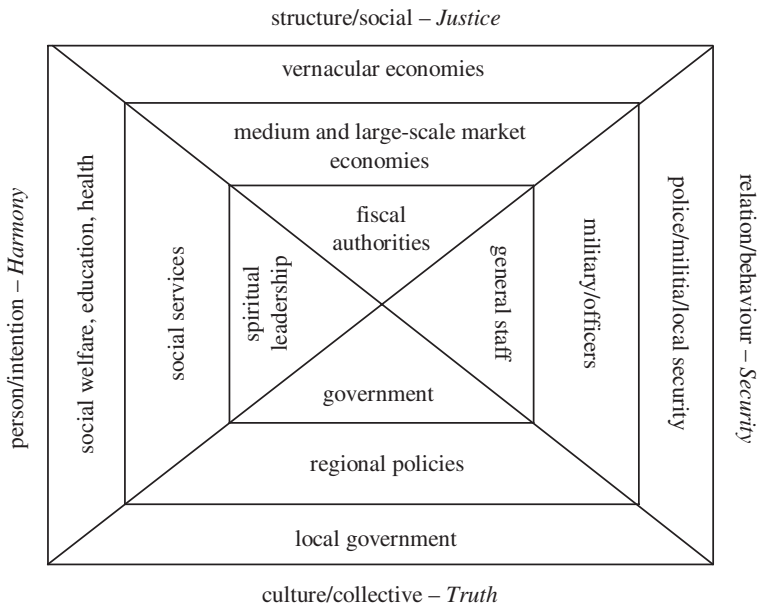
Fig. 2.4   Outline of social levels and layers in Lederach's pyramid
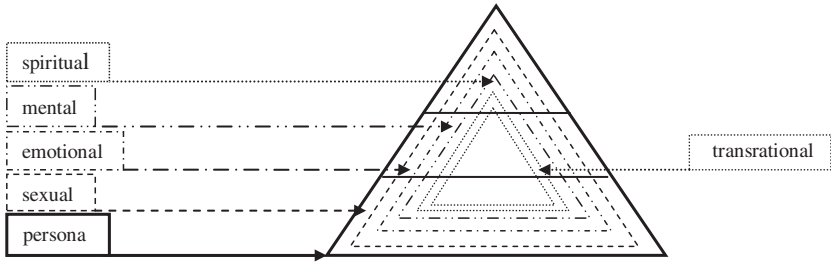
Fig. 2.5 Cross-section of the intrapersonal layers of Lederach's pyramid; lateral view

In addition to having the themes as the sides of the three-dimensional pyramid, I also visualized Lederach's social levels, Grassroots, Middle Range Leader and Top Leader. This rendered Fig. 2.4.[5]

By understanding the pyramid in a three-dimensional way, it naturally follows that beneath the visible surface that I equated with Lederach's definition of the conflict studies episode lie further conflict-effective layers, which are hidden. In exploring these inner layers, I followed the seven-step system of yoga psychology, and illustrate this laterally in Fig. 2.5.[6]

If I were to portray human relations in general and conflicts in particular as a wild plant instead of a constructed pyramid, it would be obvious that as an open system it does not solely consist of a trunk, branches, leaves and blossoms on the surface. Instead, it nourishes itself via invisible roots connected to hidden parts of the plant, which contribute to the plant's growth on the surface. I will revisit this thought later. For the moment, however, I will continue with the illustration of the pyramid. When viewing it from above, the combination of themes and layers in all the levels indicate the layout shown in Fig. 2.6.[7]

Having illustrated the intrapersonal dimension in this way, and following systemic and transpersonal psychology, I define those layers located outside the material–personal surfaces of the persona as family, social, community, policitary, global and universal.[8]

This conceptualization logically follows the initial starting point of Lederach's pyramid that deals with interpersonal and societal conflicts. Adapting it for the intrapersonal sphere is mandatory when following the principle of correspondence in Tantric philosophy: as within, so without. This is a principle of elicitive conflict transformation. A human in a society is simultaneously an integral unit, a holon, and part of bigger holons such as families, community, society, humanity, planet Earth and the universe or
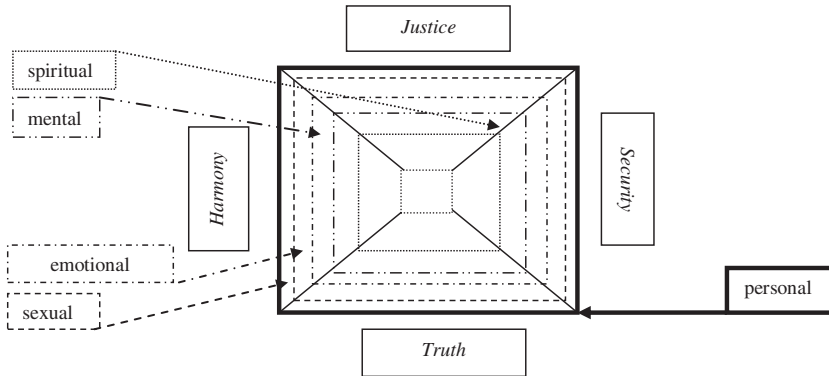
Fig. 2.6   Layout of the intrapersonal layers of Lederach's pyramid

cosmos. In accordance with my proposition, the stratification in Lederach's pyramid should hence be applicable to the conflict of an inner team,[9] a persona in the same way as interpersonal or intersocietal conflict work.

Returning to the plant as metaphor, it is not only the plant's roots and all subterranean features that nourish the open system which remain hidden from view. It is difficult to depict the physical, chemical, biological, emotional and aesthetic impacts on its surroundings, even though these undoubtedly exist. Even a simple blade of grass protects the soil from erosion. It emits oxygen into the air. It serves as animal food. It delights those who see it. In its wholeness it is at the same time part of a coherent bigger picture, such as a meadow. Plants not only nourish themselves from substances that are taken in through their roots. They also receive nourishment from the sun, through heat and humidity, which have an impact on them as cosmic or atmospheric energy. The life and growth of a plant are paradoxically dependent upon two epicentres—a telluric one and a cosmic one—even though it only exists in one world.

This metaphor can be applied to all open systems, including humans as beings engaged in relations and conflicts. I therefore holistically add those interpersonal layers that are located outside the surface or mask of the persona to the diagram. Towards the end of the last volume, I anticipated something that remains crucial for the epistemological interest of this book: the yoga psychology of the Orient and humanistic psychology of the Occident intersect in their interest in the conflict-potentialized self-involved and egoistic spheres of being human. The Western approach takes its orientation from the episode to the epicentre. The Eastern
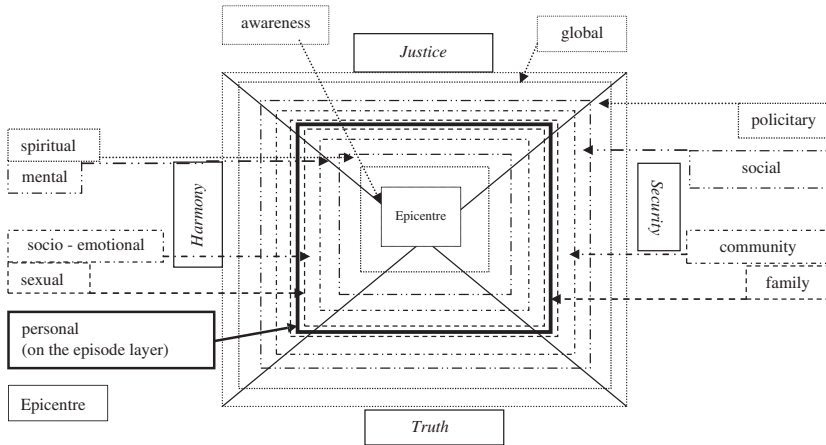
Fig. 2.7 Complete layout of the layers and themes of Lederach's pyramid

approach spreads from the epicentre towards the episode. Yet, and precisely because of this, both share an interest in the I/Ego as the material conflict zone of being human. I illustrate this in the final sketch of Volume 2, reproduced here in Fig. 2.7.[10]

Only when holding the printed version of Volume 2 in my hands did I recognize the similarity of my diagram to the Kalachakra mandala of Tibetan Buddhism. It is a model of the material, emotional, mental and spiritual aspects of being human, like a set of directions for the path from the Buddhist wheel of temporal suffering. I saw this mandala for the first time in Graz in 2002, where the Dalai Lama offered an initiation into, as he calls it, the Kalachakra for world peace.[11] In the following section, I discuss the structure of the mandala, which obviously had an influence on me even though I was not aware of it. In 2008, for Volume 1 of this trilogy (in German), I confined myself to a short remark:

> The outer *Kalachakra* is a description of the emergence and composition of the manifest world, the planets and the stars. It symbolizes outer cycles of life and time, like the days of the year, and contains a comprehensive cosmology. The inner *Kalachakra* describes the cycles of life and time of the human body. […] The *Kalachakra* represents a comprehensive training program for practitioners. It describes methods for how the basis […] can be transformed into the state of enlightenment, how harmony and peace can be attained.[12]
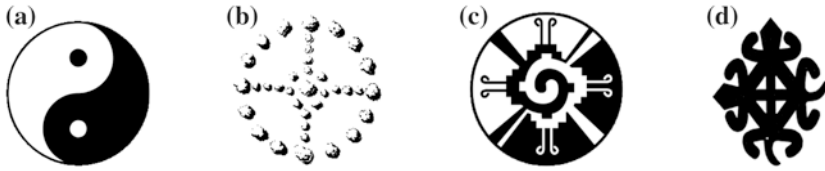
Fig. 2.8 Different symbols of *energetic* peaces

At that time, I integrated the model of the Kalachakra with other energetic philosophies into the concepts of transrational peace. I did not grasp the eidetic impact of the mandala on my model until realizing how much it resembled the diagram in Volume 2. The similarity is coherent, yet not imperative. The Kalachakra mandala represents merely one of many different ways in which we may depict the non-dual principles of energetic peace thoughts. By way of example, I will illustrate in Fig. 2.8 others I have mentioned previously: (a) the Taoist yin-yang,[13] (b) the shamanic medicine wheel,[14] (c) the Hunab Ku of the Central American Maya,[15] or (d) the Siamese crocodiles Funtummireku of the Akan in Western Africa.[16] Just like the Kalachakra mandala, at their core all are based on the same non-dualism as the Tantric and energetic understanding of peace. With each, there are simple and popular versions, but also more complex and detailed variations that can be adapted and interpreted in a similar vein, as I do here for the Kalachakra mandala.

Excursion: The Kalachakra as Metaphor for the Elicitive Conflict Map

The Kalachakra mandala can, with some variations, be found in all schools of Tibetan Buddhism. It is about 1000 years younger than the basic Yoga Sutras of Patanjali, which themselves apparently date back to Buddha and, in the opinion of some, were also influenced by Christ.[17] While these lines of thought lead into different contexts, they are nonetheless historically connected to one another, and connected by content. The texts are intended for the meditative and ritual purposes of the Tantric practitioner, the yogi.

The Kalachakra mandala illustrates the cycles of time as a three-dimensional palace (see Fig. 2.9). The layout is that of a five-storey pyramid.[18] The ground floor constitutes the Body mandala, with four portals indicating the cardinal directions. North in the picture is depicted on the right-hand side instead of on top. Building on the Body mandala is
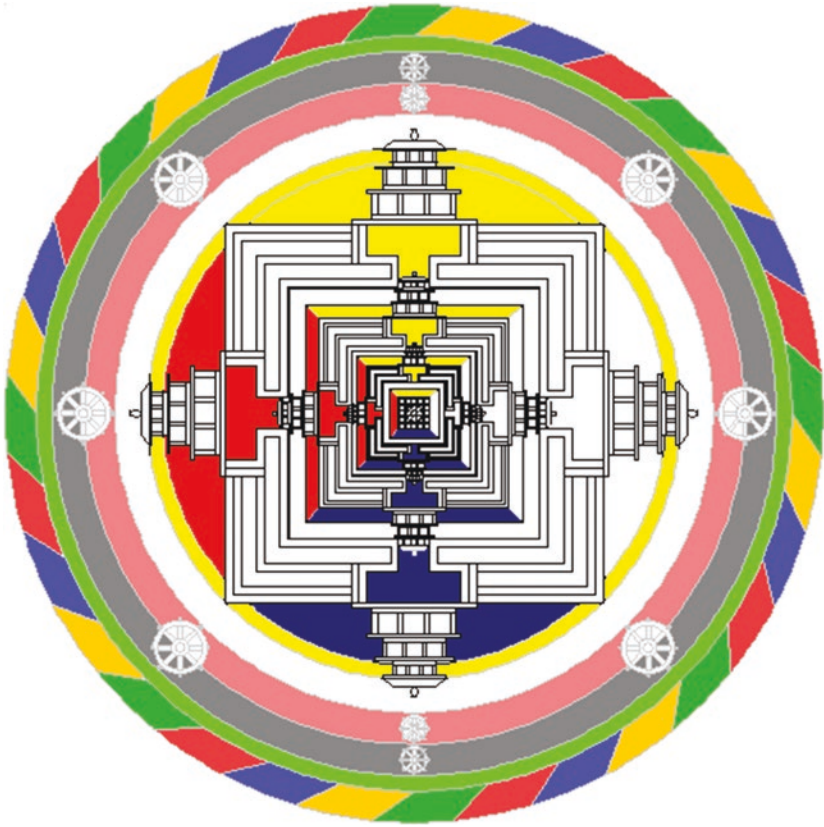
Fig. 2.9 Schematic layout of the body, speech and mind Kalachakra mandala, framed by the circles of the elements. *Source* International Kalachakra Network (26.11.2011)

the Speech mandala. On top of the Speech mandala in turn, the Mind mandala can be found, followed by two further storeys: the Exalted Wisdom mandala and finally the Great Bliss mandala, the highest storey of the palace.

At the centre of the mandala at the top, depicted as a green lotus, Kalachakra, the wheel of time can be found. It is portrayed classically as a four-faced deity in sexual union with his four-headed partner,

Vishvamata. This symbol stands for the union of highest bliss with deepest wisdom—the Tantric interpretation of enlightenment, the ultimate peace experience.

The principle of a non-dual union of opposites in Tantra is often portrayed as a copulating couple. In right-handed Tantra, which focuses on the incorporeal spheres, this is symbolic. The left-handed traditions incorporate the bodily aspects into their practice. Here, human energy is considered an aspect of the divine or cosmic energy. Without normative prescriptions, the individual realizes what is good. From there, a creativity based on unhampered self-expression is represented. Following this approach, the hidden potentials of humans manifest themselves once they are allowed to unfold in surroundings free of prejudice. Balancing out natural instincts, passions and longings, instead of suppressing, over-regulating and denying them, enables a dynamic equilibrium. This was also an integral consideration for the development of humanistic psychology from psychoanalysis of the 1960s and 1970s.[19] In spite of all this, in left-handed Tantra the ritualistic–meditative unity is also reserved for inaugurated yogis.

For the understanding of the Kalachakra mandala, the Tantric principle of non-duality holds true, meaning that every aspect of one side needs to be connected to its equivalent on the other. There are no good or bad directions. The path is to be found in the balance. For orientation on the mandala, the characteristics are of interest as an overview.[20]

	East	West	North	South	Above	Below
Colours	Black blue	Yellow	White	Red	Green	Blue
Elements	Wind, motion	Earth, quiet	Water, cold	Fire, heat	Space, acuity	Ocean, depth
Symbols	Sword	Wheel of religion	Lotus	Jewel	Thunderbolt	Bell
Disturbing emotion	Jealousy, envy	Naivety	greed, desire	Arrogance	Anger	Limitation
Deep awareness (wisdom)	Ambitiousness	Purity	Individuality	Equalizing	Decisiveness	Wisdom
Aspect of being human	Mind	Awareness	Body	Speech		
"Winds of the karma", giving rise to appearances	Dreamless sleep	Joy	Wakefulness	Dream		

The translation of the Tantra writings, drawn from metaphors of bygone times, appears poetic and a little bizarre in the twenty-first century. However, the substance of the peace teaching behind those metaphors is timeless.

The matrix of peaces created from harmony, justice, security and truth upon which transrational peace philosophy builds can be readily identified in the Kalachakra mandala as well. Every cardinal direction and every level of the mandala metaphorically and constantly encapsulated into another reflects this fourness. The first principle of elicitive conflict transformation, the correspondence of inside and outside that I derived from Tantrism, manifests itself here.

On the outside of the Body mandala in the Kalachakra, the highly complex symbolism of computing time starts, reaching from an individual breath to the course of the luminaries. The Body mandala is defined from the outside by the circles of the elements. From the inside to the outside, these are the circle of the earth, of water, fire, wind, space and wisdom. The outer circles follow the cardinal directions in their colour selection, whereby the outermost circle of wisdom incorporates all by combining every colour present. The centre of the Kalachakra lies in the innermost part and at the outmost edge. This paradox is the pivotal message to transrational peace philosophy and hence elicitive conflict transformation.

Tantric texts deal with inner processes as well as with mental and emotional aggression. These on the outside are expressed as intolerance, jealousy, greed, hate, violence and war. Objectively outer enemies, independent from attitudes, are unknown in higher Tantra, since the outer reality cannot be separated from the internal consciousness of the observer. All beings live inside the spectrum of their experience and meet others in whose perception they leave impressions, while others necessarily in turn have an influence on their spheres. This is nothing other than the description of humans as contact boundaries in action discussed in Volume 2.[21]

We humans experience and interpret mutual permeation not instantaneously, but rather through filtered thinking processes. Since thinking is a function of the I, it interprets the self as a dynamic unity in the lapse of time. It charges the self with the debris of the temporal, shapes it with egoic memories, experiences, values and interpretations about reality, adjusts it, and thereby diverts it from the bigger, holistic dimension of existence. Thought and its content are perceived as the same.

Following this approach, the individual perception of external events and the response to them are a function of thought. Hence, there is no separation between thought and thinker, observed and observer. Without thoughts, there is no thinker; without observation there is no observer. The thought creates the thinker, the observation the observer. Given that no problem can be solved with what created it, no conflict created by thought can be solved in a thinking manner. However, it can be transformed beyond it: through consciousness regarding the unity of thought and thinker—transrationally. This consciousness overrides the conceived separation of phenomena and consequently the deeper root cause of conflicts.[22]

The Kalachakra is in this respect constructivist, inferring that enemies, dangers or wars first originate in the minds of humans before coming into being in the material world. Hence, peaces need first to be established in the consciousness of humans, and here the Kalachakra is in accordance with for example UNESCO.[23] Since human beings tend to follow the belief systems that they have already adopted, they continue to conceptualize the ever-same realities and behaviour patterns in their notions of each other. They therefore keep running into the same plights and difficulties. This is not culpability in a moral sense, but fatally karmic. The wheel of suffering revolves around the egoically constructed perception of world and self, its alleged reality. The spiritual language of Buddhism and the normative approach of UNESCO share the objective of escaping this karmic wheel of a self-constructed reality with contemporary views of humanistic psychology. Practitioners of the Kalachakra work on consciousness in the same way that elicitive conflict work does.[24]

The Kalachakra mandala, in the same manner as my diagram of elicitive conflict transformation, lays no claim to describing reality. This would not be Buddhist. It rather considers itself as a highly symbolic road map for practitioners. The traditional writings describe the corresponding figures as symbolic signposts. The mind needs these signposts to orient itself. Here it is important to note that rationally, the Cartesian mode, necessary particularly for practical aspects in life, distorts the perspective of the bigger picture. Those who navigate on a map look for their road to the desired destination and ignore all other information. Our mind constructs our reality in exactly this way.[25]

Since the Dalai Lama explicitly connects the mandala with the idea of world peace, it can very well be read as a suggestion for current peace

work. I will eclectically refer to the treasure of Tantric peace teachings in later chapters, be it in reference to Tibetan Buddhism or to older variations of Indian Tantra Yoga,[26] and will place their insights in relation to humanistic psychology. At this point, I will merely touch upon the Kalachakra mandala and refer to comparable depictions in other world views and peace philosophies, leaving it there. These depictions all serve as methodological indications for the possible use of such road maps for elicitive conflict work, and as evidence that the elicitive approach is known and understood in many different contexts and under many names. Hence, it can be meaningfully used in the immediate encounter with parties to a conflict.

The First Principle of ECM: Correspondence

The excursion to the Kalachakra helps in understanding correspondence as the first principle of ECM. The ancient Greek aphorism "know thyself; then thou shalt know the universe" was introduced to Western philosophy through Plato and the neo-Platonists. It has been reinterpreted particularly in Western writings, from Thomas Hobbes's *Leviathan* to Ralph Waldo Emerson's *Gnothi Seaton*. From Hindu and Buddhist Tantra, Kabbalah and Sufism to Platonico-Christian beliefs, correspondence is essentially one of the most widespread principles of mystic teachings. It also appears slightly modified in System Theory, as so-called feedback loops.[27]

This mystical principle can be helpful as a pragmatic presumption of reality, as it suggests introspection preceding social activity. When internal struggles with shadows, contrarieties and needs are dealt with in a timely manner, much unnecessary agitation and violence could be spared for individuals and their surroundings. At the same time, correspondence between inside and outside, between intrapersonal and interpersonal, cannot be verified scientifically in a way that would allow it to be integrated into Cartesian everyday life as a mathematical formula could. The layers I discuss in Volume 2 are not to be considered as measurable realities.[28] Instead, they are to be thought of as analytical tools for imagination which indirectly require derivation from psychology and sociology in order to create a convincing whole. Within ECM, the themes, layers, levels and the principle of correspondence are orienting tools, as road maps with their contour lines, colours and symbols are for geography.

When I claim that behind the visible surface of the episode both the intrapersonal sexual layer and the interpersonal family layer lie hidden and are connected to each other, this point remains undisputed insofar that the behaviour of each actor in a specific conflict is co-determined among other factors by influence and by family experiences, as well as their sexual energy. Since the wide acceptance and recognition of psychoanalysis, there has been an established connection between the familial imprint of a person and the practical satisfaction or suppression of their sexual energies. The sexual and the familial bear a causal interrelationship to one another, rather than a linear one. Hence, the family imprint of a person influences that person's sexual biography, and sexual performance the composition of his or her familial reality.

In a similar manner, it might seem evident that there is correspondence between the emotional need for belonging by every human being and the outer acceptance in a concrete community. Traumatic experiences of exclusion may for instance permanently disrupt a person's trust in their inner sense of belonging and from there induce types of behaviour that further produce negative reactions by specific communities, these in turn contributing to an inner sense of frustration.

Likewise, there is a correspondence between the mental orientation of a person's persona and their societal embeddedness on the outside. Society, as an imagined and constructed system exceeding sensual perception through its inherent communicative tools and regulations, shapes the sensations, thoughts, speech and actions of each of its members. Likewise, these societal regulations and tools develop as expressions of consciousness, encounter and communication for its feeling, thinking, speaking and acting members.

For ECM, I consolidate these general statements into the principle of correspondence. When elicitively working on the surface of an episode, the interpersonal and intrapersonal layers surrounding the episode are considered equal and concurrent in relevance.[29] Among others, this thought can be found pragmatically implemented in Marshall Rosenberg's non-violent communication.[30] Based on the principle of facts–feelings–needs, Rosenberg seeks to recognize the need behind a verbal message by identifying the acutely observable feeling embedded in it.

In the peace philosophy of yoga, the principle of correspondence between the inner and outer layers of being is described through the often-mentioned chakras. These are introduced as receivers, senders

and transformers of inbuilt correlations. Typically, the seven chakras of a persona (quantified differently in other interpretations) are assigned a plethora of characteristics and qualities. As illustrated in Volume 2,[31] the lower three chakras represent the self-involved, egoic aspects of a persona; the upper represent the trans-egoic layers of the self. The fourth chakra, anahata, simultaneously represents a mental border crosser and the connection between upper and lower layers.

In the context of peace studies, for every encounter of human contact boundaries at work, it is of utmost importance to establish which range of themes is active and relevant for each of the contact boundaries and how they appear towards the others. Corresponding to this predominance, egoic thoughts are formulated. Such constructed thinking directs speech and actions. In turn, this generates resonance and thus reactions to surroundings. Personal thought processes therefore reflect back upon the persona. For most people, the self-involved, egoic layers of the lower chakras, in other words the material, sexual, emotional and mental aspects, dominate. Human beings innately hold the potential to experience and also operate in the trans-egoic layers. Some succeed in this for a more or less prolonged period of time. For most, however, the kinds of characteristics and experiences found beyond the fourth chakra, anahata, are rarely permanent and authentic.

In the language of most schools of yoga, chakras are often categorized as ethereal bodily layers. For those who view this categorization as unscientific and thus unacceptable because it cannot be proven medically or biologically, chakras can instead be understood as ideal types, symbols of order and imagination aids along the elicitive road map. In contrast to psychology, biology or the medical sciences, this question is not as important for ECM as practice. In referring to the teachings of yoga, I am not suggesting that the chakras are the kind of truth that positivistic sciences would call upon. They act towards the actuality of a given conflict as a map acts towards a given territory. The epicentre of every human encounter on this map and hence of every conflict is always located beyond the egoic aspects pertaining to the inside of each persona and at the same time beyond the societal aspects of the outside world. People living solely in the external world may forget introspection; those who are taken up by introspection may lose contact with the external world. This represents the elementary, non-dualistic rule of correspondence for orientation on the map of ECM. It illustrates how the manifest aspect of personae and the natural conflicts in their relations are regarded

as the centre of events; the centre only in the sense that it represents the episode, perceptible only through human senses, amidst the paradox of the epicentre, which in turn cannot be perceived with those senses.

The first principle of ECM in short: Conflicts surface amid the encounter and activity of human contact boundaries, but simultaneously receive nourishment from intrapersonal and interpersonal layers of the respective context.

The Second Principle of ECM: Resonance

The first principle of ECM states that there is a causal but not linear correspondence between the inner and outer aspects of being human in its episodic encounters, its culture of relationships and conflicts; the second principle deals with the dynamics of these relationships and conflicts. The focal point of considerations here is the factor of resonance, expressed in many everyday turns of phrase, such as: "resonating with something", "to reverberate", "to harmonize", "living in disharmony with something" and "discordant". They are also found in many derivatives of the word "tune", such as "being in tune with someone" or "changing tune", "tuning out", "fine-tuning something" or "to attune".[32] The popular German proverb "*Wie man in den Wald hineinruft, so hallt es zurück*", literally translated as "The way one calls into the woods determines the echo received", and its equivalent in English, "What goes around comes around", could be considered a simplified yet helpful motto for this subchapter. In this sense, the principle of resonance serves the elicitive worker as a sonar device might be useful for a geographer. It provides information about the configuration of conflict sediment that lies underneath the conflict episode and enables an energetic resonance with it.

Yoga philosophy is concerned with the resonance between the inner and outer aspects of human existence. In Volume 1, I propose the entangled translation of "calm breath in resonance with the divine breath in the whole world" for the symbol *he ping*, which represents peace in Chinese Tao.[33] It expresses the energetic understanding of a peacemaking resonance between the outer and inner world. In yoga philosophy, it is assumed that life impulses generated by the epicentre are received by the personae and implemented by their egoic aspects. Encounters, relationships and conflicts take place intrapersonally and interpersonally in the egoic and we-ish layers. They consolidate from the epicentre, penetrate into individual and global consciousness, into the spiritual–policiary,

mental–societal, socioemotional–communal, sexual–family and finally physical layer of the respective episode, where they identify their topic on all levels. This notion also corresponds with the Eightfold Path of Buddhism, where the right way of life in societal matters materializes via right awareness leading into right intention, into right speech and right action. In this cyclical way of thinking, right awareness as the backdrop to the right way of life is primed and evaluated through right practice, right consciousness and right concentration.[34] Even though this path slightly differs from yoga philosophy, here too the layer model from epicentre to episode can be observed.

Provided that the inner and outer aspects of encounters and relations in a Cartesian everyday mode remain in an atmosphere that is relatively unaffected by tensions towards each other, then these aspects can be considered energetic but also transrational peace, the "calm breath" of the individual in congruence with the "fresh air" of the greater whole.[35] It is an unspectacular, incomplete, dynamic and precarious kind of peace, which for this very reason is not being discussed. When the inner and outer aspects of being remain in a state of harmonious relation to one another, life continues to flow in calm waters. Neither excitement nor uproar prevail. Movement is perceived at the contact boundary, but not alarming violence or threats.

This kind of peace awakens the inclination for opening, growth, change and activity, and hence for self-extension in the persona. Freedom from fear fosters heightened action and increased risk-taking in the experience-guided thinking processes of the contact boundaries. The resulting signals of increased dynamism and risk-taking cause altered reactions within the environment, which in turn may feel attracted, inspired and moved, but also alarmed, revolted or even threatened by the induced changes. Typically, these kinds of turbulences regulate themselves, adjusting to a transformed harmony on a different frequency. However, the risk of more serious dissonances and conflicts at such moments arises. When the conflict gets out of control and the dissonance of the involved parties reaches a point that is intolerable, physical and violent, third-party interest and involvement might appear necessary, which could interfere potentially in harmonizing the situation, potentially in a more disruptive manner. These are the kinds of conflicts that are often addressed, and are a matter of conflict work in the technical sense of the term.

It is no coincidence that the regulation of harmonics in the European history of music paralleled the emergence of the modern definition of peace,

the nation state and the ideal of a society free from conflict.[36] It thus seems only natural to draw upon musicological terms and metaphors when illustrating the principle of resonance in peace studies.

The classic theory of harmony in music, something that to today's people in the Western world seems as natural as the nation state does as a social form of organization, is based on a scale with seven scale steps. A single note by itself cannot form harmony or dissonance; it cannot be wrong or right. No note by itself is better or worse than any of the other notes. Once a certain key has been set, however, every note takes on certain rights and responsibilities, characteristics that have an influence on the statements, course and coherence of the piece of music. The relation of the separate notes to one another determines how their resounding together will be perceived. The combination that is perceived as harmonious or dissonant depends upon the listening habits of the respective audience.

Ideally in the classic theory of harmony, when two thirds are placed on top of each other, a harmonious chord is formed: dependent upon the distance between the notes, it is either a major or a minor triad. A seventh is formed by adding another third, which is perceived as dissonance. In a major seventh, the third third is located only a semitone underneath the octave of the keynote, which in this extended chord is often interpreted as expression of restlessness, pursuit, urge, aggression or even hate. In traditional listening habits, this calls for dissolution, release and pacification in the octave of the keynote. Hence the major seventh is often called a leading note.[37] It strives towards the octave of the keynote, which sets the chords into consonance with the keynote, perceived as harmonious. The seventh as the additional interval contributes to a conflict that longs for transformation into the previously harmonic oscillation of the triad.

As the most listened-to case of dissonance, the seventh also represents a musical metaphor for a conflict in society. The leading note similarly stands as a nuisance, as a pressing manifestation of restlessness, demanding transformation, transition and resolution into a different chord, one that is perceived as harmonious. The mere reversal of the four-note chord, its translation or transposition, would not change its dissonant, pressing, conflict-laden character.[38] The example of the seventh, or the leading note, is only one of many possible examples.[39]

In the context of peace studies, Igor Stravinsky, the composer,[40] passed on an important finding, namely that when following traditional

listening habits and harmonic theory dissonance may very well ask for resolution, but that nothing obliges the composer to comply with such demands. He contradicted the civilizatory prejudice of a natural connection between harmony and security on the one hand and dissonance and disorder on the other, opting instead for the radical diversification of possibilities in creative aesthetics.[41] Similar to Stravinsky proposing the emancipation of dissonance in post-classical music, elicitive conflict transformation also recognizes social dissonance, conflict, as an intrinsic value of transformative power, thus distancing itself from the longed-for harmony of modern international politics and prescriptive conflict resolution. The classical theory of harmonics and modern interpretations of peace to a similar extent demand the one ethic and aesthetic, defined as harmonious by sovereign right, and therefore exclude other alternatives. Post-classical music and postmodern politics dissolve this demand and recognize the potential for violence. Transrationality reintroduces the vernacular, creative and energetic momentum of the concrete encounter of contact boundaries at work and acknowledges the potential of ethical and aesthetic richness in such encounters.

This excursion into music theory and music history illustrates the political relevance of the ECM principle of resonance. Just as the oscillation of a guitar string at a particular frequency causes the neighbouring strings to vibrate, the oscillations of every single human being generate an effect on fellow human beings in the same environment. On the guitar the oscillations of the string and its corresponding overtones react with all the others, and thus they sound together. The harder the string is strummed, the more it causes the others to vibrate. An external tone, provided electronically via loudspeaker, can cause the whole guitar to oscillate. In the same way, a boisterous person or a group of noisy people can influence whole families, neighbourhoods, communities or societies. Dissonances, conflicts, always arise relationally from an incongruous perceived consonance in a given encounter. How this dissonance is interpreted, however, is dependent upon the external conditioning and internal mood of the contact boundary, through which the relational impulse runs in a circular manner. This is an important finding for conflict studies.

Important factors in an encounter are the persona's characteristics that are emphasized and made visible, the aspects that are activated through external impulses, and how consistent, organized, authentic and hence harmonious the holon persona's vibration is.[42] In accordance with this

vibration, the conflict topic of the given episode is formed and vibrates through all involved parties. This holds true both for conflict parties and conflict workers who intervene, with the expressed difference that conflict workers who have been trained elicitively are aware of these circumstances and can utilize them.

Melody and rhythm emerge from pulsation, the alternation of sound and silence, impulse and pause. This vibration on all frequencies and at all tempi is the essence that determines the universe and hence life—the interplay between something and nothing, day and night, order and chaos, hot and cold, male and female. Cycles of such pulsations shape nature, ocean waves, consciousness and encounter.[43] Elicitive conflict work combines doing and leaving, action and passion accordingly. Resonance is more than a musical metaphor for social interaction. Those relying only on wilful actions, on "making peace", will find themselves tense and not in resonance with the involved parties.[44] This is commonly found as an effect of purely idealistic will and actions. Simultaneously allowing for the involved parties' vital impulses and intuition is just as important. Those, however, who entirely rely on peace just happening do not shape what lies within their power. The art of elicitive conflict transformation lies in making peace and allowing peace to take place at the same time. For the perceptions and sensations of peaces rest on the interconnections of sensory/motor, creative, emotional and cognitive intelligence alongside all human layers, as individual and social harmony emerge from their consonance. Harmony is the pulsation of action and passion.

Flatischler convincingly demonstrates this principle in an experiment.[45] He places two mechanical metronomes, both set to different tempi, on a flexible base that connects the two. In theory, they should never reach a common rhythm, since the purpose of a metronome is to maintain a previously set, stable and precise beat. The flexibility of a shared base causes each of the metronomes to transfer their specific rhythm of oscillation to the other. Following this, they fall back into chaos in order to reach a longer common phase. Consequently, the chaos phases are reduced, the phases of oscillating together increase and eventually they become entirely synchronized.

This mechanical attempt at synchronization can be transferred to human interaction, since nervous systems when they encounter each other are similar to this structure. Measurement of brain activity indicates that the brain pulsates in different patterns of vibration. Alpha

waves with a frequency of 8–14 Hz are found in states of relaxation. Beta waves that show a state of waking consciousness occur at a frequency of 15–38 Hz. Delta waves of 1–4 Hz occur in restful deep sleep, whereas theta waves of 4–7 Hz have been measured in states of dream and meditation. Little research has been conducted with respect to gamma waves between 38 and 100 Hz. They are associated with peak performance, intense focus and concentration, increased flow of information and mystical experiences. Transpersonal phenomena and a reduction of I/ego aspects have been reported in this context. Currently, mainly gamma waves of around 40 Hz are being investigated in connection with focused mediation. The main focus of attention here is on the synchronization of gamma waves across wider areas of the brain.[46]

Music and steady rhythm influence brain activity.[47] Music with a low frequency range transmits calmness. We experience this state as peace, the introductory and metaphoric mountain lake of Volume 1. Research into rhythm has shown that humans perceive collateral pulses figuratively. This means that we combine unstructured sound stimuli into meaningful groupings. Our brain constructs groups of twos, threes or fours from completely identical or non-identical accentuated sequences in which emphases, pitch level and melodic patterns are interpreted, even though they are not present as purely acoustic oscillations. This process is called "subjective rhythmitization". It occurs particularly with velocities linked to the human perception of the present, which in this case is measured as three to ten seconds. The processing of sound sensations takes place in clusters in order to process the information effectively and in a meaningful manner.[48]

Micro-movements or micro-expressions in the facial expressions of people who are communicating synchronize, mirror and interpret each other in this manner too. Rhythm is the foundation of human communication. Rosenberg states that "What you see is what you get." This means that people who believe that the world is made up of idiots will keep meeting idiots.[49] This is no moral imperative, but the consequence of our bio-rhythmic functions. To a large degree the human body is made up of water. Based on this, there are internal oscillating circles inside every human being that are arranged as elemental paths of rhythmical access; these can be stimulated from the inside and the outside. Through the effect of synchronization between nervous systems, moods and appraisals are communicated unconsciously and fed back from the receiver to the sender.[50] Communication with one's fellow human beings

is an interactive dance. This holds true for every encounter at human contact boundaries—for conflict parties, of course, but even more so as a basic principle of conscious resonance for elicitive conflict workers. Continued conflicts are nothing more than unsuccessful communication. They may be uncomfortable, but fighting them, striving for the right thing obsessively, as experience shows, tends to lead to its opposite. All life takes place in a shift between chaos and order. Chaos is the force that strives for order. No one likes to fall out of rhythm, but it is human. The first step to rediscovering rhythm is allowing for inner silence. Those who learn to fall out of rhythm in a relaxed manner, which means accepting conflicts, can take nourishment from their chaos and create the kind of inner order that finds its correspondence on the outside. Flexibility enables the ability to act and opens unimagined possibilities. Here the ECM principle of resonance is found, making paralinguistic training imperative for conflict workers. The crucial experience of consciously falling out of rhythm is irreversible. Once the nervous systems and sensory/motor systems have discovered a path in this direction, they will continue to rediscover it.[51]

Hinterberger reports the results of an experiment conducted in the Regensburger Forschungsbereich Angewandte Bewusstseinswissenschaften (the Regensburg research unit of applied consciousness studies),[52] where the research team embarked on a guided trance journey through the subtle levels of experience that correspond with what in elicitive conflict transformation are defined as layers:

> By adjusting our attention in a focused manner, starting with the physical body, continuing with the emotional, mental and finally the spiritual realm, our sensitivity and awareness became progressively more finely attuned. The continuously repeated invitation to relax and entirely involve ourselves in the given moment created an atmosphere that allowed the participants to increasingly let themselves in for a new level of experience and gradually allow for their controlling sense of reason to vanish into the background. If we let ourselves in for such a field, an experience beyond duality can become possible.

The research team basically reconstructed a Vipassana meditation as a research experiment, developing non-duality. In lived non-duality, there are no conflicts, which is the reason why experiences like this are necessary elements in the training of conflict workers. The experience awakens

consciousness of the interpersonal principle of resonance in every encounter as well as an understanding of its meaning in applied conflict work. The principle of resonance is a basic element of elicitive conflict transformation that holds true for every social system. As evident as the principle may appear upon first glance, little attention is paid to it in the structural concepts of linear-based functional changes in idealistic conflict resolution or prescriptive conflict transformation. For ECM, it is a basic rule that always needs to be taken into account.

For peace philosophy, Swami Rama connects the principles of correspondence and resonance in a convincing manner.[53] On the one hand, he speaks of external, acoustic vibrations that instinctively reach humans, psychosomatic holons, through the ear, which in turn translates the perceived into the truth. On the other hand, he speaks of "unstrummed sounds" on the inside of the persona that only subtly reach the surface of the episode, but more effectively lead into the silence of the epicentre, as though one is following the holy river from its thundering waterfalls to the silence of the well; towards the "soundless sound". Swami Rama is mainly concerned with providing an instruction for meditation through mantras, but his image also connects metaphors from chakra teachings and the theory of music that I use to derive the second principle of ECM. Furthermore, he speaks of the four *koshas*, bodies, through which the sound wanders on its inner path to soundlessness:

> First, as a word, it has a meaning; another more subtle form is its feeling; still more subtle is a presence, a deep intense and constant awareness of it; and the fourth or most subtle level […] is soundless sound.[54]

This description corresponds with what I call layers in Fig. 2.7. It can thus be spoken of as the external and internal layers of sound, word and music, where the ear as sensory instrument of the contact boundary serves to translate the acoustic, external energy into the meaningful, emotional, mental and spiritual layer on the inside. I should add that the same layers exist on the outside, from vernacular music-making in a concrete and familiar context, a physical and purposefully communicated musical performance, and global, broadcast music that becomes placeless and timeless because it is bound to a medium of sound recording. They all have their respective context and meaning.

The second principle of ECM in short: The relationship of human contact boundaries at work is determined in each encounter by resonances that resound through all intra- and interpersonal layers.

The Third Principle of ECM: Homeostasis

The term homeostasis, stemming from the Greek, stands for the dynamic balance in open, energetic systems. Different meanings have been coined for it in different scientific disciplines. For elicitive conflict transformation, the definition of Ludwig von Bertalanffy, who became known as the founder of general systems theory as well as the American branch of peace studies, is indicative. In his time, he introduced a novel scientific paradigm that he first proposed as a counter theory to classical physics, by contrasting the traditional individual consideration of phenomena with the concepts of systems.

However, Bertalanffy did not limit his concept of the organism and the general systems theory derived from it to the natural sciences. He was of the opinion that his considerations would also be applicable to social sciences: "Social science is the science of social systems. For this reason, it will have to use the approach of general system science."[55] Bertalanffy saw the human being as a psychosocial organism, a key consideration for his understanding of social systems.

The term "system", according to Bertalanffy, refers to a multitude of elements and their relationship with one another. His systems theory investigates the forms of organization of complex interrelations between separate elements, which are beyond relation and causality and can be depicted in a linear fashion. He distinguishes here between open and closed systems. A closed system refers to an internally stable system that is not related to its respective environment. Closed systems are based on the second law of thermodynamics, which states that a balance will continuously increase.

This cannot be transferred to the mechanics of open systems. An open system is characterized by the continuously changing relationship of its own elements, which maintain a permanent substance exchange with their environment and are changed by unpredictable environmental impacts. Bertalanffy was looking for the laws of these systems.[56] He came to the conclusion that reaction processes in open systems could not reach a static balance. Internal dynamics and energy from the environment cause an open system to develop within it a relative balance that continuously renews itself, hence the so-called dynamic equilibrium. This means that open systems never find themselves in a static or final balance, but always try to change into one.[57] This is the reason why peace as a potential characteristic of the open system of a living society can never be static, but can only be lived and considered as a dynamic equilibrium.

Static peace would be dead. Dynamic peace is the resonance of an individual pulsation with that of the whole, that of the individual breath in tune with the breath of the whole world.

Open systems unfold dynamics by being in exchange with their environment. They vary their condition without through this exchange, changing their system structure entirely. They do not react in a linear manner to outside influences. They change their internal organizational structures as reaction to changes in the environment. Self-organization is the preamble for the organized complexity of systems. The system needs to keep its structure in order to remain operative. Homeostasis is defined by the principles of complexity, balance, feedback and self-organization.[58]

In the biological sciences and therefore in sociology, the paradigms of Bertalanffy's general natural sciences of life refer to potentially thinking beings as open systems. These are the holistic elements of the bigger (and themselves open) systems of their species. They can take up energy from the environment and so develop into higher organizations. Social conventions and ethical regulations can hence be understood as widening the homeostatic organization to society and culture. The application of its rules yields the same results as metabolism or drive compensation: a social–dynamic balance that ensures the survival and well-being of the community. This also applies to higher levels of social organization. Constitution, law, executive level and jurisdiction are all homeostatic tools. They are connected to other layers of homeostatic regulation, which they were modelled on in the first place. This, despite all shortcomings, contradictions and dysfunctions, also holds to be true for supranational bodies such as the United Nations, World Health Organization and UNESCO.[59]

In the social sciences, system theory mainly became known through Niklas Luhmann. He proposed a blueprint in the 1980s that in some ways corresponds with transrational peace theory.[60] There are, however, noteworthy differences. Most notably for Luhmann, social systems do not comprise mental systems, "let alone of bodily human beings".[61] To him, mental systems solely represent a part of an environment that is relevant for the formation of social systems. He explains the connection with the notion of interpenetration. From this he derives that the workings of mental systems are not based on life, but on consciousness. They use consciousness only in context of their own operations, while all contacts to the environment, including all contacts with their own body, are transmitted via the nervous systems, hence utilizing other levels

of reality. He declares the nervous systems to be closed systems, furthermore arguing that the mental system, operating with consciousness, would have to build solely on self-constitutive systems.[62] Self-reference of consciousness would thus provide the factual basis of individuality in mental systems, positioned outside all social systems.[63] What does this mean for transrational peace studies in the twenty-first century?

Given that Luhmann was concerned with defining a system theory that distanced itself from the acting subject in sociology, his argument is comprehensible. He considered an approach without acting individuals to be the novel and continuing factor in his theory construction. This intention is interesting from the perspective of peace theory, but in the way Luhmann proposed the argument it emerged as complicated, not quite hidden, yet in the end an unsustainable reissue of the conceptual separation between mind and body, reason and emotion, nature and nurture, subject and object that has been troubling European modernity since René Descartes.

Ten years after Luhmann, the Portuguese neurologist António Damásio conveyed the reciprocity of mind and body more comprehensibly to a wider audience:

> … the mind has prevailed in evolution because it helps maintain the body-proper; and that the mind arises from or in biological tissue—nerve cells—that share the same characteristics that define other living tissues in the body-proper.[64]

Damásio's core statement implies that body and brain together form a unitary and inseparable organism that interacts via chemical and neural pathways. He empirically confirmed an older assumption of humanistic psychology concerning the inextricable unity of mind and matter, and convincingly disproved Descartes.[65] He demanded a paradigm shift, which was set into motion thereafter. But he remained vague with regard to the origin of the mind in individual tissue. It was illustrated in a research context that synapses, nerve cells and even whole areas of the brain physically change dependent upon sensory input, environmental factors, emotions, learning, rehearsal and training experiences. This phenomenon had been known in professional circles as "neuroplasticity" for decades. Additionally, in the 1990s the continuous generation of neural cells from stem cells was confirmed. The brain is therefore dynamic, and changes constantly from birth to death.[66]

These two theories taken together comprise a revolutionary conception of the human being when contrasted with the basic understandings of modern thinking. The convergence centre in the brain proposed by Descartes does not exist. There is no place where everything intersects and is being interpreted, where decisions are taken and plans are made, where a homunculus has been found that says "I". The brain is much more a system that is organized, distributive and parallel, a system that is interconnected in the most complex manner.[67] Instead of the individualistic notion of a homogeneous and selective consciousness that in the end is nothing more than the modern reinterpretation of the moral belief of an immortal soul that outlives individual bodies, neuropsychology delineates consciousness as a space where particular spheres for perceiving, thinking, feeling and remembering exist. This space offers room for reflection and identity. Consciousness and peace are holistic, relational processes of experience.

The description of mental phenomena is possible, as brains mirror each other, as one brain passes judgement over another, or interprets a facial expression or gesture.[68] For peace and conflict studies, the most relevant dimension of intercerebral, transpersonal discourse becomes possible through this. The brain is an open system. *Ubuntu*,[69] the oft-cited peace definition from South Africa, translating as "I am because you (we) are", finds its confirmation in neurobiology. People have a mind's eye that allows for some intrabrain processes to be monitored, to be changed into meta-representation—in this trilogy the often discussed internal observer—and communicate their content to other brains via body and facial expression as well as language. Furthermore, human beings have the capacity to create mental models of others' states, thus to imagine what might be going on for the respective other. People always have "Buberian" dialogues of this nature: "I know that you know how I'm feeling." Or: "I know that you know that I know how you're feeling." There is no room for a free agent as individual consciousness, since every action, every state of the brain is determined by the previous event. If this were not the case, "free consciousness" would have to mysteriously interact with nerve cells in order to convert themselves into socially relevant actions.[70]

Peace studies has paid far too little attention to this revolution in the modern image of the human being, which considers the brain a given and continuously deteriorating unit, assuming here the unchangeable position of individuality. The humanities and social sciences have

generally reacted rather sluggishly to the radical revolutionary changes in natural sciences, even though fallacious belief systems, upon which normative consequences of a whole era have been built, need to be considered obsolete. The psychological foundations of modernity, of capitalism, of communism, of the nation state, democracy, human rights and much more need to be reviewed transrationally in light of these findings. Based on this knowledge it is untenable to separate consciousness, nervous systems and biosystems as social scientific categories, thereby reducing them to mutually relevant related systems in the environment.[71]

Overcoming individualism as an epistemological fallacy of modernity is the great achievement of Luhmann's system theory. He was, however, unable to sufficiently disentangle himself from the dualistic belief systems of modernity. This corresponds to the theory of an ocean without waves.

Gregory Bateson,[72] differently to Luhmann, interpreted the perceiving subject, society and ecosystem as common elements of a superordinate cybernetic system. In his understanding, these systems do not merely interpenetrate, they form holistic parts of a singular whole. This represents the main difference to Luhmann's central hypothesis; that the self-reference of consciousness would be the factual basis of the individuality of mental systems, while social systems form themselves autonomously and based on their own elementary operations, which he calls communication.[73] Luhmann refrains from introducing the holon as an analytical category, although this plays a prominent role in the considerations of other authors.

Humberto Maturana and Francisco Varela based their neurophilosophy on a systemic approach that does not differentiate between reality and perception. To them, human beings exist in a world that they create jointly with others, which is necessarily a social world. The autopoietic organization of cells, then, is characteristic for beings that hold the ability to re-create themselves of their own accord. Human beings need to create autopoietic systems through perceptive feedback with other systems. This has consequences for peace research. Maturana writes:

> If we know that our world is necessarily the world we bring forth with others, every time we are in conflict with another human being *with whom we want to remain in co-existence,* we cannot affirm what for us is certain (an absolute truth) because that would negate the other person. […] Hence, the only possibility for coexistence is to opt for a broader perspective, a domain of existence in which both parties fit in the bringing forth of a common world.[74]

I perceive the differences between Luhmann's and Bateson's, Bertalanffy's or Maturana's conceptions of human beings as being similar to the differences between the definitions of love and peace in Sigmund Freud's physiological materialism and Erich Fromm's psychoanalysis. In my view, this debate is decided in favour of Bateson, Bertalanffy, Maturana and Fromm. I am, however, aware that I, even in the twenty-first century, will not be met with unlimited approval for my views. Apart from the theoretical argument, the operational difference between individual consciousness and communication in social systems remains an important factor for peace studies and conflict work. I will return to this when discussing the actors in elicitive conflict work, but here will remain more generally with the ECM principle of homeostasis.

In a way, homeostasis as understood by Bertalanffy and Bateson can be considered as a compass for the social map of the given conflict. The assumption that individuals and social systems, when coming into conflict amongst themselves or with outside influences, are striving for new dynamic equilibrium through self-organization, and for this they also adapt energies from their environment, thus determining the direction of the respective episode for elicitive work. Dysfunctional systems are those where the flow of energies and movement towards the desired balance is blocked. Peace is the free flow of life energy at all levels of being human. Elicitive conflict transformation attempts to consider itself as a temporary influent stream of external environmental energies into the open system, and thus contributing to the elimination of such blockages, hence reclaiming dynamic equilibrium. Complexity, feedback and self-organization render it impossible to develop general—prescriptive—rules of behaviour here. However, it is possible to localize the direction of its striving for balance and the relevant obstacle, and hence to contribute to overcoming the blockage.

The homeostatic principle that transrational peace studies derives from general system theory can in a similar manner be found in the philosophy of Hatha Yoga. Swami Sivandanda poses the same thought as a dynamic of energetic giving and receiving.[75] In Sanskrit, *ha* means sun and stands for the male, the giving principle. *Tha*, or moon, stands for the female, the receiving principle. All human beings unite both poles in a holistic manner inside themselves, where the left side of the body is understood as the receiving one and the right side as the giving one. Yoga philosophy assumes that only a balance between them can lead to health and harmony. An overabundance of lunar energy can lead to a loss of control

and mental illness; too much solar energy on the other hand induces insensitivity and tyranny. Hatha aims at a balance between the two.[76]

In Hatha, the environmental influences on the holon human, as an individual and as society, are introduced as tellurian or ascending, and cosmic or descending energies. Hatha practices are intended to serve the balance between left and right, female and male in the same manner as they serve that between tellurian and cosmic, ascending and descending energies. The dynamically fleeting point zero of this four matrix is considered the ideal place for individuals and societies.[77] The principle of homeostasis here reemerges in a different narrative, yet holding the same practical consequences.

The third principle of ECM in short: As open and dynamic systems, humans as individuals as well as groups strive for dynamic equilibrium. Dynamic equilibrium is the harmonization of intra- and interpersonal tensions and conflicts, aided in their transformation through external environmental energies.

Themes

The first necessary step for approaching a conflict in elicitive work is to define the cardinal directions. Generally, when called upon, elicitive peace and conflict workers can operate on all levels, from top leaders and middle ranges to Grassroots. They explicitly or implicitly hold a mandate that rests upon the narrative of a conflict. This narrative is either the account of the parties seeking help or of institutions that previously involved themselves in the conflict as the Third Side.[78] In every instance, this narrative is something like a main theme that first and foremost needs to be identified. I have defined justice, security, truth and harmony as the conspicuous cardinal themes for elicitive conflict transformation.

Given that everything is connected to everything else, cardinal directions can be detected in one way or another in every conflict. Sometimes the first challenge arises when trying to define the cardinal theme of a given episode. However, so far I have never encountered a conflict where none of the themes has emerged in the conflict narrative. They are taken from the whole range of human tragedy, which appears in countless variations. Given that elicitive conflict transformation takes place in the awareness of transrational peace philosophy, but most likely in a Cartesian mode of practice, and given that one persona can never fully grasp the whole with all its interconnections, the conflict worker needs

to take a rational decision regarding the cardinal direction. Having heard the respective narratives, this move provides a starting point.

In my experience, making use first of all of Call Rogers's technique of active listening for a Third Side comes in handy in order to determine the direction of the given social dynamic in terms of correspondence, resonance and flow. Combined with this, Marshall Rosenberg's structured communication of non-violent communication, observation–feelings–needs–request, is often rather helpful. If they have not emerged at this point, the cardinal themes will do so at the latest once the needs of the involved parties have been identified. This is not the only possible way, but in many cases it is a promising one. The models of Jeru Kabbal, Ruth Cohn and Friedemann Schulz von Thun have also proven worthwhile in my experience.[79]

For cardinal themes not to be mentioned in a narrative is hard to imagine, since the simple denomination of a conflict in itself already expresses that the involved parties "have a topic". Following the principle of resonance in other terms, this means that inside a certain relationship there is a "leading note" to be heard that strives towards at least one cardinal theme, which expresses the desire of the whole system to change in a certain direction. By locating this leading note or conflict topic a starting point has been determined. The approach is chosen according to the interpretation of the conflict narrative as perceived by the conflict worker. The first step of ECM is depicted in Fig. 2.10.

The first challenge of ECM lies in deciding on one of the cardinal themes as a starting topic, while being aware of the interconnection of all main topics to each another. This decision has consequences. It determines not only the perspective from which the conflict worker considers the dysfunctional system, in terms of which he or she perceives the conflict, but also the point at which the dysfunctional system, the conflict parties in relation, first takes note of them. An initial misjudgement may be correctable, but systems tend to have a memory of their own. The first step, true to the motto "The First Cut is the Deepest", has a lasting impact.[80] Hence it needs to be well checked, weighed and considered.

Diligence does not equate to panic, however. It is impossible to take a fundamentally wrong decision at this point. Imagine the pyramid as an out-of-balance raft floating on the water, a state that explains the desire to assist the involved parties, a helpful intervention could take place on the very part that was pushed under water. This approach would address the cardinal theme that is prevalent in the conflict narrative. At the same
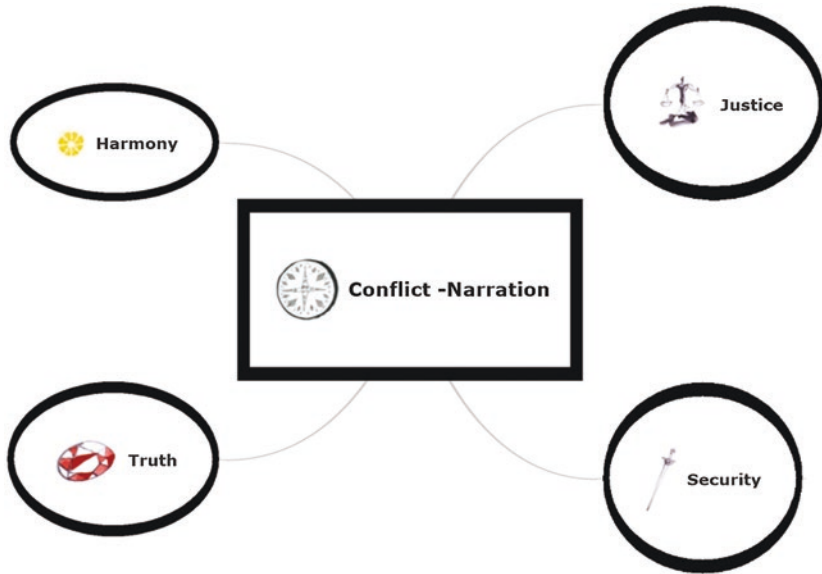
Fig. 2.10 The cardinal themes in ECM. The compass surrounding the narrative surface of the pyramid illustrates that factually everything is connected to everything else

time, an intervention could take place in the cardinal theme even if the involved parties have lost track of it, or in one of the themes that have become imbalanced through it. No theme is wrong in and of itself, but the type and content of intervention needs to be decided upon according to the first point of access.

This may be illustrated with the help of a simple example.

So far, involved parties and Third Sides alike have narrated the big international conflicts of the twenty-first century in relation to the cardinal theme of security. Consequently, the topic of harmony has drifted out of focus, over the horizon of perception. Discourses on justice (e.g. political, social, climate and developmental policies) and discourses on truth (e.g. ideology, religion) have become skewed in more than one sense, since the focus has shifted to and become set on security. Elicitive conflict transformation does not contest a link between justice and security. In reference to idealism, however, it does try to avoid the exclusivity of this link as a perfect prescriptive path of conflict resolution. At

the same time, the decision to approach a given conflict with security as a cardinal theme from the perspective of elicitive conflict transformation may not be wrong per se. But the chosen intervention needs to avoid stressing the topic of security even further, and instead to relativize its importance, thereby bringing the desire for harmony back into focus in order to achieve a state of balance in the system once more. This is a tactical decision, since an explicit call and immediate search for harmony in such an atmosphere can easily be dismissed as quixotic, that is unless credible authorities such as the Dalai Lama, Nelson Mandela, Martin Luther King or others stand behind them. The decision for an access point depends upon the personal, substantive and institutional profile of the conflict worker, of the means at the team's disposal and its mandate, of its relationship to the involved conflict parties and then, only as a secondary consideration, upon narrated or superficially perceived facts. It remains important in any case that the intervening actors are aware of this decision and its methodological consequences in the particular context of the episode.

From the moment a decision on the point of entry is taken, the ECM principles of correspondence, resonance and homeostasis support any further movement and direction of action in the dysfunctional system, where experience has demonstrated that orientation can easily get lost in between a system's themes, levels and layers.

LAYERS

Once the cardinal direction has been decided upon, elicitive peace workers become situated as actors, as Third Sides, in the episode. This moment always calls for a reality check from a bird's-eye perspective:

- Am I actually positioned on the side and on the level of the conflict pyramid that I consider best and most relevant based on the conflict narrative and my own means and possibilities?
- Can I recognize what was narrated about the episode as someone standing inside it?
- Does my team as a holon and my relations to each of its members correspond with the tasks for which it was set up?

It is important to take into account here that the mere entrance of a new actor can change the potentially dysfunctional system. In practical terms,

this change will rarely be so severe that the episode in itself cannot be identified any longer. Should this be the case, it would be advisable to recheck the narrative and its interpretation. If this concurs more or less with what was perceived by the conflict workers, it would be advisable to review all legal bases, equipment and logistics, the professional and personal qualifications of team members and much more, all of which is too often overlooked particularly in missions of civil and non-governmental initiatives.[81] All of this is of vital interest and has been described in countless mission manuals. Up until this point, most of what has been said holds true for elicitive and prescriptive work alike.

When conflict workers are trained elicitively, they will know that the episode they are acting in is merely provides the surface of what takes place in the conflict. In the same manner that underneath the picturesque surface of a mountainous landscape lies the possibility for hidden anti-personnel and anti-tank mines, unexploded ordnance,[82] booby traps, mass graves and the like, and simultaneously the possibility for simple decomposing waste, debris, worms, rocks, humus, roots systems or mineral ores, underneath every narrative surface of a dysfunctional system there are hidden many layers of relational depths that can prove to be more or less dangerous, important or insignificant for conflict work. The three principles of ECM, correspondence, resonance and homeostasis, provide orientation when the impact of these hidden layers on conflicts that take place in the episode needs to be identified.

Once an elicitive conflict worker has chosen a cardinal theme as an entry point into an episode, this theme will manifest on the surface of the narrative most often in the shape of basic physical needs. For the cardinal theme of security, this could be protection from offences or assaults from those perceived as an enemy, supervision of encounters, shelter, demilitarized zones, disarmament, or border security, for example, depending on the situation. At Grassroots level, this may very well also include police patrols, women's refuges, places for asylum and mine clearance of certain areas, among others. When justice is the chosen cardinal theme, the demand for basic material needs to be fulfilled may express itself in a call for food, housing, clothing, medical treatment, but also in access to sources of income, farmland, water, trading routes, resources, information and the like. For the cardinal theme of truth, the main concerns may be educational institutions, political institutions, trade unions or places of prayer. In the episode, the cardinal theme of harmony most often expresses itself as the rebuking of a defect in one

of the other themes. As the consequence of an impermeable formation of "we", others are also perceived as a group and hence perceived as wrong, bad and disruptive, irrespective of their own self-understanding. While the cardinal theme of truth is concerned with rationally selectable interpretations of the world such as ethics, religion, science, nationality or ideology, those systems where the primary dysfunction can be identified as relating to the cardinal theme of harmony categorize outsiders so peremptorily that it becomes impossible for them to escape, for example, youth, migrants, women, black people, homosexuals. I could continue here with well-known topics from conventional conflict work, disaster work, social work and development cooperation.

On the surface of the episode, there is no notable difference between prescriptive and elicitive peace work. The difference lies in the conflict perception of the respective worker and the conclusions about his or her own behaviour that are potentially drawn. While prescriptive approaches look for causal solutions to the problem in the episode itself, an elicitive approach, following its principles, seeks the layers behind the episode as depicted in Fig. 2.7. For the time being, analysis rather than action or intervention is the main concern. Once the elicitive conflict worker has decided upon a cardinal theme as an entry point, he or she will carefully observe the layers surrounding the episode. The principle of correspondence here states that the inner and outer layers are connected to one another and have a mutual impact on the episode at the same time. If the cardinal theme chosen as an entry point was, for example, security at a Grassroots level, the respective ECM section would look as shown in Fig. 2.11.
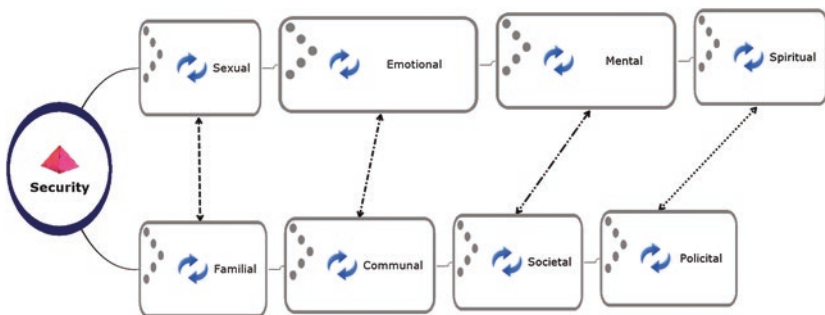
Fig. 2.11 Partial view of layers and correspondences behind the surface of the cardinal theme security in ECM

The path for every cardinal theme, for justice, truth and harmony, and at all levels, Top Leader, Middle Ranges and Grassroots, looks basically the same, for everything is connected to everything. Additionally, the respective layers encircle the episode concentrically towards the outside and hence in the same way embed themselves concentrically towards the inside of the episode. This way, for example, the family layer on the outside of the cardinal theme security and those of the cardinal themes of truth, justice and harmony are directly intertwined with one another and, via the principle of correspondence, are connected towards the inside via the sexual layer. Figure 2.11 is drawn in this manner in order to illustrate the principle of correspondence from the inside and the outside. The path drawn at the top actually leads towards the inside, as illustrated in Fig. 2.7.

When speaking about a conflict, the ECM principle of resonance hears a dissonance between the involved parties. The art of elicitive conflict transformation lies in hearing the leading note of this dissonance. In this sense, the layer model allows for the search for the context that is disrupting relations in the given layer beyond the narrative surface. This metaphorical leading note will often represent itself as an intrapersonal or interpersonal blockage in relationships, which according to the principle of correspondence equate to the same. The dynamic equilibrium of the given context is hampered by blockages like this. Pressure, tension and agitation develop, and potentially, via the diversion of other layers, levels and themes, break towards the surface of the episode and become the conflict narrative.

Working elicitively differs from working prescriptively in the way that conflict workers pay attention to these layers, and therefore do not only seek casual and rational solutions, although it is possible that the cardinal theme has already exhausted itself on the surface of the episode. In this case, it would be material about a vital and ultimate conflict of interest that prescriptive teachings would prefer to cite in their models of conflict.[83] This mere conflict of survival rarely takes place in practice. The prescriptive aim to resolve a conflict using the causal logic of the given episode from the perspective of elicitive conflict transformation appears as fruitful as the proverbial attempt to drink water from a glass while looking at the glass in a mirror.[84]

It is almost always the case that conflicts rise up towards the surface from the deeper layers of human beings and only emerge as tangible conflicts of interest in a particular episode. Resolving these rationally and

through argument inside the episode rarely works, since even when success occurs spontaneously, the conflict energy will continue to be nourished from deeper layers in order to create new episodes. This constitutes conflict transposition or conflict translation. Elicitive conflict work recognizes these deeper layers. For the moment this does not mean that it addresses or works on the formations detected above or beneath the episode. Those who find a path by putting a finger on a map are still far from having travelled it. However, the layers can be described and orientations and conclusions drawn that relate to the approach to potential blockages in the dynamic equilibrium of the dysfunctional system. Hence, in the style of the related chapter in Volume 2,[85] I will again travel through the relevant layers on the conflict map, "putting my finger on the map" in order to introduce the ECM principles of correspondence, resonance and homeostasis before turning to practical application in the main part of this volume.

The Sexual–Family Layers

Delicacy is a virtue in elicitive conflict transformation. This becomes evident in the path that is taken in ECM with regard to the character of the layers and the path that is taken through them. Immediately beneath the surface of the episode, the sexual layer and the family layer are located. It is evident that a president, a general, a millionaire and a diplomat will shape their primordial matrix in the context of their functioning family in the same manner as a female major, a lieutenant, an actress, an accountant, a farmwoman, a navvy, a cleaner and an army recruit. Even though all of them have been made into the person that they are through their functional family of origin,[86] and act according to these patterns, and even though they are all sexual beings with drives, desires, lust and patterns of satisfaction, in many contexts and with many conventions, the aim is to deny or disguise these formative aspects of the human self. Approaching these layers that are ripe for conflict unknowingly, unpreparedly or unexpectedly, or even acting inside them, is not advisable in conflict work. Politely overlooking, ignoring or disregarding them is just as inadvisable. This makes as much sense and is as dangerous as taking a walk inside a minefield. There too, the greatest danger, the anti-personnel mine, waits just beneath the surface for inexpert or thoughtless hikers, occasionally even visible to the naked eye. To have knowledge of its existence is an important first step, but disarming it requires expertise,

equipment, risk awareness and a systematic approach. Those who do not command these skills should avoid the minefield. This metaphor can be transferred wholly onto conflict work relating to sexual and family layers.

The most important tool for elicitive conflict workers, as I comprehensively lay out in Volume 2, is the person herself or himself. It follows from the ECM principle of resonance that working on a theme in a certain layer presupposes the capacity for resonance of conflict workers, in this case the sexual–family layers. As late arrivals in the conflict episode, conflict workers need to adjust themselves in order to communicate in a selective and authentic way in their encounters with the involved parties. For professional contact boundaries in communicative work, the Tantric principle of working toward a balance between giving and receiving applies as well. This means that the more I give of myself in an unbiased and authentic manner in a certain context (but do not have to!) the more I will receive from the involved parties in an unbiased and authentic manner. If I am too hampered through my socialization, upbringing, religion, concept of profession or class conceit to open up to these layers in an adequate and appropriate manner, I will accordingly receive little in return, and will hardly be able to determine whether the respective layer is in dynamic equilibrium or whether blockages exist.

At this point it becomes clear how important Strategic Capacity and Relationship Training are for elicitive conflict workers. A person who has been exhorted to hide his or her sexuality and keep family secrets in an intimate circle since his or her earliest childhood will have difficulties communicating authentically on this frequency without sufficient practice. Misunderstandings and accidents with the involved parties, who may also be agitated or traumatized, become likely because of this. The additional differences in language as well as cultural, social, ideological and gender-specific elements in any given stress-laden context create the kind of communicative minefields that doom a myriad of missions to failure before work on the actual topic has even begun.

The ECM principle of resonance requires expertise, an unbiased approach, empathy, tact and risk awareness at all levels. While not a Herculean effort, this nonetheless presupposes a conscious and relaxed approach to the self and its shadow aspects, the ego of the field worker. Without training, in stressful situations it is likely for those family and sexual shadow aspects to develop into a process with its own momentum dynamics, standing in contradiction to the working goal of conflict transformation. Mastering this is a craft.

The art of elicitive conflict transformation only starts with the transformative application of these tools. It is considered an irrevocable principle that in elicitive conflict transformation content-based solutions are never developed or offered inside the episode, but that a safe framework is created for the involved parties that enables them to develop conceivable changes in their relationships within their own horizons. Since conflict workers become actors in the dysfunctional system even with this defensive barrier, it follows from the ECM principle of resonance that their tuning into the sexual and family layers has a subtle but substantial impact on the advancement of the conflict, even when they remain multipartial in an operational or material manner.

Following Lederach, when elicitive conflict transformation is regarded as an art, unlocked potential resides in these layers, as the concepts of sexuality and family are not narrowly laid out. Part of the sexual drive is natural, spontaneous creativity. Yoga psychology also assigns creativity, instinct, sensibility and the need for conforming to prevalent norms, conformity, to the svadistana chakra. All of this is relevant to this particular layer. The sexual drive can encourage human beings in their egoticity to highly creative achievements as well as to the willingness to adapt. The need to be liked in the most intimate relations, to impress, to be loved, to be appreciated and receive affection, which can be driven by the idealistic, sometimes realistic, but rarely subtle consideration of boosting personal prospects on the dating market quantitatively and qualitatively, can contribute to beneficial changes in a dysfunctional system. Creativity and adaptation are apparently conflicting and yet, in their reason and aim, are similar and equal leverage points in elicitive conflict work.

With selective authenticity, trained conflict workers can place themselves as agents of the dysfunctional system in these layers without challenging their multipartiality at the surface of the episode. In simple terms: the sex appeal of a conflict worker can, in the right dose, foster a creative and constructive attitude on the side of the involved parties, out of which a transformation of the conflict may follow; one that can hardly be explained rationally yet stands as relationally effective. In my observation, this applies to all layers. I have observed this in high politics and diplomacy in the same way as in Grassroots projects, for sexual energy permeates the body of society like a secret kind of nervous system, transmitting and processing impulses of attraction and repulsion.

Dealing with this needs to be trained and mastered. In these situations, transference phenomena regularly need to be taken into account. The likelihood of introjection, projection, confluence, deflexion and retroflexion is high when conflict workers are themselves acting out of need.[87] Hence, it is important to carefully review these motivations before deployment and, in case of prolonged assignments, to continue to monitor them as part of regular supervision. I would indeed compare missions or projects that are based on these layers and the themes of security and justice at their core with military mine areas. In practice, both should be reserved for expert professionals.

The bad news in this regard is that all paths from the superficial episode of a theme in ECM lead to the deeper layers via this minefield. Put differently, since all human beings are sexual and family beings, there is no interhuman conflict and hence also no conflict work in which it does not play a role. This is not always the most important aspect, but it always constructs a layer of dysfunctional relations and has the potential to explode in the same way that it has potential for transformation. It may be appropriate to pass on the energy generated from it when its activation in a certain situation of conflict appears to be too risky. Ignoring or concealing this layer a priori, as in most schools of conflict resolution and often in diplomacy and developmental policy, is more than wasting an opportunity. It is irrational.

In summary, the ECM principle of correspondence states that the intrapersonal layer of sexual aspects and the interpersonal layers of the family simultaneously affect the tangible conflict action because the episode is immediately enclosed by these reciprocal layers. Destructive impulses can emanate from it, and these can contribute to the dysfunction of the system. The creative forces that can be used for transformation also act in this area of tension. Following the ECM principle of resonance, the involved parties usually do this unconsciously and by themselves. Where needed, elicitive conflict transformation can create a framework that enables the involved parties to resolve the blockages of this layer together. The creation of this framework already counts as intervention. Through their mere presence, conflict workers feed their own energy into the layers of the system, even though they act in an multipartial manner. This is the reason for analysing the dynamic equilibrium of the system and possible dysfunctions in these layers a priori. Any intervention needs to aim for a thematic balance and to maintain or renew a

dynamic equilibrium. This maxim determines the direction of the work at hand.

The Socioemotional–Communal Layers

The socioemotional–communal layers are located behind the sexual–family layers, and provide a fitting example for illustrating the principle of correspondence and the area of tension between intrapersonal and interpersonal spheres.

Recent research into neurobiology has disproved the old Darwinist prejudice of survival of the fittest. Joachim Bauer comprehensibly summarizes the current state of discussion on the topic:

> We are—from a perspective of neurobiology—creatures designed for social resonance and cooperation. The core of all human motivation is to find and give recognition, appreciation, devotion or affection […]. Nothing can activate the motivational systems more than the desire to be seen by others, the prospect of social recognition, the experiencing of affection and—above all—the experience of love.[88]

In the language of elicitive conflict transformation, this means that the need for belonging and recognition is an intrapersonal variable, an independent layer in the elicitive model. As humans, we are communal beings not only because we mimetically learn to be so from a very early age, but also because we are neurobiologically programmed to be. When a human being, for whatever reason, is denied or loses access to interaction, cooperation and appreciation, the direct consequence is emotional disturbance, wounding and illness of the persona in its egoticity. As human beings, we strive by nature to gain a respected position in a group that is manageable via our senses and goes beyond the most intimate family circle and sexual partners—which I call a community. We want to be seen and respected; we want to belong.[89] In doing so, we do not all aspire to reach positions of leadership and prominent ranks, as the credo for competition implies, but we do all want a position that respects our self-understanding and enables us to cooperate while being socially accepted for our qualities and abilities. In yoga psychology the manipura chakra that corresponds with this layer stands for the clear and strong self, for determination, willpower, dynamism and expansion.

The fulfilment of this intrapersonal need crucially depends upon its mirroring in the interpersonal sphere. If the internal needs for affiliation

and external behaviour of the persona are in accord, there is a high like-lihood that an appropriate position will be attained in a functioning community. The dynamic equilibrium of the system, of the community, assumes and requires structure, communication and hence a position-ing of all its members. A disturbance in a dynamic equilibrium can be attributable intrapersonally to disturbances in the primordial matrix of the persona and to individual traumatization. Interpersonally, collective trauma and memories, anachronistic norms, belief sentences and nar-ratives, solidified social structures, and also material conditions of the social world can lead to blockages in the dynamic equilibrium. When these kinds of factors frustrate the inner need for affiliation, an accord-ing behaviour towards the outside is triggered that in itself disturbs the balance of the community and from there feeds back to the persona. This can build into a self-feeding, self-justifying circle of violence.

The ECM principles of correspondence of the intrapersonal and inter-personal layers of the socioemotional–communal are expressed in this cir-cle. The Javanese wisdom "Look for your place and act accordingly!", which I made use of in the introduction to Volume 1,[90] is based on a pragmatic insight into this correspondence. When there is a dynamic equilibrium in communities, each member can search for his or her place and act accordingly. Conversely, when people search for their place and act accordingly, a dynamic equilibrium will occur in such communities— peace. Most dissonances, blockages and conflicts that emerge will be transformed dynamically and by themselves in specific encounters. These pragmatic layers are concerned with necessary cooperation in everyday life. This is where their healing potential is to be found. Most people cannot afford emotionally, socially and economically to not cooperate, or to exclude themselves or others permanently from the larger community. Those who have grasped this concept will act accordingly and sensibly in conflict. Given that as human beings we are neurobiologically geared towards cooperation, we strive for it in most cases.

If signals and actions of exclusion solidify and exceed a certain limit, however, they can become destructive. Connecting back to the meta-phor of the minefield, we are dealing with the layer of anti-tank mines here. They are buried down deeper and only react to high pressure. Nevertheless, when they explode, they cause devastation many times greater than the more easily triggered anti-personnel mines. Conflicts that are induced collaboratively do not lead to irritations and dysfunc-tions quite as quickly, since more factors of self-regulation are involved in them than in sexual–family ones. However, when exceeding the critical

measure and owing to their moment of inertia that is rooted in communal prejudices and reservations, they will also be longer lasting.

When someone is banned from a family or rejected by a preferred sexual partner, they will inevitably need to start a new attempt in a different context. When some members of a community explicitly reject a certain person, there will usually be some other who enables contact and belonging within that community to be maintained. Through these actors of homeostatic balance it is harder for a complete breakaway to occur in a community than in a smaller, hermetic family.

If communities get out of balance completely, they tend to heighten destructivity for precisely the same reason. In the same way that they normally encompass more actors involved in self-regulating balance, they also release more destructive energy when getting out of balance. Following the ECM principle of correspondence, multiple individual wounds and trauma feed back into the community. Consequently, the destructive aspect of *manipura* is physical violence. The significance of a severe obstruction of homeostasis in this layer is illustrated in the term *amok*,[91] used and understood globally today. Originally from Bali, the term describes the kind of desolate constitution in correspondence with the intrapersonal emotional and interpersonal social layers that leads to the raging annihilation of self and others.

When compared to the sexual–family layers this means that the socioemotional–communal layers are more sluggish and resistant to irritations and crisis, but in extreme cases also more destructive for conflict work. Furthermore, the socioemotional–communal correspondence necessarily permeates the sexual–family layers when manifesting in the episode. This means that the socioemotional–communal dysfunctions also disrupt the homeostasis of the sexual–family layers. Implicitly or explicitly, its topics are included in the narrative of the episode. The exploding anti-tank mine immediately triggers the surrounding anti-personnel mines. Communal dysfunction penetrates and permeates through families. The frustration of communal belonging does not only disrupt the sexual dynamic equilibrium intrapersonally, but also leads to a tendency to charge or even act out the superficial themes of the episode with sexualized violence.

Dysfunction in the socioemotional–communal layers covers a broader spectrum than that of the sexual–family layers. This means that intervention and the persona of the conflict worker suited for it need to be geared differently from in the previous case. Following the principle

of resonance, people who act at this level need to be sensitive and empathic but also aware, structured, resistant to violence and confident in order to communicate and be able to communicate with selective authenticity and in a flexible way with the involved parties.

It would therefore be logical that this would be the field of expertise for people whose own biography in this respect is an unspectacular one, whose belonging to certain communities is unchallenged and stable. In my observation, quite the contrary tends to be true. Most people I know who specialize in this area meet what Carl Gustav Jung assigned to the archetypal picture of the wounded healer as the blueprint for a successful therapeutic relationship.[92] Following Jung, about half of every profoundly effective treatment consists of a self-assessment of the physicians, who can only remedy in the patient what they have previously set right in themselves. They may only be capable to heal to the extent of their own wounds. According to Jung, the personal wound of the physician, healer or therapist—and implicitly also the conflict worker—and the process of becoming aware of it were a prerequisite for taking up a healing relationship with the patient, client or involved parties. Conflict workers in these layers have thus experienced exclusion themselves, or could not find or occupy their place entirely as they were prevented from doing so because of different factors. Their actions are determined particularly by the fact that they have not found their place or were not allowed to keep it, and became aware of this fact. The respective traumas of people with migrant or refugee backgrounds and belonging to ethno-political, social or religious minorities often reach into the third generation; this is not uncommon. I have no knowledge of a methodical investigation into the matter, but my hypothesis is in concurrence with Jung. Disturbances, expressed in frustration about the need to belong, will act as a crucial catalyst for the awakening of awareness and sensitivity in this layer. Those who have never experienced a challenge to their social belonging may be less aware of the acuteness of this question. The sense of this emotional dimension may be lacking in third parties even though they may have captured it intellectually.

This hypothesis again reinforces the importance of Strategic Capacity and Relationship Training. When one's own frustrations are the driving force and justification for intervening in the dealings of third parties, the situation should not be trusted until the person is aware of this driving force and has learned to deal with it. The ECM principle of resonance states that a healing effect can only emanate from those who have healed

themselves or who at least are aware of their own wounds. Actions unwittingly carried out in the socioemotional–communal layers based on the needs of alleged conflict workers can lead to the construction of artificial alliances and pseudo-communities, consequently throwing the system out of balance even more so that it collapses when the interventions concludes, if not before. In this case, there is a good chance that such an intervention lead to a reinforcement of existing dysfunctions or even to new kinds of blockages. This would be consistent with the Tantric principle of balancing giving and receiving. Those who intervene out of their own need in a dysfunctional system where dynamic equilibrium has already been disrupted—even when meaning and saying something different—act as an additional Third Side and thus as a burden rather than a provider or facilitator. The conscious, practised and lived differentiation between passion, acting out of one's own need and action, and performing giving out of abundance,[93] is imperative for elicitive conflict transformation. The wounded healer only then deserves his or her name having healed him or herself, at least in this layer-specific manner. If this is not the case from the perspective of the involved parties, the conflict situation will be changed following the principle of resonance through the intervention of the one in need, but rarely in a way that reflects the interests of the parties.

The Mental–Societal Layers

Behind the socioemotional–communal layer lies the mental–societal one. I have already discussed the apparent paradox of assigning reason to the anahata, the heart chakra.[94] Modern European languages associate feelings with the heart and mind with the brain. Claudio Naranjo aptly writes in this context that not everything that we think stems from consciousness, and that conversely the heart often follows a sort of reason that cannot be controlled by the mind.[95] In traditional yoga philosophy, anahata was assigned not only to romantic love, personal affection, selflessness, aesthetics and intellect, but also to inner wisdom.[96] In Pali, no differentiation is made between heart and mind, as the term *citta* stands for both. In Tibetan and other languages in which traditional mediation techniques were developed, no difference was made between heart and mind.[97] This is consistent because the so-labelled qualities are not merely tied to a self, its active self-understanding and its ability to relate to others. They also require intrapersonal abilities of interpretation and

abstraction in order to give meaning to what is experienced sensuously. While correspondence and resonance subconsciously navigate dynamic equilibrium in the layers discussed so far, until a disturbance alarms consciousness, the mental–societal layer only operates in a rational, Cartesian mode of consciousness. Contemporary neuroscience principally agrees with the connection of feelings, emotions and consciousness, albeit considering the brain as the central transfer hub rather than as the creator of all impulses.[98]

Society is a social category that goes beyond the comprehensible dimension of the tangible community. It is perceived sensually to a much lesser extent than it is epitomized, than it is imagined. The assertion that society exists as I imagine it is an exaggeration, but it indicates that compared to the previously discussed layers, the intrapersonally generated impulses of reason play a considerably more important role in the mental–societal layer compared to the sensually perceived impressions of the interpersonal. Whether I perceive my society, my country, as home of superb artists, invincible sports comrades and friendly innkeepers or as a breeding ground for clerical child molesters, corrupt politicians and alcohol abusers is an intrapersonal decision of reason with little connection to the sensual impulses that actually reach me. Rather, this is an expression of past and unconsciously stored learning experiences and the feelings attached to them, which in the present have become emotions. This means that in many ways the vital ability of abstraction of the human mind also involves the danger of delusion through self-generated perceptions, since the mind is not only capable or remembering and activating operationally helpful facts; it also stores and uses stories belonging to the past that have an obstructive impact on dynamic equilibrium in the mental–societal layer of the here and now.

This also holds true for the other categories in this layer. Romantic love, personal affection, empathic altruism, aesthetics as sensuality and meaningfulness in arts and sciences all imply an active self-awareness. Because I exist myself and am aware of it, I shape my perception of my world in a certain way. I love myself, trust myself as a certain person and not as another one. I recognize my pain in others. I perceive my space in a specific way. I identify with a particular group but not with another. All of this illustrates the self-referential meaning of the self-perception that is generated by the mind to design my world.

The mental–societal layer is not entirely detached from sensual impressions, but inside it a truth of its own nature becomes apparent,

comprising sensual perceptions and notions that were self-generated by the mind. Being equipped with mind and reason in this way is both a privilege and curse to the human species. The persona recognizes itself via the mind, along with all its sexual–family and socioemotional–communal characteristics that I have discussed so far. The mind allows the persona to reflect consciously on its subconscious needs and conflicts. In the Cartesian mode, the mind also enables the processing of impulses still in need of being discussed that originate in the superconscious layers.

The kind of destructive force that a mind losing dynamic equilibrium is able to generate cannot be adequately described with the metaphor of the minefield any longer. What can be called *amok* in the socioemotional–communal layer here becomes genocide. In the name of different societal moral and organizational ideals and by virtue of its own mind, humanity has already enabled itself to destroy the entire planet decades ago, as though it would not know anything better to do with both, with either planet or mind. Even though this has not happened on a global scale so far, owing to the same sense of reason, relishing the approach of such an apocalypse does seem to be a notorious characteristic of our species.

The ECM principle of correspondence expresses itself in the mental–societal layer in the mind's constructively and destructively high ability of abstraction, which enables our emotional perception of interpersonal actions and bigger social entities to become imaginable in the first place. Here lies a temptation for conflict work. Modern and postmodern concepts of conflict resolution draw on the mind. They consider conflict to be a societal deficiency or as something irrational that can be overcome with more rationality. With that they overlook or rationalize the not at all rational dynamic of the subconscious layers in their nature. This is particularly tempting for those intervening in a dysfunctional system from the outside, as the assumption justifies a prescriptive model. Such a model appears to allow them to draw up an abstract concept matching their own conceptions as a solution, without explicitly bringing their own sexual–family or socioemotional–communal aspects explicitly into resonance with the involved parties. Their mind chides the involved parties when their relationships do not unfold according to the concepts of modern reason. Experts who complain about the stupidity, stubbornness or irrationality of their clients, the conflict parties, are more common than uncommon in this field of work. To them, qualities of the heart are moral imperatives: "Be reasonable, good, empathetic, cooperative…"

The sociopolitical ideals deduced from this turn into precepts. Following the principle of resonance, imperatives like this block the dynamic equilibrium among much else in the mental layer, where they necessarily cause rationally argued opposition to the parties in the name of individual and collective self-determination. They also radiate destruction into the subconscious layers, from where their dynamic equilibrium can be assessed and inhibited. Much clever advice needs to be toned down when the socioemotional–communal belonging of individuals or groups is in danger of being questioned or the sexual–family dynamic equilibrium is being disrupted. Furthermore, rational imperatives manipulate the perception of the spiritual–policitary layer, which by definition cannot be made accessible with rational arguments. Their truths lie beyond reason.

Moreover, the mind cannot simply solve irrational conflicts owing to its self-referential ways of functioning, discussed above. The ability for mental abstraction in countless cases has more often served as a trigger of conflicts. Whether it be ideological or religious, materialistic or idealistic, competitive or cooperative notions of the right organizational forms of people and societies, an idea that is created by the mind always enters into competition with rival ideas and, in extreme cases, this justifies the use of force. From an elicitive perspective it is clear that such a conflict cannot be transformed through the use of more of the poison that created it in the first place. A conflict whose episodes are primarily driven by the notions of the involved parties turns into a battle of arguments as soon as Third Sides feed even more reason into the system. Here falling back on other layers is advisable, which at the Grassroots level more often than not more easily than at the Top Leader level, where the professional milieu notoriously fosters a tendency to dramatic orchestrations of rationale and abstract collectivity. The ECM principle of resonance allows conflict workers to pick up on the actors' attachment to rationale and also draw their attention to the dynamic equilibrium of other available layers. This is an example of conflict transformation as an art, not as a craft.

As much as the mind of a conflict worker allows him or her to recognize and adjust potential disruptions of the dynamic equilibrium of all layers, it can also stand as a hindrance when turning into a self-referential storyteller that reduces all the dynamic aspects of a conflict to its own dimension. Elicitive conflict transformation is aware of this circumstance and this danger, and hence chaperones the mind of the conflict worker by means of supervision and repeated reality checks. Here

the difference between prescriptive and elicitive conflict work becomes apparent. Prescriptive techniques follow the abstract design of the rationale as a solution model. Elicitive methods use rationale for processing the impulses that are received on all levels through resonance of the involved parties and consciously mirror these back into context, filtered through the mind of the conflict worker and without sticking to a predetermined solution. Conflict workers require clarity in order not to cause additional distortions. The dynamic equilibrium in the mental–societal layer is the prerequisite for supporting the involved parties with reason and the qualities of the heart in equal measure. Since the mental–societal layer includes the socioemotional–communal and sexual–family ones, its dynamic equilibrium also influences the other layers.

The Spiritual–Policitary Layers

With the spiritual–policitary layer, I turn to the superconscious, transegoic spheres of yoga philosophy that it is hard to describe in words and sentences, as it comprises that very dimension of human existence that lies beyond individual self-awareness and hence beyond those values that the semantics and grammar of modern language facilitate. Modernism and postmodernism have excluded this sphere from their academic understanding. Transrational peace research at least includes it in its epistemological interest. For even when there are limits to its observation or proof with Cartesian methods, it nonetheless intensively influences the episodes of conflict so deeply that it simply cannot be ignored.

The spiritual–policitary layer, visuddha in yoga philosophy, is that superconscious layer that lies closest to the mental–societal one. It encompasses those aspects that make us human beings in time and space beyond our mental and societal self-understanding. Spatio-temporal awareness is intrapersonally positioned in front of the mental, emotional, sexual and physical aspects of being human in the same way that interpersonally it is positioned in front of the societal, communal and family aspects. In order for something meaningful, definite or manifest to be said about human affairs, global spatio-temporal awareness needs to be present first. It describes the often-cited Zen Buddhist metaphor of the consciousness as a drop in the ocean. Some shamans say that humans, rather than earthlings gifted with spirit, are "spiritual beings making a human earth experience".[99] Their "becoming earthly", the entering into

spatio-temporal awareness, requires and presupposes a global intelligence, aesthetic, vision and intuition, which need to extend further than we-ish aspects of family, community and society.

The global spatio-temporal awareness of human beings encompasses, substantiates, contains and leads the self-involved aspects. A dynamic equilibrium is of no lesser importance for conflict work in this layer than in the others, even though it remains much harder to grasp. Blockages in this layer develop when dogmas originating in the socioemotional and societal spheres have an influence upon them and insinuate that humans come *into* the world as skin-covered egos, that they are thrown *onto* the planet. Spiritual–policitary spatio-temporal awareness rests upon the experience that human beings come *out of* the world like leaves out of a tree.[100] How beautifully is this expressed in the haiku that John Paul Lederach used to introduce the English translation of Volume 2 of this trilogy[101]:

Leaves shake in the wind
Some hold fast even past dry
Others smile and fall

This is a different kind of feeling, thinking, talking and doing than the dogma of individual or collective being-on-the-world. It calms archaic existential fears and fears of death and connects humans in an all-encompassing unity of being. This illustrates why the search for peace experiences and peak experiences always points in one and the same direction in ECM. The dynamic equilibrium in the spiritual–policitary layer is aspired to through all I-ish and we-ish layers. This is a mystical and transrational orientation, but not speculation, since this focus is rooted in systematically obtained, verifiable and communicable findings from humanistic psychology.

The ECM principle of correspondence refers to the individual and relational acceptance of our spatio-temporal existence. It might be this momentum that has so far stopped us humans from actually carrying out what by virtue of our minds we would be capable of doing: to ultimately destroy the planet. The global layer is in a tolerable balance and hence exerts a healing influence on the Cartesian sphere. This is no soteriological necessity. Although the mystics quixotically tell of individual feelings of happiness arising from their spiritual experiences, psychology

also knows of the destructive force of spiritual crises. Even though all existing spiritual systems are at their core energetic teachings of peace, hardly one of them has no destruction or violence on a larger scale to answer for. In light of this historiographic finding, no one will deny that the spiritual–policitary layer has enormous influence on the episode. In the same way, however, the apparent paradox of this influence cannot be rationally explained. On the contrary, through attempts of interpretation, of wanting to translate and understand the spiritual, through solidifying, teaching, institutionalizing and proselytizing, is violence transferred into the episode. The countless destructive episodes that humans entertain under the pretext of spirituality indicate the portentous challenge posed in the translation of spiritual wisdom of the global layer into rational understanding and relational actions in individual, family, communal and societal contexts.

Spiritual–policitary awareness is rooted in intelligence, aesthetics, vision and intuition, reaching beyond the mental and further into the global sphere. When it is inherent in the spatio-temporal becoming of the human being, everyone is equipped with it and we do not need to grow it somewhere. It is much more a matter of opening up this potential through practice and experience in order to overcome the notorious misapprehensions of translation between the spiritual and mental, global and societal. Elicitive conflict work is possible in this layer, but is reserved for masters of the discipline. It is no coincidence that the higher practice in the Kalachakra is laid out as a secret teaching. In this regard it corresponds with many comparable systems. Resonance in this layer is wonderful and mighty, but equally powerful are the manipulations and destructive influences of humans originating in the same place.

In elicitive conflict transformation, this layer is definitely to be reckoned with. Spiritual–policitary distortions will frequently undermine the endeavoured rational actions of actors in the episode. Following the ECM principle of resonance, an individual who is not in dynamic equilibrium with him- or herself in this regard can work in this layer. Hence it is sensible to acquaint oneself with it, to test oneself through practice and meditation and extend possibilities and experiences. But no spiritual mastery is required to do elicitive peace work on I-ish or we-ish layers. However, it is recommended that one should be aware of the impact of the spiritual–policitary on the Cartesian realm and to expect potential influences from those parts. Should this be the case, those not trained in the spiritual–policitary will progress no further. There is no

point in sticking to spiritual practices and seeking respective experiences by force. Spiritual dynamic equilibrium cannot be "created" in and for peace workers either. It can only be. Where meditation, practice and spiritual willing turn into inherent compulsion, they are the root cause for blockages themselves. Even those who are able to open up this layer for themselves are not beyond attachment. Mystic schools frequently tell of capable yogis who fall in love with the feeling of happiness created by the spiritual and get attached to it. Attachment of this kind also disrupts the dynamic equilibrium of this layer and causes dissonance. This appears as destructive in the episode. A calm handling of this layer leads to an easing of tension.

The spiritual–policitary layer corresponds with the visuddha in the chakra philosophy of yoga. Given that it concerns the spatio-temporal becoming of human beings, there is little that is meaningful for applied conflict work beyond this point. Yoga philosophy goes much further. Most systems define the sahasrara, the crown chakra, as the seventh chakra. It refers to the absolute, the All-One. Transferred into my system, it could be the universal layer, the epicentre. All-encompassing unity in the Cartesian mode of conflict work is an important aid for imagination, but no operational category. Since there cannot be an-other in all-encompassing unity and, hence, no conflict, I do not devote a separate chapter to it.

Thoughts on the ajna chakra, in yoga philosophy positioned above the visuddha, are central, however. Even though it cannot be placed in the centre of elicitive conflict work from an operational point of view, it remains crucial for transrational peace philosophy. Hence, a few additional remarks to the previous ones regarding the anahata, the heart chakra, are necessary here. Some yoga teachings term the ajna chakra, positioned on the body in front of the forehead, the "mental centre of command".[102] Divergent from modern views, this does not imply that rational thinking as a self-generated function of the brain guides all other aspects of the persona. Quite different from Christian beliefs in a soul as the persistent core of an individual self or the Cartesian assumption of a rational and central switchboard in the brain that coordinates all aspects of self and ego, the contemplative traditions of the Indian subcontinent do not assume the existence of such a structure. In line with the current status of neurobiology, they consider the brain to be an organ where incoming impulses are transferred into meaningful information through complex linked-up circuits and passed to the body. The main

function of the cerebral cortex is the identification of coherent connections between incoming signals and their representation through nerve cells that selectively react to particular constellations of incoming signals. The brain is an operational command centre, but not the place where an independent soul, the persona, the personality, the self, not even the I or the ego, resides. When ajna is referred to as the momentum behind or above the spatio-temporal becoming of humans, it denotes a layer of inceptive individuation of the life impulse originating in the epicentre. This momentum progressively materializes itself in the self and reaches the I-ish character of an individual thought in the mental layer of the anahata, expressed to the outside through speech, gestures or actions.[103] Ajna is not the self-generating thinking inside an individual brain, an autonomous and rational command centre, but the front gate through which impulses enter into the Cartesian sphere of the individual to manifest as thought, speech and action.[104] The brain is not the generator, but the organic receiver, translator and provider of meaning for the impulse of life. The connection between those aspects of the persona that are metaphorically termed heart and mind is understood as the mental axis of receiving, interpreting and acting on the contact boundary at work.[105]

With regard to this last point, there is nothing to do. However, it can prove helpful in encounter and conflict work when discourses of guilt, remission and justice, for example, are nurturing the conflict. In moral, modern and postmodern contexts, a conception of the human being that considers the involved parties as systemically and holistically embedded contact boundaries at work and pays attention to this organic axis of reception, interpretation and action has an elicitive effect potential. This is because it evokes a paradoxical interpretation of the conflict in the episode. Although it cannot be argued offensively, it can be applied implicitly through logic.

LEVELS

Following the discussion of themes and layers, the next topic is the levels of ECM. This is the vertical category that John Paul Lederach introduced when proposing his pyramid model in 1997.[106] I adapt it from him, setting it in relation to my multi-layered model. In his original model, Lederach distinguishes between Top Leaders, Middle Ranges and Grassroots. Back then he only observed the conflict surface, which he later coined the episode.[107] He justifies the relevance of this distinction

with the observation of two inherently contradictory approaches that were practised at the time: the top-down and bottom-up approaches. The structurally based starting point in peace building before the transrational turning point can easily be recognized in Lederach's choice of words. Conflict was initially regarded as something that state leadership, the few "up there", would manage for the masses "down there", in which the Middle Range Leaders were serving as transmitters. That this line of thought originates in the (neo)liberalism of International Relations, where following the ideal type means being mainly concerned with cross-national conflicts of modern nation states governed by elites, is hard to miss.

With a focus set on what a little later would be termed the New Wars,[108] physical violence being fought inside rather than between states, the bottom-up approach made those who were governing responsible for the Grassroots in their country. The Top Leaders most likely have the best overview of the conflict situation, but suffer least from the direct consequences of their decisions. The Grassroots on the other hand suffer most directly, while having knowledge of only a very limited amount of the overall situation and having only limited influence on important decisions. In the best tradition of structuralism, the aim was for the Grassroots, the suppressed, as Freire or Boal would have put it, to urge the Top Leaders, the suppressors, as brokered by the Middle Ranges, towards the kind of conduct that would best serve the common property, the state.

After everything I have written thus far about Lederach, it should not come as a surprise to read that he crafted a model based on system theory from these structuralistic beginnings, where he connected the interplay between both approaches into a kind of feedback loop. According to this, everything influences everything else in an infinite series of systemic feedbacks.

Top Leaders are defined by Lederach as the small circle of institutionally legitimized representatives of the parties to the dispute, namely the political and military leadership.[109] I would further include the highest ranks of religious institutions and board members of the most important business enterprises. The circle in any case remains a small one, but the statements and decisions coming from it weigh heavily. It is subject to constant public observation, which attributes a high degree of creative potential to it, yet at the same time makes for inflexibility concerning agenda, approaches and compromises. The hierarchical power of the Top Leader is operational once a state functions.

Lederach's definition of the Middle Range Leaders shows the influence of the concept of multitrack diplomacy that became popular at the time.[110] Lederach defines them as "persons who are highly respected as individuals and/or occupy formal positions of leadership in sectors such as education, business, agriculture or health".[111] As a second category, he also counts networks, institutions and groups of religious, academic or humanitarians that are supranationally organized and have access to Top Leaders as well as having lived experience with the Grassroots. This list to me appears generic rather than exhaustive, since the crucial characteristics of these actors—access to Top Leaders, direct knowledge of Grassroots, supranational connectedness, reduced public attention and hence greater flexibility in their positions—also apply to other actors such as businesspeople, athletes, artists, journalists and more, something that was widely elaborated on in the debate on multitrack diplomacy. Since the simplified term of local decision-makers was used to describe Middle Range Leaders in later interpretations of the pyramid, it is worth noting Lederach's initial definition here.

Lederach defines Grassroots as that prevailing majority of the population that has to concern itself with questions of survival on a daily basis. He was influenced by impressions from his own practical work, where basic needs such as clean water, nutrition, medicine or shelter were often the main topics. He was thinking along the same lines when declaring members of this level to be the victims of widespread violations of human rights resulting from decisions taken by the Top Leaders or when insinuating that the Grassroots had little insight into the basics of those decisions that were determining their lives.[112] Lederach was clearly referring to the political, military and social reality of states in transition, weak or failed states, as dysfunctional states systems were called back then. This is logical since he referred to reconciliation of deeply divided and traumatized societies in peace building rather than to distributive conflicts or ideological differences inside established nation states in the global systemic centre, where administration was generally functioning.

Starting from a definition of these three levels, Lederach developed his systemic understanding of peace building, in which owing to their connection to both the top as well as to the bottom, the Middle Range Leaders became the focus of applied conflict work. He summarized his systemic approach to peace building in the following paragraph:

> Constructing a peace process in deeply divided societies and in situations of internal armed conflict requires an operative frame of reference that

takes into consideration the legitimacy, uniqueness, and interdependency of the needs and resources of the grassroots, middle range and top level. The same is true when dealing with specific issues and broader systemic concerns in a conflict. More specifically, an integrative, comprehensive approach points toward the functional need for recognition, inclusion, and coordination across all levels and activities.[113]

Even though Lederach here bases his arguments more on the institution of the state as central actor and frame of reference than he did in later publications, all ingredients for systemic conflict work are already included. The holistic principle that on every level the characteristics of all other levels can be identified is already integrated. At Grassroots level, there are always heads of families, village elders, group representatives or parish councils that in their small world are the Top Leaders. Similarly, at governmental level, the bosses of the bosses are in power and a majority of the ruling elite themselves comprise only stooges and followers, thus being Grassroots on an elevated level. Considered from a holistic perspective, the surface of Lederach's pyramid consequently is not smooth, but instead grained in a pattern of internested triangles of which each one separately contains all components of the whole.

I have already critiqued Lederach's later attempt to portray the concept as a spider's web.[114] At first, I considered a honeycomb as a fitting metaphor. Honeycombs, however, are hexagonal structures. A perfect representation of the principle can be found in the Indian Sri-Yantra, which actually mirrors Lederach's thoughts. I will draw it here step by step (see Fig. 2.12). The two triangles nested into one another, with their tops pointing towards the top and the bottom, symbolize non-duality. Lederach's observation that the relationship between Top Leader and Grassroots is a mutually dependent one that is brokered in both directions via the Middle Range Leader is not only fundamentally mirrored in the Tantric principle, but can also be seen in the geometric shape of the Sri-Yantra, which simultaneously presents indentation and
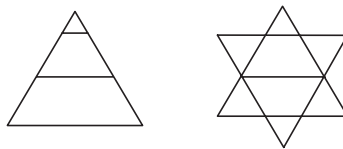
Fig. 2.12   Lederach's pyramid **a** in its original shape and **b** drawn non-dually
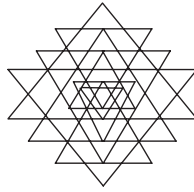
Fig. 2.13 The holistic Sri-Yantra principle, displayed as surface texture on Lederach's pyramid

composition of triangles inside triangles. The basic motif of the triangle is identical with the lateral view of Lederach's pyramid. In a drawn manner, it does however integrate Lederach's verbal description of the systemic feedback between Top Leader and Grassroots into the basic motif by telescoping two triangles with opposing tops.

In the Sri-Yantra, three additional, smaller triangles are placed into this basic shape. Loosely transferred onto Lederach, here every one of the smaller triangles in itself corresponds to the side view of the pyramid, thus containing Top Leaders, Middle Ranges and Grassroots. At the same time, each of the smaller triangles makes up part of a bigger one, which in turn is built into yet another bigger one. This provides the pattern with an assessable, supposedly predictable, yet nonetheless intricate and infinitely divisible or extendable meaning.

In Sri-Yantra, this holistic principle is displayed as in Fig. 2.13.

In my opinion, arranging the model in this manner portrays Lederach's holistic principle more effectively than spider's webs or honeycomb structures do. Additionally, the foreshortened order of the triangles of the Sri-Yantra leads the eye to perceive a three-dimensional figure. This is an important point for understanding ECM. For the holistic principle does not only apply to the vertical feedback between levels on the pyramid surface of the conflict episode. It applies to all layers, and even more so, it applies in the same manner to the horizontal connections of the separate layers among each other—right through to the epicentre.

With this three-dimensional, multi-layered ECM model in relation to themes, levels and layers, a degree of complexity is displayed that raises the question of its practicability. A model as such will inevitably frustrate all linear–causal notions of final conflict resolution or prescriptive conflict transformation. This hardly comes as a surprise, since their structuralist

methods build upon conceptions of human beings and society in which such complexity has neither place nor mention.

For system theory-oriented authors, complexity is a methodological dilemma when writing books, as well as representing an imposition to their audience.[115] Nevertheless, it represents a constitutive element of conflicts and is hence an unavoidable moment of conflict work. Let us not be discouraged here! Conflict work is teamwork and no one can or needs to meet this challenge alone and completely. The demands of the complex ECM model facilitate its practicability. Since elicitive conflict transformation does not aim for world salvation at the end of the story, but instead settles for dynamic equilibrium in the here and now, its application does not require detailed analytical knowledge of the entire world. The complexity of the world, its species, its systems and conflicts only comes into existence through the selective conditioning towards reduction. Any intricate facts and circumstances rest upon the configuration of certain relations between its elements, even though there could be other means and possibilities. Complexity implies the constraint to select, to reduce and to decide.[116] Every decision in every social system is risky because there will always remain other, inevitably untried, untested possibilities. However, being forced to make a decision cannot be avoided at any point in time, which is why lamenting about the implied risks is ultimately fruitless.

Elicitive conflict work makes sense despite and because of this complexity. For a given environment, every holon, every party, every dysfunctional connection appears more complex—and hence is more complex—than the system itself. The core of each conflict lies in the subjective pressure of making decisions when the communication with the relational field is hampered. As soon as this has been realized, aids for orientation will be appreciated that can provide the involved parties with a helping hand in choosing possible courses of action, and in this way support dynamic equilibrium of relations. This is exactly what elicitive conflict transformation and its tools aim to do.

Any decision-making aid of this kind requires pragmatic and attentive connection to the according subsystem, resonance skills and basic knowledge on the homeostasis of themes, levels and layers of elicitive conflict transformation. When Lederach, as in the quote above, speaks of legitimacy, uniqueness and interdependency, he relates that despite and because of the holistic order of social systems no human relation, no

conflict situation is identical to any other. Even the longest journey to transforming a major conflict starts with the first step in the conflict reality of the here and now. The intention behind ECM is not to provide an idealized goal in the far future. Instead, it is intended to provide an aid for answering the question about which direction this next step towards preserving or restoring dynamic equilibrium should take. Because social systems and their conflicts are always complex, such an orientation becomes necessary. ECM serves as an aid, but it provides neither a solution nor an answer.

ECM serves the purpose of aiding the orientation of peace workers in the complex reality of a given conflict. It helps in weighing the next step in conflict work and in consciously perceiving the homeostatic flow of the system. In keeping or regaining balance, in completing a reality check, it offers a decision-making support for selecting the most useful tools. I test the practical applicability of this model in the forthcoming chapters and illustrate its implementation through practical examples.

ECM as Work Method

The term Mapping is used beyond its figurative and literal meaning. As far back as the early seventies,[117] Tony Buzan described a cognitive technique based on the principle of association, Mind Mapping, and used it to enable free release of thoughts and optimal utilization of the brain.[118] The technique was initially used to develop and visually illustrate specific subjects, to take notes and to make notes. Mind Mapping primarily serves as a tool to record one's own and other's thoughts in order to structure and possibly interconnect them. Buzan suggested the model of a tree, where the centre of the tree represents the key term, the main subject, and the reducing hierarchy of subtopics is represented by the branches as they decrease in size. This creates a visual and permanent map of thoughts, which aims to support memory and orientation with appropriate symbols and pictures, colours, tones and similar associations. Soon thereafter the principle was translated into a computer program, which is more limited than the creativity that is possible with hand-drawn maps, but at the same time provides larger capacity and additional areas of application.

According to Buzan, Mind Mapping uses the capabilities of both hemispheres of the brain and increases both the capacity of memory as well as its creativity.[119] At that time this was a neuropsychological

speculation, which in light of today's scientific state of knowledge cannot be confirmed. Nonetheless today's practice founded on this speculation is well tested and is accepted as a working tool, albeit with its own limitations.

Mind Mapping does not represent the objective brain functions, but it draws the non-objective functions such as thoughts, feelings, emotions, needs and perceptions in the form of a "map". Buzan prefers to use the brain as a symbol in his maps. This is a symbolic, not a neurobiological application.

The legendary physician John Snow created a method called Conflict Mapping, based on his work in the 1840s. The term refers to the image of developments in a space; the analytical order of materialistic and non-materialistic elements of conflict and their planned, desired or expected answers.[120] Snow analysed the risk of cholera in Soho using a map of the city that recorded the incidence of each case as dots. Using this method, he identified a municipal water pump as the source of the infection. His finding contradicted scientific knowledge of that time, and because of this his method was discussed and copied.[121]

With this concept, schools of thought were developed in the 1990s to look at Conflict Mapping.[122] Approaches ranged from peace–historical analysis of war to structural and functional attempts of international relationships and its embedding into multitrack diplomacy, from political parties and need-centred approaches, to those oriented by value, aim, text and cultural projection.[123] The models provide much information about the authors' views of the world, and at times more than the perceived reality, given that the parameters are required to be set and interconnected by the creator of the conflict maps. Crisis Mapping and Conflict Mapping often lead to neo-realism, structuralism, idealistic conflict resolution and prescriptive conflict transformation. Large amounts of data can be collected and interconnected using a computer program. However, to make the data readable and applicable, it has to be reduced to a chain of causation in order to direct certain conclusions and reactions. Because of this complexity, form and technology often over influence the user. In the context of early warning, they encourage players to act swiftly, which increases the chance of errors, misinterpretations and false conclusions.

Underlying the technical aspect of Mapping is a definition of the term conflict. This is relevant to all models of peace and conflict research, of political science, of psychology or sociology that are available. Some

appear to equate conflict simply with physical violence because this way data can be quantified and qualified with certainty. Given the range of parameters, strictly speaking this is war research, or at least research into security and violence, but not an approach that would place peace at its centre.

Other approaches focus on those social indicators that are defined as risk factors. It is easy to recognize the idealistic belief about correlation between social welfare and political peace, or rather between poverty and violence. Some approaches attempt to connect these, and this leads to prescriptive conflict transformation.[124]

It goes without saying that *elective* conflict transformation does not follow this path. ECM is based on the insight of humanistic psychology and in this regard is aided by the humanist understanding of Mapping as developed by Claudio Naranjo in his book *The One Quest. A Map of the Ways of Transformation*,[125] first published in 1972. It serves more as a starting point than the above-mentioned schools. Linking data sets via putatively objective conflict factors may at times be useful. However, according to its character, it has nothing to do with the elicitive approach, which entails the themes, levels and layers that I developed from Lederach's pyramid. ECM serves the practical application of this complex model within this possibly even more complex reality. It does not offer instructions, expectations or guarantees, but rather helps us to imagine how conflict workers can move relationally and dynamically within the complex and dynamic landscape of dysfunctional systems, based on ECM principles of equivalence, resonance and homeostasis. It is designed to help facilitators access a number of points of view and options for action, allowing them to operate according to all rules and with all methodological–didactical tools of elicitive working without getting lost within the complexity of the network of relationships.

ECM does not mean the symbolic adherence to or display of risk and conflict factors on maps as images of the scenic reality, but sees them as aids for elicitive conflict analysis. Amongst other things, conflicts are location dependent. They take place in a space but they are not locations. Yet basic rules that need to be observed for geographical maps apply when using a map.

The first is that maps are always an imperfect attempt to illustrate reality. They are not the reality of the illustrated but the illustration of reality, just as the word is not what it describes but its description. Customs and reading habits decide how comprehensible symbols are. Whether

a certain symbol on a map is recognized by the user as a sign for a mountain refuge depends on his or her knowledge of the used sign language. A double transfer is created in a successful case. The graphic sign triggers an image in the mind of the observer, which he or she linguistically names refuge. This allows the observer to search for a building in the physical world that matches his or her image of a refuge. The map will serve as an orientation aid to the physical reality if the observer understands the relevant sign language.

ECM works the same way in principle. However, symbols do not illustrate spatial relations but mental ones. Just as geography draws, according to interest, many different maps of the same reality with different symbols, themes and omissions, ECM can create various maps from every conflict according to perspective, interest, objectives, available methods and approaches. The determines how good they are; his creativity when handling the conflict, decides how meaningful each particular tool is. There is no such thing as a final correct map. Such a claim would equate to a dogma that should be avoided at all times.[126] In addition, just as a landscape is not changed by an incorrectly drawn map, ECM cannot contribute to constructive conflict transformation where it represents that conflict incorrectly. Changes occur in both cases when, based on unrealistic maps, misguided participants, such as conflict workers, intervene with reality. What change occurs is incumbent on chance, which is the reason why it cannot be termed constructive. In the first instance, the error is usually directed against the user himself. But it can also yield an unwanted effect for third parties. That is the reason why I describe the applied examples of this volume as learning rather than teaching examples. I show how I draw my map, and at the same time I invite my readers to draw their own maps, which vary from mine and lead to different results. This is about creativity, not norms.

This approach allows primarily for creativity of all parties, and aims to help them discover as many options and points of view as possible. The facilitator's awareness of himself or herself, his or her surroundings and expectations are important in order for this to take place in a constructive rather than arbitrary or prescriptive way. Similarly to a geographical map, when using an elicitive map it is essential to consider that although the human brain is principally able to orient itself using a map as an aid, it is inclined to take that which is representative for that which is denotable without verifying reality. This may lead to substantial mistakes in decision-making.

Secondly, elicitive conflict transformation implies the basic assumption that the conflict worker is part of the dysfunctional system. Hence, he or she does not stand in front but within the world of relationships that I depicted in Fig. 2.7 as a multilateral and multilayered pyramid. Unlike the usual assumption regarding structural approaches, he or she is not an independent outside observer. His or her work, more precisely defined, starts with the superficially reported account by the parties of their conflict. Those who are thematically placed on one side of the pyramid are not able to get an overview of the entire structure. He or she may suspect from experience that there are other sides and deeper layers. He or she may suspect what they may look like. But he or she cannot perceive them in form and content, cannot truly recognize them, unless he or she joins them, which then means that he or she loses sight of his or her previous perspectives. No one can see all four sides of the pyramid simultaneously, even from the top of the pyramid. From there, one can also only ever see a limited section of the surface, a version of the episode. The deeper layers of the conflict worker's reality cannot be recognized in their entirety.

It is therefore not possible for the elicitive conflict worker to have an overview of the entirety of the conflict, a conflict of which he or she has become a part. He or she may imagine the entire conflict in the way depicted in Fig. 2.7, but in reality it will always be a fragment. In practice, the system's theoretical principle that everything is connected degenerates to a less helpful commonplace when it is necessary to overview, effectuate and control everything. Because the social reality can only be perceived in fragments, ECM in conflict work helps as orientation, as a decision-making aid for marching through the intertwined jungle paths of homeostasis. The perception of the actual relations and possibilities of the here and now along with the ECM principles of correspondence, resonance and homeostasis will always be reserved for the attentiveness and empathy of the conflict worker. No map is precise enough; no echo sounding or compass in the world can take over the current surveillance of the area; the relationships lying between the creation of the artefact as an aid and the actual now. Even the poles of the earth are unreliable: they are constantly moving with changing speed and in different directions.

Thirdly, one needs to take into consideration that even geographical maps reduce three-dimensional landscapes into a two-dimensional format. The image remains distorted despite the attempt to compensate with contour lines, colours and similar aids. Something similar is true

for ECM. The conflict pyramid remains three dimensional, even though John Paul Lederach originally depicted it as a two-dimensional page view and I have tried a layout. Whoever draws it map-like on paper creates a distorted image and has to make an effort to imagine that everything is connected with everything, even with what is not depicted. This is a characteristic of maps that one has to recognize when using them. Even in a conflict there is not nothing between the perceived factors but instead a variety of relationship forces that the mind blanks out when creating an image. ECM, like geography, tries to do this justice by using appropriate symbols, colours, lines and other aids. Hence, the conflict map is an image of the functions and dysfunctions of the true system of relations, oriented and reduced by the subjective possibilities, experiences and interests of the observing mind.

At this point, it seems appropriate to remember the Kalachakra mandala, which is nothing else but an attempt to aid orientation of human perception and the understanding between the infinite width of space and the infinite depth of the self. For this purpose it uses colour symbolism, gateways to theme-specific cardinal directions and Buddha figures for all aspects of the human, natural and supernatural. Viewed this way, it could be named as the first ECM. Moreover, and because it serves meditation and reflection, it refers to the basic principles of the human and his or her conflicts. It is a helpful prototype for open and situational creatable maps of applied conflict work.

ECM uses all of this as an aid within the framework of the elicitive model. The user profile of elicitive conflict transformation as well as Mind Mapping is similar because the origins of both lie within humanistic psychology. Joyce Wycoff sees a self-fulfilled person as defined by Abraham Maslow in the Mind Mapper.[127] She cites Tony Buzan, who states, regarding the education of such persons:

> In the new forms of education, the previous emphasis must be reversed. Instead of first teaching the individual facts about other things, we must first teach him facts about himself—facts about how he can learn, think, recall, create, and solve problems.[128]

Wycoff and Buzan see Maslow's understanding of the self-fulfilled person as a general concept, just like elicitive conflict work. The Strategic Capacity and Relationship Training of the learner in both schools therefore aims to develop and maintain the following profiles:

- They are aware of the mind-constructed difference between sensuous perception and the truth of the here and now that is apparent to the senses.
- They accept ambiguity.
- They accept themselves, others and nature as they are.
- They are spontaneous, down to earth and creative.
- They are interested in relationships with others not themselves.
- They need and enjoy being in solitude.
- They are able to concentrate on a matter or topic.
- They are mostly independent of applause and popularity.
- They know to value simple experiences.
- They show constructive humour and are extremely resistant to stress.
- They are able to access and find fulfilment in extreme situations of a psychiatric, mental, physical and spiritual nature.
- They are aware of the all-unity of all existence; they are open and benevolent.
- They are able to form friendships and are able to love.
- They act democratically and in an unprejudiced manner.
- They have a clear ethical orientation, even if this does not necessarily match the moral commands of their environment.
- They are patient and enjoy working towards a goal rather than reaching it.
- They are creative, original, inventive and look at life in a simple and direct way.
- They are not tied to their own culture. They are able to value and compare other cultures. They can therefore adopt or let go of conventions.

Given the many similarities between the profile of a Mind Mapper and that of an elicitive conflict worker, it seems self evident to add elicitive conflict transformation to the usual list,[129] or conversely to use Mind Mapping as a method for elicitive conflict transformation.

Wycoff puts the process of creativity at the centre of her observations, which instead of being a spontaneous explosion of the godly spark in nothingness requires systematic working up. It starts by collecting information that focuses on the topic and its aspects. She calls the second step incubation, which is down-time that allows the mind to rest and gather energy. Subconscious processes that are required to run alongside this

are blocked as long as the brain works intensely and in a focused manner. Letting go of mentally and motoric activities makes room for these subconscious processes and provides the necessary balance. This increases the likelihood of intuitive findings.[130] The third step is the light-bulb moment, which cannot be forced but happens unexpectedly and in an undirected fashion. And finally, implementation takes place during the fourth step.

Wycoff's list of the positions that hinder creativity bring to mind the doctrines of prescriptive conflict resolution[131]:

- There is one, and only one, correct answer or solution.
- Principal and premature falling back onto rational logical thinking.
- Norm orientation.
- Exaggerated pragmatism that is tainted with prejudice and prevents creative ideas.
- Avoidance and rejection of ambiguity.
- Fear of error and mistake.
- Rejection of the playful, the crazy and funny in serious questions.
- Adherence to expert opinions.
- Doubt over one's own creativity.

Acceptance of these doctrines allows for a basic attitude that is helpful in all human interactions, and it circumscribes the steps of ECM:

- Active listening: ECM begins with this, which is more than the reception and gathering of information. It is a respectful, attentive and open attitude when meeting someone, which is essential for professional conflict work. It is thereby key to avoid verdicts and mixing information with one's own stories and interest.
- Organization: Information from the person who is heard must be put in order, structured and interpreted within the perception of the listener, in this case the elicitive conflict worker. This requires time after listening that serves to convert the perceived to the truthful and also to gather, relax and restore the conflict worker's energy.
- Centring: The thematic and personal centring of the conflict worker follows once the perceived has been structured as truthful, building perspectives before action.
- Recognition of parties: Resonance with the parties is central for ECM. This means conflict workers have to know their parties, which

in turn requires considerable specialized knowledge. However, it does not suffice to have factual knowledge about the parties; they have to be recognized from a human point of view, which means opening within the encounter beyond knowledge. This requires, from the conflict worker's side, the conscious balance between self-development and self-containment. Self-confident people are able to do this. Self-confidence is not an inherent characteristic; it is one to acquire and learn. Strategic Capacity and Relationship Training aims to do that within peace education.

Buzan and Buzan suggest the model of a tree to create a Mind Map, as mentioned earlier.[132] The tree is made of the topic or the picture of the central interest and evolves into descending branches of hierarchies stretching in all directions; according to the law of creativity, they do not offer any fixed parameters. Furthermore, any term written on a lower level within the hierarchy can become a central term in a new map. In the practice of elicitive conflict transformation, it is sensible to place the central topic of the episode in the centre initially, and to place it in the landscape of the multi-layered pyramid. From there the fundamental questions of what, where, how, when and why shed light on the first branches of the darker side of the surrounding layers, or they complete the perception of the episode. They are undeniably helpful for clearly organizing the conflict worker's own understanding of the episode in a dysfunctional system.

ECM can be used for elicitive conflict transformation in three different ways. First, it serves as an individual orientation aid for each conflict worker. To begin with, they can focus the narrative within the episode at a particular level and around a central topic by active listening and relevant note taking. They can then create a map according to their own intuition and creativity and with the knowledge of the three-dimensional construction of the ECM topics, layers and levels. The ECM principle of resonance with the parties ensures that conflict workers' intuition and creativity do not turn into self-referencing fantasy. The ECM principle of equivalence provides a structure for the map without limiting it thematically. The deeper layers are always in the lower hierarchy from the view of the episode. In practice, one can almost always locate a dysfunction in the deeper layers behind the narrative surface, which is where the actual conflict work begins. Hence, it is imperative to look this deeply.

The developed pyramid model as a map is shown in Fig. 2.14. Topics can be inserted in every main space during the work. This makes
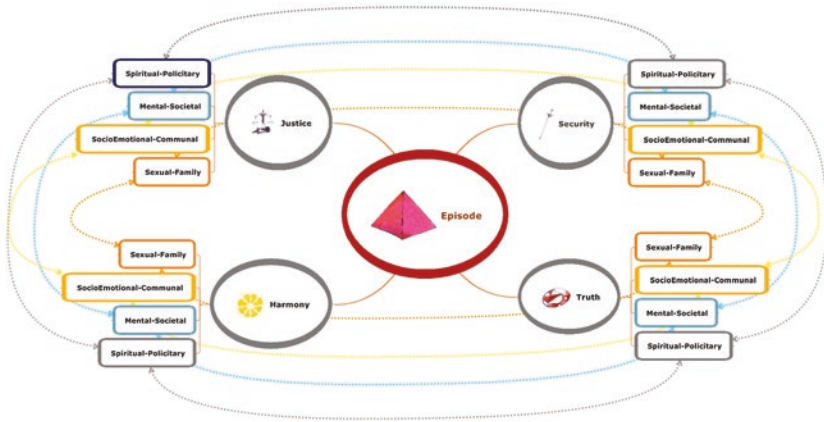
Fig. 2.14 ECM model as ideal-type user template. All following Figures digitally created by the use of Mindjet14 (2012)

choosing the path underlying the general theme easier, and the dotted lines show that no topic stands on its own: there are direct and indirect influences from all directions. Nevertheless, a thematic consolidation around one of these areas will develop; it can become a main topic in its own right in a second map, and it can be screened and recorded with all its subtle aspects and influences. This process can be repeated indefinitely where it is unsuccessful, just as a new path must be found in the countryside when the chosen one does not lead to the anticipated destination.

The term orientation raises the question, without becoming prescriptive, of how to determine and decide where the dysfunctional system should move in order to achieve flow equilibrium. Claudio Naranjo gave the best answer many decades ago, at a time when the term elicitive was not in use. He spoke of the cultivation of higher feelings as they were alive in art, therapy, education and social life. He used the word education literally in terms of the Latin *educare*: to unfold the individually available potential. He called this peak-experience facilitation, following Abraham Maslow. What he meant is what I call peace-experience facilitation. Naranjo's definition provides orientation within ECM as well:

> Peak-experiences are precisely, from one point of view, moments of openness to the experience of higher feelings, and are characterised by a more or less lasting desirable effect upon the individual. Any perfect action seems to be a potential source of peak-experience, but we know that they

may also be facilitated by environmental factors, the grouping together of the adequate people, music, isolation, drugs or exercises.[133]

ECM does not necessarily lead to peak-experiences. It sees the path to it as its aim and this way allows for peace-experiences. This is not a new invention of the transrational peace philosophy but a practical consequence of its integral approach, which crosses barriers and incorporates all layers of being human in its method, exactly as mysticism does. And remember, the Kalachakra mandala does not only see itself as an aid for orientation but as a map for meditating at the same time, but also that the term *Tao* means path, just like the Japanese syllable *Dō* which occurs in many aspects of meditative practice. The same spiritual aid for orientation is offered by the Kosmo vision of the Maya in Middle America. The *Makalat* of the Haci Bectas Veli, a central script of the Anatolian Alevi, is a compass for the mystical path. Similar to the Kalachakra or the Shaman medicine wheel, it interprets a teaching of four gates and forty steps, showing the adept the mystical path to mental maturity.[134] Gabriele Roth wrote *Maps of Ecstasy*,[135] and I could continue along this path.

The second and entirely different range of application is team organization within conflict work. This use is not by definition reasoned transrationally or arranged elicitively. However, a well-prepared work structure can increase flexibility within the assignment and can make up the backbone of elicitive openness in encounters with other parties. In this area, ECM works as suggested by the Buzan brothers for meetings in the job and business world.[136] This involves as much as possible the complete draft of the aims, guidelines and tasks, themes, risks and aspects. The map here is a communication aid that conveys thought structures; it conveys change in the process of awareness and discussion in a simple, clear and democratic way.

This method is open. Individual and then grouped maps can be created. Alternatively, all can work together on one map, depending on team size and assignment. It is thereby paramount to ensure that all participants have read and understood the maps. This appears self-evident; however, it is a challenge in practice because creativity and complexity quickly accrue within dynamic group activities. Adherence to structure is often perceived as irritating and hindering the working atmosphere. But mapping as a group is both a Dionysian and Apollonian process. Hence, it is advisable to put in place an attentive leadership style to ensure that structure, understanding and overview remain in place.

To illustrate that this is a form of art, I draw a map in Fig. 2.15 which shows introductory themes for the coordination of a task force that is preparing for field activity in the area of international civil conflict work. What I illustrate is rudimentary and does not go into concrete topics that a team may encounter. This means planning of detailed activity will built upon this foundation and develop those aspects that are required with further consideration and debate. The foundation map can thereby be used as an aide-memoire during the activity to ensure that important components are not lost sight of in the heat of the moment. Military and large civil institutions are less in danger of this as they are staffed for each topic and because team leaders request and receive their instructions for each one individually. In smaller organizations, several topics have to be covered simultaneously by few people, which significantly increases the risk of omissions and errors. Additionally, in many smaller non-governmental organizations (NGOs), the relevant awareness of planning and coordination is often not a given. The resulting deficit in structure means that chaos can occur during the activity.

As they often say, proper preparation prevents poor performance. This is where the second application of ECM is useful.

The third application leads us to the core of elicitive working. ECM can itself become a practical tool for working on dysfunctional systems where basic rules are successfully conveyed to the parties and the situation allows for the use of such an aid. Tony and Barry Buzan suggest what they call interpersonal problem-solving,[137] where each party initially creates three maps: one for the unwelcome aspects of the relationship; one for the valued and one for possible routes to solutions.

From a transrational angle, these cannot be followed to resolve problems or to perceive routes to solutions. The objective and methods must be modified. To make use of conflict energy on all levels for the constructive recreation of relationships and to make use of the transformation of the conflict, ECM is geared towards the following aims:

- Advanced understanding of the parties of the dysfunction within the relationship.
- Empathy and care for the relevant other.
- Creativity of all parties in developing alternative options.
- Enhanced ability for resonance.
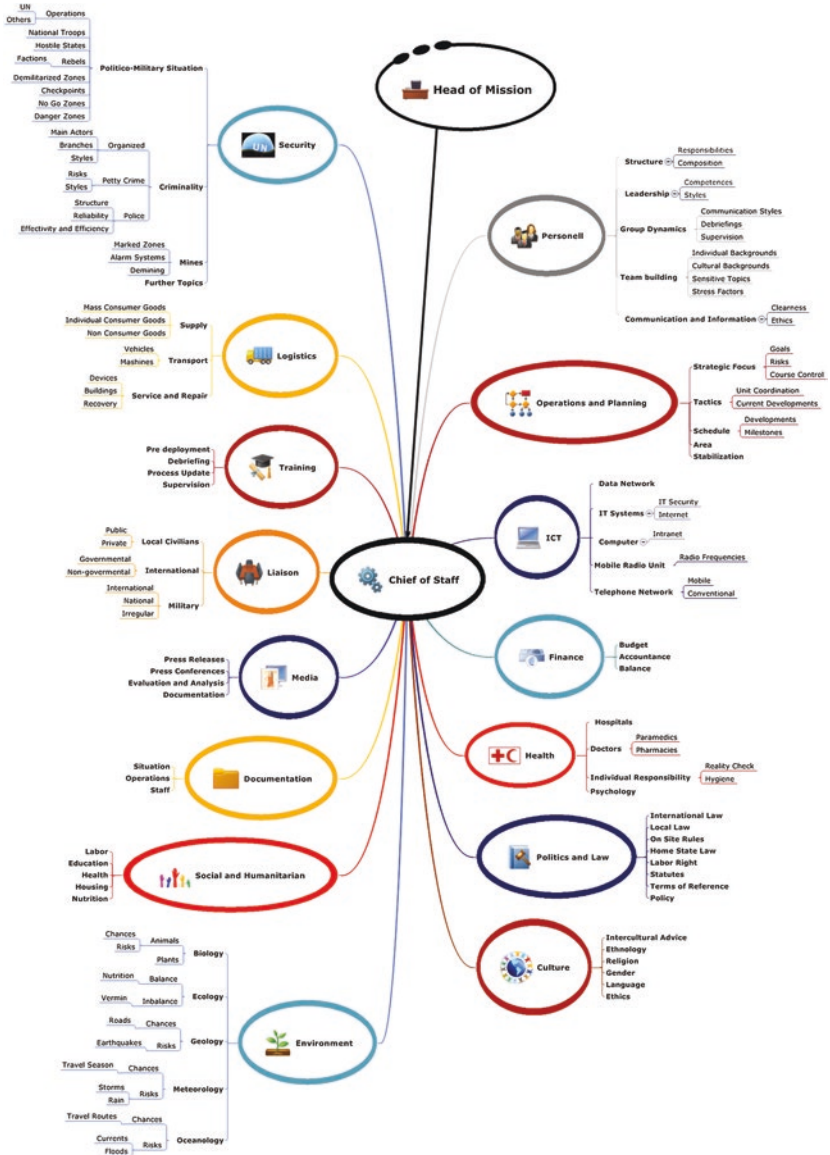- Insight into the need of a steady state of equilibrium.

Fig. 2.15 ECM structure of team coordination within the framework of international missions as user template for application

From this angle, the method acts technically as a transformative process. I therefore modify and complement Buzan's interpersonal problem-solving with elements of non-violent communication and introduce the established mode of application in the process.

To start with, it is paramount to ensure availability of a separate working environment that encompasses a pleasant space for meetings, but where, at the same time, each party has adequate space to work undisturbed. Furthermore, the method requires sufficient time, several hours, where the encounter may remain undisturbed by external influences. It is advisable to have no constraints regarding a finishing time. Regular breaks are to be scheduled. Light drinks and snacks as well as other necessary supplies have to be provided.

Tensions between encounters are to be expected at the beginning. Facilitators should therefore aim to relieve stress and create a trusting atmosphere. The known spectrum of elicitive techniques from Volume 2 can be used for this purpose.[138] The most suitable should be chosen. Following a casual introduction, all parties move to their working space by themselves. A piece of paper and coloured pencils will have been prepared for each space.

During the first round, each party on their own spontaneously draws a map to illustrate the situation. To begin with, the party voices the uncomfortable thought that describes the relationship dysfunction best. The unease is expressed by writing or illustrating a key term in the middle of the page. This should be an emotion, not a factual claim or an explicitly evaluated characterization of another party or relationship. Because feelings arise from needs, it is likely that uncomfortable emotions will unearth unsatisfied needs and, further down the line, factual claims which can be read as implicit interpretations of the other or as accusation. A classic is, for example, "I am feeling ignored." In the same category are words such as disgusted, used, cheated, intimated, disturbed, manipulated, misused, misunderstood, provoked, ignored, unwanted, unimportant, left behind and rejected. This does not circumscribe emotions, because it is at least an indirect way of critiquing the behaviour of others and does not express the actual quality of one's own emotions, in the way that words such as anxiety, anger, fury, hate, envy, jealousy and the like do.

The source term should truly illustrate an emotion, not a criticism, an accusation, projection or diagnosis. Every party will draw Basic Ordering Ideas around the source term to circumscribe their dissatisfaction and
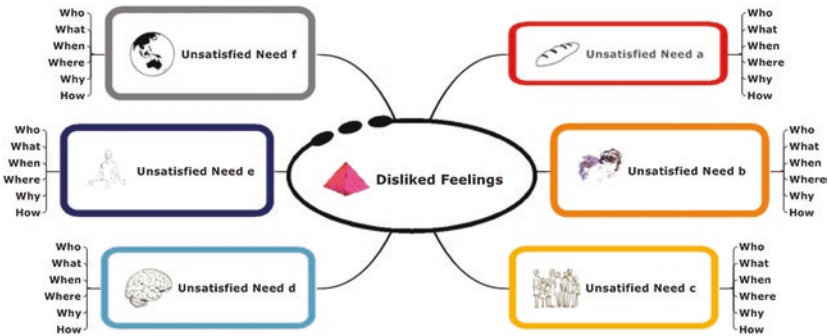
Fig. 2.16 Outline of a map of disliked feelings as developed by every party individually and uninfluenced

associate them with the term. They will be arranged freely and connected with the key term with lines. Colours and symbols help to ensure expressiveness and clarity. For that reason, parties should be given time to construct creatively.

A further surrounding field of Basic Ordering Ideas can be arranged around every newly associated notation of dissatisfactions in descending hierarchy and in a way that becomes more and more concrete. The number is theoretically indefinite. It should not be used excessively and should be focused on the essential to maintain an overview. Events, factual claims, subjective observations and opinions will be listed at the third level, where depiction of the narrative becomes concrete according to the viewpoint of the party. The so-called W6 Pattern serves to maintain the overview and to avoid accusations: Who, What, When, Where, Why, How?

No more than one hour should be appointed for the hands on, colourful and creative preparation of such a map, the basic structure of which is given in Fig. 2.16. These maps should thereafter always be available for reference. This is followed by a break during which conversations about the drawings or the conflict's contents should be avoided by all means. Above all, an exchange of opinion about the maps cannot take place.

The second round is structured similarly, but instead deals with the welcome aspects of the relationship, despite the conflict. To start with, a core term for positive emotions is requested. Such emotions are derived
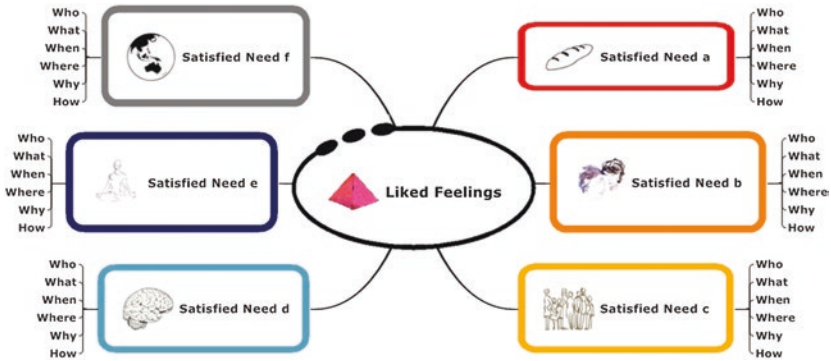
Fig. 2.17 Outline of a map of welcomed feelings as developed by every party individually and uninfluenced

from satisfied needs, needs that often hide something the other has actually done. The elicitive school does not speak of emotions where the other is made responsible for his or her personal condition. "I feel seen" does not express an emotion. Terms such as fascinated, secure, tied, motivated, respected, overwhelmed or in love also do not achieve this. Self-accountable terms such as joy, luck, lust, serenity, clarity and content are better.

The second map created by the parties independently (see Fig. 2.17) is the positive counterpart to Fig. 2.17. It looks structurally the same as the first. This part of the exercise is often perceived to be more difficult by the parties because the underlying cause for the exercise is a conflict. It is difficult to verbalize and recognize any pleasant aspects in the setting of an acute and acknowledged dysfunction. Contradictions between the first and the second map that a party draws are not uncommon. More time must be assigned for this round than for the first.

Following a further break, the parties individually commence top make a third map (Fig. 2.18). In its centre stands a concrete request directed towards the other party to enable transformation. In this case the argument moves in the opposite direction. The Basic Ordering Ideas derive the expected gratification of one's own up to this point dissatisfied needs from the fulfilled request. From here, conclusions about one's own behaviour will be drawn so that the fulfilled request feeds back to the other party as a pleasant change in relationship behaviour. This map
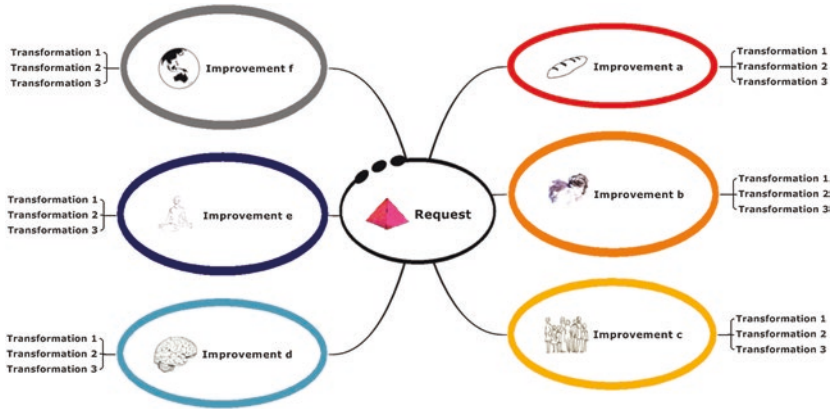
Fig. 2.18 Outline of a map of a central request as developed by every party individually and uninfluenced

describes wishes, perception, hopes, expectations and promises, not actualities. Parties have to recognize that a request is not a demand, not an order and not a condition. A request does not allow refusal.

A structured discussion follows the creation of the three maps and a further break. The moderator has to convey a basic approach of active listening, after Carl Rogers.[139] One party listens attentively, with an "open heart", and does not speak whilst the other party presents and explains its first map. Only questions to clarify the meaning are allowed; comments and contradictions are not. During this process, the listening party draws a map of their perception of what is explained. They do not copy what is being presented but draw their own understanding of what they hear and see. Once the first party has completed its explanation, roles are reversed. The previously listening speaks; while the previously explaining listens and draws.

Attentive moderating is particularly important at this stage because surprising, uncomfortable, possibly shocking circumstances and viewpoints are often brought up in discussion. The maps provide a visible structure that can no longer be avoided. The advantage in this approach is that one has to pluck up the courage to voice the uncomfortable initially, and it remains evident throughout the encounter. The moderator has to ensure that all emotions, requirements and perceptions are meant earnestly and honestly. Expression of feelings cannot lead to insults,

accusations or character assassinations. This is not easy with emotionally laden topics.

After a short break the maps of the welcome emotions are discussed. This usually leads to a striking change in atmosphere. Again, paying attention to authenticity, honesty and completeness is once again essential. Flattery or submissiveness, such as "You are so beautiful, strong, intelligent", should be omitted. This is all about one's own emotions, needs and perceptions. However, many people have difficulties expressing the pleasant aspects of relationships. ECM can help to cross this threshold, and it is often more surprising and moving than the unpleasant atmosphere of the first round. The uncomfortable aspects of the first round increase the relational energy and attention of the parties. Opinions are voiced that have possibly not been expressed up to this point, and therefore blockages are dissolved. The second round inspires a respecting and constructive attitude, without resolving anything, and reveals the value of the relationship, the desire for transformation and the continuation of the common path. Recognition, equalization and maturing conflict awareness are the result of a successful outcome. Welcoming this often has equally surprising aspects, such as more easily generated list of claims.

A further short break follows, and finally, using the same method, there is an exchange of maps that show requests, as well as hopes and expectations. Based on the respective explanations, the individual requests become mutual options. From individual separation emerges the connected shared. At this point, areas of congruence, shared interests and intentions can be described and transferred to the actually experienced.

In order to be able to determine these areas and draw the relevant conclusions, a separate round is required during which the results, incorporating all maps, will be discussed. The facilitator must ensure that discussions do not fall back to previous subjects, so that attention remains focused on determining and agreeing at least one option that is acceptable to all. Multiple acceptable options will be discussed and chosen consensually in the case of a successful outcome.

The strength of this tool of elicitive conflict transformation lies in the fact that it can:

- Enable an otherwise difficult-to-gain openness between parties.
- Allow for different perspectives of the dysfunction within the episode.

- Promote honesty between parties.
- Lead the parties to the deeper aspects of the dysfunction.
- Promote the self-confidence of each party and dissipate hindering projections relating to the counterpart.

If successful, this process leads to parties' understanding of stress factors as rational phenomena, thereby avoiding defensive or aggressive individualizing. It results in the consolidation of the relationship and increases the respect for the other and their point of view.

Notes

1. Lederach (2003, pp. 34–40).
2. Dietrich (2013, pp. 152–165).
3. Dietrich (2012, pp. 251–254 following Wilber 1995).
4. Dietrich (2013, p. 156).
5. Dietrich (2013, p. 157).
6. Dietrich (2013, p. 202) [graphics improved].
7. Dietrich (2013, p.202) [graphics improved].
8. Dietrich (2013, p. 203 following Ruppert 2002 p. 49).
9. Dietrich (2013, p. 203) following Schulz von Thun 2003.
10. Dietrich (2013 p. 203) [graphics improved].
11. International Kalachakra Network (25.11.2011).
12. Dietrich (2012, pp. 34–36).
13. Dietrich (2012, pp. 16 und 45–53).
14. Dietrich (2013, pp. 46–54).
15. Dietrich (2008, pp. 82–83).
16. Asara Opoku (2011, p. 421).
17. In Kashmir, this is a particularly prevalent myth described by Swami Rama (2010a, pp. 273–277). In more detail, also refer to Kersten (2001). The claimed connection between the ancient Indian teachings and Christ is, while highly speculative, nonetheless, and particularly due to countless similarities in the philosophical and spiritual figures, a rather appealing one.
18. The homepage of the International Kalachakra Network (25.11.2011) features a detailed description of the mandala. It furthermore provides access to a range of 3D animations of the pyramid, which can also serve as an aid for visualizing my diagram of elicitive conflict transformation.
19. Naranjo (2005, p. 96).
20. I here follow Berzin's (2002) explanations. Other Tantric schools attribute differing symbols and colours. These obviously depend on geographical

points of view. I purposely leave out the Buddha figure in my table. It is attributed to every direction and would further complicate the description without adding additional insights to the frame of my topic.

21. Discussed extensively in Dietrich (2013, pp. 25–44).
22. Krishnamurti (2005, pp. 47–67).
23. UNESCO (26.11.2011).
24. Grover (2005).
25. Krishnamurti (2005, pp. 64, 65).
26. Of the four classical paths of yoga, the path for controlling the mind, the so-called Raja Yoga is fundamentally Tantric. Part of its technique is the body-focused Hatha, which most often is taught in combination with the clarity-focused Kriya and the sound-oriented Mantra as basis. For advanced students, the breath-oriented Pranayama, the symbol-oriented Yantra, the energetic Kundalini and finally in a narrower sense Tantra, follow. The paths of devotion, Bhakti, and of altruistic action, Karma, are not part of the circle of Raja Yoga. Not at all Tantric is Jñana, the path of knowledge. It is based on Vedanta, the most accepted form of yoga in India today. This is not what this book is about. The integrated yoga of Sri Aurobindo attempts a synthesis of all of these paths. Criticized in many teachings by many schools, it is also an approach enthusiastically picked up by others. In the USA, his approach especially influenced the Esalen School following Michael Murphy and later Ken Wilber.In Europe, these techniques, particularly Hatha Yoga, are often stripped of their philosophical–psychological objectives to be offered instead solely as gymnastic exercises. While a worthwhile endeavour, this does not constitute yoga in its original meaning and purpose. Among many others, in more detail also in Naranjo (2005, pp. 53–122).
27. See Dietrich (2013, pp. 27–29).
28. Dietrich (2013, pp. 200–224).
29. In more detail in Wallace (2011, pp. 120–132).
30. Rosenberg (2003).
31. Dietrich (2013, pp. 200–224).
32. I have discussed these aspects already in detail in the chapter on voice-oriented methods in elicitive conflict transformation in Dietrich (2011, pp. 74–111).
33. Dietrich (2012, pp. 46–47).
34. Bruckner/Sohns (2003, pp. 26–28).
35. For a more detailed discussion of these terms, please refer to Dietrich (2012, p. 3).
36. In more detail in Dietrich (2003, pp. 11–20).
37. Every secondary note that is placed in a small secondary interval to a keynote on the scale in principle can serve as leading note. In order not

to overcomplicate the example unnecessarily, I refrain from mentioning this further here.

38. In jazz music a chord such as this one is regarded as neither wrong nor in need of being resolved. This, however, is a different application and perception of music and hence of the world than that of classical harmonics.
39. I have discussed this aspect already in Dietrich (2013, pp. 103–111). However, please also refer to Cousto (1983).
40. 1882–1971.
41. Stravinski (2006, pp. 38–39).
42. Schulz von Thun (2003) illustrated the same observation with his similarly charming and descriptive notion of the Inner Team for a modern audience.
43. Flatischler (2012, p. 66).
44. English translation of the title of the popular publication *Frieden Machen* by Senghaas (1997).
45. Flatischler (2012, pp. 68–79).
46. Groundbreaking here are the indicatory works of the work group around Richard Davidson at the University of Wisconsin-Madison. From the comprehensive body of literature, most recently in Davidson (2012).
47. Empirical evidence to be found in Damásio (2003).
48. Hinterberger/Wittmann/Kaiser/Kästeler (2013, p. 47).
49. Rosenberg (16.9.2013).
50. Flatischler (2012, p. 79).
51. Flatischler (2012, p. 90).
52. Hinterberger/Wittmann/Kaiser/Kästeler (2013, p. 50, translated by HK).
53. Swami Rama (2010b, p. 168).
54. Swami Rama (2010b, p. 169).
55. Bertalanffy (1968, p. 195).
56. Bertalanffy (1949, p. 44).
57. Bertalanffy (1972, p. 38).
58. Bertalanffy (1968). This has been discussed in different ways by authors such as Arthur Köstler, Humberto Maturana, Francisco Varela and others.
59. Damásio (2003, p. 179).
60. Luhmann (1995).
61. Luhmann (1995, p. 255).
62. Luhmann (1995, p. 262).
63. Luhmann (1995, p. 265).
64. Damásio (2003 p. 191).
65. Damásio (1994); even more pertinent in Damásio (2003).

66. Singer (2002, pp. 46, 95), (2003, pp. 34–42).
67. Singer (2002, pp. 41, 56), (2003, pp. 65–66, 96–111, 144). Based on much older approaches of Buddhism, Wallace (2011, p. 67) argues congruently.
68. I adapt this phrase from Singer (2003, p. 69). Herbert Dietrich as cross-reader of this text vehemently objects to this phrasing: brains do not mirror each other, human perceptions do.
69. Miller (2005, pp. 48–50).
70. Singer (2002, p. 12) and (2003, pp. 73–75).
71. Davidson (2012); Singer (2002 and 2003). Richard Davidson and Wolf Singer explained these revolutionary innovations on The Mind and Life (2005); Davidson again on The Mind and Life (2009).
72. Bateson (1972). Similarly and simultaneously argued by Maturana/Varela (1973).
73. Luhmann (1995, p. 255).
74. Maturana/Varela (1992, pp. 245–246).
75. 1887–1963.
76. Krishnamacharya (2006, p. 10ff.).
77. Swami Sivananda (2005).
78. See the according discussion of the term derived by Ury (2000) or Chris Mitchell and others in Dietrich (2013, pp. 170–171).
79. For details on all these methods cited here, please refer to Dietrich (2013, pp. 25–45 and 74–111).
80. So the wise title of the evergreen song that British singer-songwriter Cat Stevens composed in 1967.
81. Please refer to Fig. 2.15.
82. Unexploded ordnances; blind shells.
83. An often-cited example in this context is Johan Galtung's argument about the two boys fighting for an orange.
84. Albert Gutiérrez (2009, p. 79).
85. Dietrich (2013, pp. 200–225).
86. In more detail in Dietrich (2013, pp. 125–138).
87. For more detail, please refer to Dietrich (2013, pp. 33–34).
88. Bauer (2007, p. 21, translated by HK).
89. This was already an essential and for humanistic psychology important statement by Fromm (1956, p. 33).
90. Dietrich (2012, pp. 1–2).
91. In more detail in Dietrich (2008 p. 80).
92. Jung (1984, §78).
93. Fromm (1956, p. 18) with reference to Spinoza.
94. Dietrich (2013, pp. 215–219).
95. Naranjo (2005, p. 86).

96. Aristotle also saw it this way, see Buzan (1991, p. 15).
97. This apparent paradox was discussed in the frame of Mind and Life XIII intensively in 2005 between the Dalai Lama, Wolf Singer of the Max Planck-Institute for Brain Research in Frankfurt and Alan Wallace of the Santa Barbara Institute for Consciousness Studies.
98. Damásio (2003, p. 181).
99. I thank Peter Kirschner for his many repetitions of this educational sentence that is occasionally also assigned to Pierre Teilhard de Chardin.
100. Naranjo (2005, p. 138) referring to Alan Watts.
101. Dietrich (2013, p. xii).
102. For example Swami Vivekananda Saraswati (5.12.2011).
103. Rishi Nityabodhananda (2009, pp. 54–57).
104. This correspondence was discussed in the encounter of Western neurobiology and Tantric Buddhism as part of Mind and Life XIII in 2005. Mind Mapping is also based on the same fundamental assumption. To this much earlier Wycoff (1991, p. 19).
105. Damásio (1994, pp. 249–250).
106. Lederach (1997, pp. 37–62).
107. Lederach (2003, p. 35).
108. Kaldor (1999).
109. Lederach (1997, p. 38).
110. Dietrich (2013, pp. 158–165).
111. Lederach (1997, p. 41).
112. Lederach (1997, p. 43).
113. Lederach (1997, p. 60).
114. Dietrich (2013, p. 153) referring to Lederach (2005, p. 82).
115. Luhmann (1995, p. li).
116. Luhmann (1995, p. 25).
117. *1942 in London.
118. Buzan (1991, first published in 1974), (1996).
119. Buzan (1991, pp. 15–87).
120. For an example here please refer to Bright (25.9.2011).
121. Johnson (2006).
122. Some of the most important authors are Wehr (1998a, b, c) (25.9.2011), Saunders (1996) and Bright (2004).
123. For example Chufrin/Saunders (1993), Estrada-Hollenbeck (1994), Crocker (1996), Maley (1994). Greater recognition in these experiments was gained by the University of St Andrews (25.9.2011), the University of Colorado (25.9.2011), John Carroll University (25.9.2011), the Harvard Humanitarian Initiative HHI (25.9.2011) and the Nobel Prize Organization (25.9.2011).
124. For a typical example, see Bright (2004).

125. Naranjo (2005).
126. Naranjo (2005, p. 92).
127. Wycoff (1991, pp. 25–27).
128. Buzan cited from Wycoff (1991, p. 39).
129. In the literature this list commonly features: note taking und note making, project management, brainstorming, managing meetings, to do lists, presentations, learning skills, personal growth.
130. In agreement Singer (2002, p. 121).
131. Wycoff (1991, pp. 29–31).
132. Buzan/Buzan (1996, p. 18).
133. Naranjo (2005, p. 83) [first issued in 1972].
134. Güzelmansur (2012, pp. 58–67).
135. Roth (1998).
136. Buzan/Buzan (1996, pp. 245–274).
137. Buzan/Buzan (1996, pp. 183–191).
138. Dietrich (2011, pp. 45–151).
139. Described in Dietrich (2013, pp. 38–39) and (2011, pp. 104–105).

The Actors

In the previous chapter and in Volume 2 of this trilogy as well, I refer to the differing relevance for conflict actors regarding the elicitive model and the application of its possible methods. I discuss this distinction in more detail in this chapter, starting with the conflict workers themselves. I assume that my broader audience is made up of already active or future peace workers. They represent the central actors in the elicitive approach. This is not because they consider themselves as know-it all above-it-all experts who help involved parties fix their respective lives and relations, but rather because they are actors introducing themselves into the dysfunctional system and simultaneously are the tool necessary for its transformation. A conscious approach to one's own I-ego-self translates into having the tools ready for deployment. Social systems in general and dysfunctional ones in particular are by definition self-referential, complex, chaotic and unpredictable. In order not to lose orientation under these circumstances and to remain able to assist in the restoration of a dynamic equilibrium, the tenet already extensively discussed as the main topic of Volume 2 continues to be crucial. Be structured in order to be flexible![1]

Creating internal dynamic equilibrium essentially poses a challenge that human beings face during every moment of their lifetime. Phrasing it a little less generally and more practically, I recommend that professional peace workers should frequently take time off to be able to dedicate their full attention to this task. Time between deployments and preparation time before a forthcoming task are ideal points for this. In this regard, it pays to remember the Eightfold Path of Buddhism, where

right way of life,[2] of conflict workers, is prepared and evaluated through right practice, right consciousness and right concentration.[3] Deployments are themselves, no matter what kind, but usually team-, party-, theme-, and goal-oriented, hierarchic, chaotic and stressful. During these phases, simple and quickly carried out methods for self-control need to be available. They should not be an end in themselves, but need to be cognisantly and permanently embedded into a work plan that enables a structured emergency exit when field workers come to jeopardize themselves or others. In my experience, much too often this is lacking in practice. Willingness and discernment relating to self-observational measures and potential emergency exits can only be exploited when brought to mind a priori and practised in predeployment preparation. If this does not happen, the likelihood of failure because of dysfunctional conflict workers in crisis situations increases dramatically. They not only pose a danger to their own project, but they also become a burden for those for whom they are supposed to be working. I am referring to extreme cases here. Not every type of conflict work is spectacular and challenging. On the contrary: often the main concerns involve less exciting or challenging routines in a bigger sequence. But even those sequences can be full of pitfalls because of hierarchies and frustrating feedback. Burnout has become an epidemic in this field of work, as appreciation and recognition are often unacknowledged.[4] Regular self-assessments and mandatory supervision are hence indispensable during projects. This demand may sound trivial, but in practice, however, this triviality is too often overlooked.

Anything that I have said so far about conflict workers also applies to teams, which are composed of individuals of course. It appears appropriate for me to dedicate an entire section to the composition and leadership of teams, because teamwork, as indispensable as it is, notably increases the complexity of deployments. The likelihood of structurally induced dysfunctions in teams is high. In conflict work, teams are open subsystems in bigger social systems. In a holistic sense, team dysfunctions simultaneously affect the persons that make up the team on the inside, upwards into the hierarchy and outside to the involved parties. Teamwork boosts efficiency and range, but similarly the danger of self-induced failure, where the destructive potential of a failing team is higher than that of individuals burning out.

After all, the involved parties in a conflict provide sense and legitimacy to conflict work. It would not make sense, however, to dedicate

my book to the involved parties, even though all my readers are, as I am, parties to their own conflicts. But the elicitive approach does not provide recommendations for the parties involved in a conflict. It merely invites them to search for alternatives to current conflict actions in an appropriate framework. A prerequisite for this is respecting an initial position as it stands in order to gain transformative energy from the antagonistic positions of those involved. Notwithstanding that this may cost conflict workers some considerable effort from an ethical perspective, for example when dealing with warlords, perpetrators of violence or dictators, every involved party is to be accepted a priori as it enters the process of transformation. Hence, I have nothing to change that is relevant to conflict parties and cannot voice any recommendations to them. The current chapter is not a manual of action for conflict parties, but a reading aid that with reference to the parties helps to navigate conflict work through the area of tension made up of themes, actors, structures and contexts that makes up a conflict, and hence disturbs dynamic equilibrium. With this in mind, the following thoughts should be read sociologically and psychologically. The need for a number of academic perspectives becomes apparent based on the subsequent learning examples.[5]

The Dry Dock: Preparation and Supervision of Elicitive Conflict Workers

Given that in the elicitive approach every conflict worker himself or herself is his or her most important tool, the question arises how this tool can best be prepared for use, how it can be maintained and brought into good working order following a difficult period. I metaphorically call this a reality check, with the preparation, supervision, self-assessment and evaluation of peace workers under protected conditions, best accompanied by professional supervisors, being the dry dock. ECM has a lot to contribute here.

In terms of principle, it does not matter whether the multi-layered pyramid is applied to dysfunctional systems of third parties or to conflicts among the respective conflict workers themselves. The difference lies in the size of the holon chosen for the work. Elicitive conflict workers are able to resonate when dealing with conflict parties. A prerequisite for this is that they are free of substantial blockages in their own personalities, irrespective of whether those stem from previous experiences in the private or professional context. All existing blockages

disrupt presence in the here and now of an encounter, cause defensive and incongruent communication and break into predetermined perceptions of reality. Actors impeded to such an extent do not serve an already dysfunctional system. An unavoidable consequence of our biographies, blockages do, however, occur for all of us. Repeated engagement in violent contexts increases the likelihood of personal wounds and resulting blockages. This is nothing to be unsettled about, since all humans are ultimately wounded. I have already introduced into this discussion that the wounded healer is an archetype of conflict work. A conflict worker's wound is not the problem, but rather the persona's armour, which could result in possible avoidance behaviours. Healed wounds on the other hand enable knowledge, resonance and flexibility. Experience is only that, and thus merits further attention. This stands uncontested in psychotherapy. The focus on healing the healers is a standard measure. In elicitive conflict transformation, this applies to the same extent. It is therefore useful at the very least to repeat the suggested reality check routinely and periodically. One way to do this is to apply the principle of correspondence from the layer model onto oneself.

In this context, I call to mind the previously introduced internal observer as a working concept that gains a practice-oriented notion here.[6] This character allows the self of a conflict worker to avoid viewing egoic shadow aspects such as hate, anger, fear, jealousy, vanity in a hateful, angry, fearful, jealous or vain manner. By self-observing these unwanted aspects, a part of them does not adhere. This helps to provide distance, balance, serenity and calmness when dealing with one's own shadows, without wanting to negate, suppress or repress them. The concept is derived from traditional meditation techniques, which allow those who are meditating to be aware in the here and now. This is the core of Buddhist meditation practice and is recognized beyond its usual scope.

The self is considered as a meditative meta-level to the Cartesian I/ego in need of being calmed. Those practising this exercise can observe shadow aspects under normal circumstances through the aid of the internal observer. This helps keep a dynamic equilibrium, the capacity to communicate and act, in stressful work situations. It is an essential virtue in applied conflict work.

The episode, in this case the current version of the personal history and life situation as it presents intuitively, needs to be checked for the main themes of justice, truth, security and harmony, as a first step in the

reality check. Are there any self-perceived topics present in one of these areas that demand particular attention?

Do I feel as if I am being treated fairly by my private and professional surroundings? It is important to note here that elicitive work requires a cooperative understanding of justice rather than a competitive one. Within an elicitive approach, I am not concerned with my feelings that I deserve to earn more or should hold a higher position than other people, but should rather focus on my current position in my surroundings and whether or not I am able to remain functioning and operational. Am I contributing to my context and do I receive the kind of material and ideational recognition that corresponds with my subjectively perceived needs? Is dynamic equilibrium generally present for me? Should this not be the case, projection or deflection and retroflection are highly likely[7]; and it is necessary that this should be addressed in a timely manner.

Other themes should be analysed in a similar fashion. Does an ideological, political or religious dogma dominate me? Do hermetical belief systems prevent me from tapping into the full spectrum of my personal potential, because under no circumstances can I think, say or do something or, conversely, categorically have to do something? Of concern here are not the basic ethical standards that enable people to relate to each other in the first place, but dogmatic belief systems, blind obedience or dependence on a guru, evoking just the opposite. When these are expressed, introjection is to be expected from the outset. Confluence or retroflection can occur situationally. If themes already surface in this area during the episode, conflict workers should work on them, softening them before deployment in order to become, be or remain open to resonance when coming into contact with the involved parties.

Themes of security usually surface in the shape of their counter-image, as themes of insecurity or fear. Today, this is one of the phenomena that occur most frequently. This particular spectrum of topics appears to be inexhaustible. Again, the main concern here is not an archaic fear for survival inherently placed in our subconscious at birth, but a neurotic or even psychotic excess of it that can lead to projection—everything and everyone is perceived as a threat—or deflection; I start whistling in the woods so as to not feel my fear of robbers. Dependent upon the given circumstances, introflection or confluence can also occur when anxious people experience authoritarian contexts. The fact that all of this impairs resonance with the involved parties does not need to be elaborated upon

further. Being free of this type of fear is a prerequisite for elicitive conflict work. This is the implication when civilian peace work is declared to be a business for heroes. Heroes are not to be confused with psychopaths or idiots. Heroes are not people ignoring primordial fears of death. They are seekers who are more or less free from superimposed additional themes that hinder empathy and resonance in deployments.

Harmony provides access to the inner perception of human beings. Peace out of harmony means that I myself sense the kind of peace that I would like to contribute to in the world. People who were raised in open-minded, liberal and academic surroundings particularly tend to display blockages in this field. They are masters of deflection, which frequently turns into retroflection. Such people notoriously deny themselves an emotional connection. Their defensive style of communication is rationalizing; their goals lie as ideals in the distant future. Since they often struggle to establish a connection with involved parties in the here and now, the aggression that they build inside themselves through a lack of resonance first turns against those who do not concur with their beliefs, and eventually against themselves. The most popular consequence is the onset of various types of depression. Blockages in this topic range in themselves contradict the principle of resonance and hence need to be transformed before the respective person is deployed.

The first round of a thorough reality check deals with the narrative surface of a potential field worker's self-perception. In most cases, this is not too difficult, since themes open up and appear automatically during the course of a thorough conversation. People working in this field should know that their choice of career is not one of coincidence but is the result of certain biographical events, whereby a regular satisfaction of personal needs ensues in case of success. When these motives and needs have not been reflected upon and remain unconscious, they can lead to a destructive kind of neediness. Fengler refers in this context to the widespread "helper syndrome"[8]; people act out of an unreflected neediness void of professional empathy, and this is often a root cause of individual and group burnout. Given that on the surface acting out of neediness and empathic actions appear similar, undertaking a regular reality check is advisable for the personal health interest of peace workers. The aspects of themes, of the four sides of the pyramid, are a helpful structure. In the same way that it is useful to know the cardinal directions when hiking, the widespread attribution of narrative topics provides structure and order for the reality check, without claiming absolute truth. From

the narrative surface of the current episode, a path into separate layers is best, but not mandatorily so; it can be found via the topic range of harmony. Even though the main concern at this point is a single persona, the conflict worker in the dry dock, the principle of correspondence nevertheless applies—inside as well as outside.

Therefore, the first stop is correspondence between the sexual and family layers. In the current case, working in this field of tension is easier than in the field of dysfunctional systems, since elicitive conflict workers are accustomed to these aspects that they have already discussed and worked on with regards to themselves. Blockages rooted in one's personal childhood and family of origin are transformed towards the start of a career of this kind, or at least worked through insofar as the respective persona is generally capable of resonance. This is an indispensable part of every type of training or academic studies that leads to practical elicitive conflict work. In the dry dock of supervision, reality checks take place in order to assess whether deployment situations have potentially renewed old topics or whether new ones have emerged from the current family system. This is not implausible as this kind of work can be emotionally challenging and demanding for partners and families. At the same time, this background is important for the persona of the elicitive conflict worker. This is not to say that I recommend or advise against a conventional family life for elicitive conflict workers. This is a decision that can only be taken individually. There are various possibilities for creating a functioning family. By functioning, I refer to a small group of people that mirror this interpersonal layer. They do not necessarily need to be blood relatives or spouses, but they do need to be a stable circle offering the necessary emotional security. For interpersonal dynamic equilibrium, it is certainly necessary that the family layer is attended to in a functional manner. Put simply, notorious mavericks are unsuitable for this line of work, as their long-ranging and principled decision for being alone most likely indicates a blockage in this layer. If it did not already exist at the beginning, such a decision will induce it in the long run. This may be endurable and reasonable in a person's private everyday life; but for an elicitive conflict worker every kind of blockage serves as a hindrance. The integration into a functioning family circle, designed in whatever way, should be available. The reality check concerns potential disturbances in this area, which may have been caused through deployment. Should a dysfunction be identified to this effect, the aim is transformation.

Similarly, this holds true for the intrapersonal sexual layer. The vital energy of the sexual continuously renews itself in and between us. If there is one human topic that is never concluded, it is this one. It is obligatory therefore that conflict workers become accustomed to their own sexuality towards the start of their careers, so that they know its power, recognize it and are able to ensure dynamic equilibrium for themselves in this layer. I define the term sexuality broadly and connect it to the functioning family. It is essential to first and foremost become generally aware of those sexual aspects that go beyond the purely genital. Freud's psychosexual theory of development, which distinguishes between oral, anal, phallic, latency and genital phases, may prove helpful here. For personal engagement, a review of the extensive available literature on the topic as well as the respective critical perspectives on Freud derived therein are also recommended.

As already stated, the principle of resonance also applies to this layer when dealing with the involved parties. Sexuality is connected to creativity, so that the easily activated potential for great breakthroughs and great catastrophes rests here. If conflict transformation is not only a learnable practice and a science to be studied, but also an applied art, then its creative potential is to be found here. Those who attempt conflict work with others without having found a relaxed, friendly and creative relationship with their own sexuality beforehand may potentially act recklessly towards themselves and third parties. This is a basic rule. Even when conflict workers are aware of the power of sexual energy, they can be blinded, misled or overpowered by it. Personal stress in deployment situations notably increases the likelihood for this to happen. Each person who allows himself or herself attentive self-assessment—an essential exercise for conflict workers of all areas—will know this phenomenon from personal experience. If control over one's own sexuality gets lost, the ability to resonate in an encounter with involved parties will be affected. Naturally, the deduction that this layer needs to undergo a serious assessment in the dry dock follows. Attentive supervisors will cut off the often-observed attempt of deflective rationalization of the topic in a friendly but firm manner. Experience has shown that this area almost always produces something with which to work. Among the many reasons for undertaking supervision on a regular basis, this appears an outstanding one to me.

An apparent paradox and particular challenge resides within the socioemotional–communal layer of elicitive conflict work. On the one hand,

we say that conflict workers necessarily become part of the dysfunctional system, to whose transformation they want to contribute. The principle of resonance requires entering open contact with the involved parties. At the same time, trained conflict workers are meant to consciously and exclusively enter into the kind of facilitating role that enables a framework for the transformation process in, between and with the involved parties. They should not interfere objectively and act out of their own need. They have a predefined function that makes them as vulnerable as any of the involved parties.[9] Yet they do not have an equal party position in the sense that they can uncompromisingly give into their own need for belonging, social position and power. In this professional situation, they cannot give into the full scope of their intrapersonal needs for belonging and striving for power. They cannot choose the place in the dysfunctional system that best meets their requirements and tendencies. They are not allowed to give into the temptation of superiority, which owing to their own educational background, advance knowledge and secure background may appear particularly alluring. They merely have to fulfil their predefined function as a provider and remain able to resonate throughout the encounter. They can thus neither enter the dissociated position of an expert, nor allow themselves to be corrupted by the system. These emotional temptations are particularly extreme in extreme conflict situations. Attentive self-regulation is required here, which in most cases can only be maintained for a limited time span. Lone fighters are lost here. The team plays an important role in such situations, as it can convey the feeling of belonging in situations of need that cannot be demanded of the involved parties. Even if it works, this position is exhausting. Recuperation and periodical screening of potential bruises, which can be picked up when working in the socioemotional–communal layer, is advisable. Specifically, this applies when the original motivation for elicitive conflict work was nourished through the personal socioemotional–communal layer, which is often the case. The incentive to do something for others is often individually rooted in insufficiently mirrored demands to belong to the respective community of origin. "Doing good" then becomes a substitute action, the attempt to gain from others what the system of origin does not provide for whatever reasons. This does not pose a problem if this incentive has been acknowledged at the beginning of a career and the respective need is not projected onto the involved parties. In order for this to work, a private substitute playing field needs to be established that enables the

satisfaction of needs within it; for example, a stable circle of friends with fixed rituals of inclusion. Once this space is provided, occasional check-ups in the dry dock can determine if a dynamic equilibrium still prevails or whether situations of deployment have brought temptations and imbalances into this layer.

Mental illnesses and mood disorders in a medical sense are a reason for exclusion from practical conflict work. One cannot rule out the possibility for traumatizing mission experiences themselves to become triggers for such illnesses in extreme cases. There is no alternative to psychotherapeutic treatment in this case. This is not the concern of this chapter. The purpose of the dry dock is a regular screening of the constitution of generally healthy conflict workers, not the treatment of severe neuroses or psychoses, wherever their root causes may be found. In this sense, the mental–societal layer is concerned with the mindscape, the awareness to abstract and perceive as well as the capacity if thrown out of balance to occasionally resonate. Since the mind is an important tool for elicitive conflict work, it is necessary to check beyond its everyday use to see if waking consciousness is blinded by unconscious emotions or ideas. This happens frequently, since personal frustrations at work often make people vulnerable to stereotyping, prejudice, person- or subject-related generalizations, projection, confluence or deflection. This means that the personal frustration in the given moment is elevated onto an abstract and more general level by the mind. This useful impromptu protective mechanism only turns problematic once it manifests at this abstract level as a general belief system beyond the given context.

It may for example have a cathartic effect for a male conflict worker to impulsively and in a politically incorrect and generalizing manner rant against "women" when he had just frustrated in his efforts by a woman. It becomes a hindrance for his work, however, when this grows into a belief system that extends beyond the given situation, portraying all women as malevolent, deceitful or stupid. The category "woman" here is interchangeable with others: foreigners, Muslims, drivers, craftspeople, civil servants, Greeks, pensioners, gamekeepers, homosexuals, soldiers and so forth. We all tend to build up these types of prejudice about ourselves and others. This poses a hindrance to conflict work, since those categories do not appear out of thin air but usually relate to the actual surroundings. Someone working with women should not be guided by his or her preconceptions of them, but instead by the resonance in the actual encounter with, in this case, female involved parties. The same

applies to positive prejudices. Someone generally enthusiastic about women, foreigners, Muslims, drivers, craftspeople, civil servants, Greeks, pensioners, gamekeepers, homosexuals or soldiers runs the acute and fatal risk in conflict work of not being properly aware of the person actually in front of them.

The principle of correspondence here also points towards the necessary balance between abstract, societal beliefs and current sensual perceptions. Political, religious or scientific dogmatism, hermetic moral concepts, strictly normative and hierarchical thinking, introjections and confluence feed back obstructively onto the mood and mind qualities of conflict workers, making them stern in their encounters, impermeable and unable to resonate. The unfavourable effects of a long-term imbalance in this layer multiply since it includes the socioemotional–communal and sexual–family layers and have an effect there. Most irritations of this kind can be resolved in the dry dock, since, at least for academic personnel, the most favoured tool can be applied in this layer: the mind.

The superconscious spiritual–policitary layer cannot be observed or even worked on individually when using language-based methods. It nonetheless plays an important role particularly in individual work when in the dry dock. It is not only necessary that the mind recognizes and transforms images created by its subconscious for the dynamic equilibrium of the human holon, but also that superconscious intelligence, aesthetics, vision and intuition of the spatio-temporal can emerge unrestricted in subjective consciousness. Becoming conscious of the unconscious is a process that can be phrased in words. Transformations in these layers can correspondingly be supported with language-based methods. The superconscious on the other hand is necessarily also super-verbal. It can thus be observed but not described or worked on with language-based methods. The spiritual–policitary layer markedly affects our consciousness in spite of that. People who deal with conflicts regularly will cognisantly know about the importance of superconscious aesthetics, vision and intuition for resonance with the involved parties and how debilitating blockages can be in this sector. In the principle of correspondence, this layer has a significant effect throughout all I-ish and we-ish layers. Those interpreting spirituality not as lives of saints, but as the effect of spatio-temporal superconsciousness on individual consciousness of the mind—the knowledge of the wave that it is a loving part of the ocean—pay considerable attention to dynamic equilibrium in this area. This consequently does not take place via language-based techniques,

but through meditation based on breath, voice and/or movement.[10] Meditation is at least part of the check-up for elicitive conflict workers in the dry dock. Beyond this, simple exercises that can be carried out without additional effort or support are particularly advisable for shorter breaks while working in the field. This is part of the basic equipment. It contributes to anyone's dynamic equilibrium.

The dry dock is an exercise that cannot be stressed enough for conflict workers, particularly those applying the elicitive technique. As soon as severe occupational disturbances occur, it is too late for this. The dry dock is not a lifebelt after personal disasters, but an accompanying measure for screening and transforming smaller irritations before they grow into bigger obstacles. As a fast track procedure, it can also be applied individually during a mission. Elicitive work is based on the presumption that the observer is aware of the context of observation. Self-observation of the observer is therefore not only a virtue, but also an epistemological guide in relation to the involved parties. The following sequence of questions is a simple but enlightening reality check in the field:

- Is my breath calm, full and relaxed, or do shallow breathing, bated breath or hyperventilation signal a form of agitation that disrupts resonance in the encounter with the involved parties?
- Does my body chemistry signal an obstructive state of emergency?
- Does my body tension correspond with my mental interpretation of the given situation? Am I expressing to the outside what I feel on the inside?
- From my slightly elevated "camera position", do I perceive my immediate surroundings as a match to my bodily reactions? Are there maybe emotions, ideas, expectations or countertransferences in the sensual perception of the context and in resonance with the involved parties?
- How does the situation I find myself in present itself from an elevated "bird's-eye perspective"? Are relationships and their immediate surroundings consistently embedded into their bigger surroundings?

A second round of questions deduced from ECM builds onto this first level of a quick reality check in elicitive work:

- Placed into the reality of the episode, am I really the one I perceived myself to be based on the previously told narrative?

- Do I perceive the layer behind the episode and its correspondence?
- Do I sense resonance in communication?
- Do I perceive the direction of flow of the system and possible blockages?
- Am I communicating in a selective authentic way with the involved parties?

Once all of these questions are answered satisfactorily, the integration of conflict workers as contact boundaries of the system at work commences. They move on topic through the physical landscape and meet the conflict parties. In this encounter, they are faced with the choice of self-preservation or self-extension, as always when contact boundaries at work meet. This decision certainly gains in importance dramatically, however, when the circumstances reflect an open, maybe also physically violent, conflict. In open systems, homeostasis feeds off the energy from the respective surroundings. Conflict workers inside a dysfunctional system need to be aware of the extent to which they themselves can and want to be the source of energy influx. Here the question of countertransferences comes back into the game; they are susceptible to a phenomenon that in professional jargon is called "vampirism", meaning the infinite cravings of attention-needing parties for approval, devotion and affection from conflict workers who are perceived as saviours and heroes. At stake here is nothing less than their own life energy. Burnout is an epidemic in conflict work that in one way or another is usually tied to unconscious countertransferences. The question of self-preservation includes also those of physical and mental well-being, or even of survival, more obviously so than in everyday life. The option of self-extension as a benefit of the experience is directly connected to the fulfilment of the tasks at work. Reality checks are helpful here.

Even though personal survival as well as physical and mental health need to have priority in any kind of conflict work, mere self-preservation as an attitude would make this type of work impossible. The question as to how far self-extension serves as a concrete goal of conflict work poses a sensitive issue, particularly in the framework of international civilian peace missions. Military peace missions have traditionally attempted to minimize the meaning of this question through the implementation of hierarchical order structures as far as possible. This has changed in the recent past.[11] For civilian conflict workers, the same can be addressed in clauses of deployment contracts. However, in the reality of deployment,

these hardly meet the full scope of requirements. This is one reason why Strategic Capacity and Relationship Training is so important for elicitive peace workers. In the end, these workers, at their own risk, decide between self-preservation and self-extension in a concrete encounter.[12]

The Team as Social System: More Than the Sum of its Members

Teams are social systems. Elicitive conflict transformation is usually teamwork-oriented, when looking beyond the tighter framework of individual, couple and family therapy. This displays only a limited reach, since perspective and range of applicable methods are limited through the perceptions, experiences and possibilities of a single persona. Lone fighters tire easily. They are vulnerable and prone to make mistakes. This all points to teamwork as necessary for complex social contexts. For smaller groups of more than fifteen people, a minimum of two facilitators is already advisable in elicitive conflict transformation. Depending on involved parties, topic and type of deployment, there is generally no limit for team size.

Even though I do not agree with Luhmann when, according to his criteria, an individual human being is not a system, I nonetheless view his consideration of the topic of communication as rather helpful. He distinguishes between mental systems, which operate via processes of consciousness, and social systems, which generate autonomously based individual elementary operations that he calls communication.[13] This forces him to define his concept of communication in a manner that is also relevant to a discussion about elicitive conflict transformation.[14]

> Communication, following Luhmann, is an operational modus of a higher order not simply concerned with elements of a system and their relation to one another. He speaks of communication, only if a change in the state of complex A corresponds to a change in the state of complex B, even if both complexes had other possibilities for determining their states.[15]

He first places the inevitable quality change in a system's elements through communication at the centre of his considerations. Once communication has taken place, they are different elements than they were before. The decision for a particular change through communication

entails waiving a plethora of other options that have not been selected. Hence communication is selection. Relations require communication, which is selection. The system hence self-referentially reduces the excess of its own possibilities via communication. The whole of the group is not composed through the rational decisions of separate human beings, but the system ensures a self-referential reduction in its options by forcing its elements to communicate.

Teams, as social systems, are not simply put together from the physical and mental processes of their members and their rational decisions. They are systems of their own kind, whose operational category is communication. Even though teams comprise individuals, they are as social systems holons of a more complex, higher order. The whole is more than the sum of its parts. A team is more and can do more than the sum of its members and it uses their intelligence and pressure to make decisions about the self-regulation of its options. The communicative order of the social system can conversely never be fully grasped or understood by the consciousness of members, since it is more complex than the consciousness of each individual and of all taken together.

With this statement, system theory in accordance with Luhmann radically dissociates from the individualistic approaches of modern social sciences.[16] Consistently, thought through to its conclusion, this approach contains truly revolutionary consequences for ethics, politics and law. This is meaningful also for transrational peace philosophy and elicitive teamwork. Even though everything stated in the previous section applies to individual team members, the aspect of communication in teamwork needs to be viewed as selection and hence as an operation of higher complexity. If a team is in dynamic equilibrium with regard to its composition, allocation of functions, workload, information distribution, ethics, motivation and appreciation, it poses a functioning continuum. If this balance is lost, symptoms of team burnout will surface. This can include problems of and with separate members, whose individual dysfunction is, in a paradoxical manner, a healthy reaction to an unsound system.[17] Such indicators are always to be taken seriously in teamwork. This aspect will be discussed next, where I also take orientation from the ECM principles.

In elicitive conflict transformation, a team does not communicate differently with the dysfunctional system of involved parties than it does with individual conflict workers. It awaits its reason for deployment and asks for the cardinal themes of harmony, justice, security and truth in the

episode. The difference is that it is not sufficient for team members to carry out a reality check by means of ECM for themselves. If the team is more than the sum of its members, it also needs to undergo this reality check as a unit in its own right, as a whole social system. It is important to note that the operational mode is communication, not consciousness. Hence it needs to be clarified if the internal mode of team communication is hampered by its own homeostasis, as an independent social system allows for its own resonance capacity in encounters with the social system of involved parties. It is important to ask if there is a dynamic equilibrium present in the team itself.

Given that the team comprises thinking individuals, the question of the actor arises. Who asks for the resonance with the involved parties? Who checks, answers, evaluates? With everything that has been said up until now, it is evident that neither the team as social system, nor one of its members can carry out this reality check independently. If they attempt this, they need to communicate. They necessarily change the quality of the team and its members as a result and thereby construct new verdicts about their old relationships. Through this form of communication selection, a system in dynamic equilibrium can indeed adapt to its environmental conditions. This has nothing to do with a comprehensive reality check for a possible dysfunction. An outer-systemic perspective is necessary for one, an external snapshot after which results can be subsequently injected into the system as energy from the environment to be used for the selection of new options. The reality check of a system requires support through external multipartial supervision. Multipartial,[18] in contrast to impartial, means here that supervisors appear partial for the individual team member, provided that his or her intentions, sorrows and actions are socially acceptable, partial for the team and its capacity to function and partial for the involved parties that represent the reason for the existence of the team. This type of supervision is never concerned with enforcing or representing one side uncompromisingly, but always with homeostasis in the overall context. The aim of such supervisions is to foster a spiral of constructive interaction in the system. It is clear that this kind of supervision works effectively when carried out in a timely manner. It is therefore advisable to establish team supervision as a natural, regular routine and not just when imminent danger becomes blatantly obvious.

In doing so, a first assessment should be geared towards whether a common understanding with regard to the reason for the existence of

the team, its composition and function, its purposes, goals and working principle is present at a minimum on the surface of the narrative. Does the team understand itself? This is not to say that every one of its members understands the team as a whole; but every member needs to have found their place and act accordingly, know their task and the overall structure to the necessary extent, in order to be flexible in communicating with other members. The reason for the existence of a team in applied conflict work has a name and a narrative and can be articulated verbally. The reality check is concerned with whether this has taken place sufficiently, whether at least the spoken or written word has found its way through the entire system in a manner necessary for its functioning. Those who have worked in a team before will know of the failure of many where these matters were taken for granted. The team members' perceptive motivation for the overall topic of deployment is often considered a prerequisite, particularly in a civilian context. The cornerstone for failure is already in place when this individual consciousness is confused with system-creating communication inside the team. Individual idealism does not substitute for the structure of a team as a social system, and it very rarely saves it. Sanz considers boundless and unorganized idealism, the source of her model of burnout phases, to be structured as follows: enthusiasm—overstrain—searching to blame—strenuousness—failure—helplessness—exhaustion—burnout or group death.[19] A corresponding reality check serves as a basic rule for leadership and teambuilding in order to avoid this career path.

The team considered from its visible surface at first appears to be an episode itself. It is assumed in transrational peace philosophy that the team as holon is actually not an episode, but that it has one; it is much more in its sum than the part visible to the outside. A first step of the reality check for teams determines dynamic equilibrium in this episode. Are the main themes of harmony, justice, security and truth being sufficiently communicated, integrated and coordinated inside the team? A team that is already dysfunctional inside itself will not be able to resonate when it encounters the involved parties. This is the case when individual team members do not feel as if they are being treated fairly, understood or integrated, or when they feel insecure. In these cases, the team will be so concerned with its own interests that it either does not recognize the concerns of the parties or it encounters what is fragmentarily perceived through the full range of projection, introjections, deflection, confluence and retroflection.[20] Characteristic for teams experiencing burnout

of this kind is first, a discrepancy in increased suffering and the inability to take constructive steps as a consequence, and second, the contradiction between the desire of members to act to improve the situation and their behaviour, signalling that they are doing their utmost to prevent this action from taking place.[21]

A team of conflict workers as a social system comprises Top Leaders, Middle Ranges and Grassroots. Depending on work topic and team size, these levels will be formalized to a greater or lesser extent. They even exist implicitly and situationally in very small and hardly structured teams. For every group larger than two, there is someone in charge while the others follow, even if the person taking the lead position and how significantly this is pronounced may change from situation to situation. Hence Lederach's pyramid cannot only be applied to working with involved parties, but also vertically for reality checks of teams in the field.

The formal and functional Top Leaders are a priori responsible for teambuilding. They need to ensure that the communication flow inside the whole team is given. This means that on the surface team structure, functions and competencies, as depicted for example in Fig. 2.14, are clearly understood by all involved before the start of a deployment and that there is general consent in the matter. Arguments about leadership or uncertainties in competencies during a mission are fatal. The appropriate reality check therefore always needs to be carried out before the team becomes active. Once the mission is underway, the attention of Top Leaders of a functioning team will be directed towards factual decision-making and outside representation. If attention is tied up by questions of internal communication or structure, the team might display a tendency towards dysfunction and will most certainly be hampered in resonating with the parties involved. This is self-evident for military personnel. Larger humanitarian organizations also apply these quasi-military leadership principles. Many NGOs with a more idealistic outlook, however, regard these hierarchical leadership structures as undesirable ethically and politically. Apart from the obstructive effect of such an attitude on the effectiveness of teams, it is also an illusory one, since—as discussed above—teams as social systems inherently build such structures. If in narrative self-conception they are reasoned away or suppressed, they exist beneath the surface, where everything that cannot be said out loud or simply hampers the dynamic equilibrium of the team.

What exactly is to be understood as the Middle Ranges of a team depends on its size and task. In terms of functions, this is the unit

responsible for internal communication flow in action. Given that Top Leaders on missions are tied up with external communication, planning and decision-making processes, the Middle Ranges need to organize communication flow between Top Leaders and Grassroots or vice versa. Communication always takes place in social systems. In rationally stratified structures such as nation states, armies, institutions or formally organized working groups, it is in the interest of Top Leaders to standardize communicative measures in a manner that ensures they are being understood by the base, the Grassroots, so they can receive and execute instructions. Modernity invented national languages, laws, sociolects, standards and norms for this purpose. Any milieu, hence also conflict work, develops its own jargon, abbreviations and codes. Based on our longstanding cooperation with mission-experienced experts in the Austrian Armed Forces—maybe slightly unconventional for academic peace and conflict research—we experimented with the Continental Staff System in the Innsbruck model in order to organize the hierarchical layers that are also found in civilian teams; we have had positive experiences throughout. In our version of this military model, the Head of Mission assumes exclusive competence for everything directed to the external sphere, to the involved parties, the surrounding world or, once present, further cooperating or competing institutions. Next to the Head of Mission, a Chief of Staff acts as internal coordinator of all subfunctions of leadership. Keeping in mind that circumstances can call for variations in this structure, all further Top Leader functions can be described by using the basic areas of responsibility in the Continental Staff System: S1: Internal Leadership, S2: Information and Security, S3: Execution and Analysis, S4: Logistics; S5: Planning, S6: Communications, S7: Training, S8: Finances, S9: Legal and Liaison Matters. For the Native Challenge in the Innsbruck peace studies programme, we use an adapted version of the functional units based on the United Nations Mission headquarter management structures and support system.

This model transfers fluently onto all holistic sizes and levels. The quasimilitary effectiveness does not contravene the principles of elicitive conflict transformation and can also be recommended to comparably smaller organizational units. I have indicated these graphically in Fig. 2.14.

Furthermore, vertically, the flow of information from Grassroots to Top Leaders needs to be filtered, bundled, edited and categorized by relevance through the decision-making process, which in turn is a task for the Middle Ranges. The small group of Top Leaders by themselves

would be overwhelmed if they observed and assessed the plethora of information and expectations they receive from the lower levels. The messenger function of the Middle Ranges in both directions is of crucial importance for successful teamwork. Dysfunction at this level interrupts communication from bottom to top and provokes decisions or actions by Top Leaders that are based on inaccurate or incomplete information. Incongruent communication in the opposite direction, from top to bottom, causes the team to disintegrate from the base level, since "those down there" cannot follow or back the decisions of "those up there". Something of this sort can result in manipulative behaviour or the conscious abuse of power by the Middle Ranges when they are not appropriately or completely included in teambuilding from the beginning or when their agreement with the work goal or organizational structure is not given. It can also derive unintentionally from organizational faults in the work process, insufficient provision of material or personnel, lack of intellectual capacities, organizational knowledge or similar. Irrespective of its cause, it is frustrating for all involved and fatal for the output of the working process. It is crucial for every team that the Middle Ranges are always included in the Strategic Capacity and Relationship Training during the preparation and during action in the periodic reality checks of the team. It is indispensable that they are sufficiently briefed on the working goals and the necessary information demands for them and to realize the responsibility they hold with their central task. That Middle Ranges are the most effective entry point for interventions in a dysfunctional system, because they have access to the Top Leaders and direct connection to the Grassroots, also applies to teams. The Middle Ranges represent a sensitive pivot point on the vertical axis of teamwork that often determines the success or failure of a mission. Particular attention should be paid to this level in the preparation and reality checks for elicitive conflict work in teams.

Grassroots comprise all members of a team who are not, like the Top Leaders, mainly entrusted with planning, decision-making and external communication, and are not responsible for tasks of implementation or vertical communication, like the Middle Ranges. The pyramid metaphor chosen by Lederach defines that the levels of Grassroots members in society as in teams is the biggest by number. No empirical evidence needs to be gathered for this statement. The systemic approach, however, also states that holons of all sizes are comprised of smaller holons. This means that the Grassroots of any type of social system build

everything more like a homogeneous segment. In society, Grassroots comprise communities, clans, neighbourhoods, families and similar networks, where each has their respective Top Leaders, Middle Ranges and Grassroots. In practice, this often results in a colourful pattern of communication styles, structures and hierarchies that are not only non-uniform, but can also stand in contradiction to, opposition to or conflict with each other.

This means for teamwork in conflict transformation that Lederach's three-level model differentiates from a critical organizational size building new holons, which themselves comprise Top Leaders, Middle Ranges and Grassroots. Where exactly this critical level is to be found is defined through task and circumstances. From experience, this level in practical conflict work is reached rather quickly. Since working in a team generally requires the consent of its members, it must be assumed that any organizational size no longer allowing for direct personal encounter, communication and resonance on and between all layers has exceeded the concept of a team. This then is the case of an institution or organization, which in the best case is made up of teams holistically but is not a team itself. Modern institutions, and this includes most idealistically oriented NGOs, are composed in their self-understanding and mode of operations not from teams but hierarchies.

This puts the opening definition into perspective. Following on from this, the Grassroots of a team would be that layer where no responsibilities are carried out. The practice of elicitive conflict work knows hierarchies and structures, but not actors who carry no responsibility at all. No one enters a team exclusively as a follower, handyman or placeholder. Should the organizational size give away an impression of this kind, attention should be paid in the mission planning and supervision to the holistic level that renders visible the quality, task and responsibility of all team members and hence enables the reality check of the respective organizational unit as a team. Under no circumstances should the Grassroots of a system be neglected in a team-based reality check in elicitive conflict work because of their apparent distance from decision-makers. On the contrary, since it is they who mostly carry out the actual field work and are often also in personal contact with the Grassroots of the parties, it needs to be ensured that they are fully onboard and communicate congruently, in order to nourish dynamic equilibrium from bottom to top. If this is neglected, cohesion will be lost. The team will then lose its bonding force. It will slip from a competency mode,

where everyone is motivated and creative, learns easily, feels secure and is humanely supported and where conflicts are transformed effortlessly because basic needs are met, to survival mode, where members fight against one another, flee or play dead.[22] Team members' feeling of belonging is quickly lost in survival mode. The we-feeling dies down. They do not feel supported and cannot support each other any longer. What follows is the creation of subgroups, polarization, blame patterns, hostilities and finally the splitting of the team. Reflection of obstructive aspects is denied. Team burnout is thus bound to occur.[23] When human beings and teams act in survival mode, they struggle to find their way back into competency mode, because their own potential for empathy and creativity cannot be accessed at all or only in a limited manner. They then need relaxation and human support, which usually needs to be adapted as energy from the respective surroundings.

Now that we have clarified that a team as a social system is more and can do more than the sum of its members, that communication is an operational mode, that a team self-referentially regulates the excess of possibilities via the communicative actions of its members, where selection is a necessary aspect of communication, and that the reality check can only be carried out sensibly through external supervision, what remains to be discovered is whether this reality check, apart from being applied to the episode's horizontal themes and vertical levels, needs to be carried into deeper levels of ECM. It is important to explore what these levels can mean in and for teams. Do they inherit something like internal sexual, socioemotional, mental and spiritual layers? Is the external correspondence of the family, communal, societal and policitary a sensible category for the work of and with teams? And, as a pivotal question of elicitive conflict transformation, do teams achieve through these layers a resonance that is independent from their individual members that is relevant for the encounter with parties involved in the mission?

When the team is a social system and as such more than the sum of its parts, the answer to this central question can only be a positive one. The main objective here is not primarily the intra- and interpersonal layers that members feed into the system, but rather the selective mode of communication with which the team makes its decisions. Put more simply: a team can be more attractive, more emotional, more intelligent, warmer, more spiritual and more able to resonate than any of its individual members. It can, however, remain less able to resonate, despite the attractiveness, emotionality, intelligence, empathy and spirituality of its

members, when internal communication leads to unfavourable changes in quality and thus fosters dysfunction.

If this is the case, it can be determined externally through a professional supervisor, but also of course by the spontaneous and unstructured perspective of an individual, via a simple question. Would I like to be part of this team? This at first may sound like a purely subjective and potentially spontaneous question of affinity or sympathy. It is far more when applied consciously, since the objective is not for me as an outsider to identify spontaneously with a member of the team to the extent that I would give up myself in order to adapt to his or her role. The elicitive screening question of the supervisor has nothing to do with confluence. Instead, I am, as supervisor and an external one, rather putting myself consciously into relation with the team as a system and reviewing its capacity to resonate using my own intra- and interpersonal layers. As an elicitive supervisor, I am my most important tool in the encounter with the team, which in this case is my client. Discussing the separate layers will illustrate that the possible answers are astonishingly independent from the person who is asking the questions.

The sexual–family layer of a team, to stress this again, is to be considered separate from those of its members. Although the sexual–family aspects of each individual member should be considered when composing the team a priori in order to achieve an amicable starting quality for all the team's contributing elements, the main concern now is no longer sexual or family-based interests that a certain member may have for one or more of the others and how this may influence the team. It is rather a question of how the team as a social system executes the selective quality change of its elements through its operational mode, communication, in this layer. The question whether I want to be part of this team is concerned with whether or not I consider as enticing potential changes in aspects of my persona that I would incur when submitting myself to the prevailing communication styles of the system.

The sexual–family layer of a team as a system is its aesthetic or Dionysian aspect. Music, dance, movement and (word)play as elements of the communicative style contribute to the inner balance of dynamic equilibrium in a team independent of the topic. This expresses liveliness. For conflict work it conveys crucially important qualities such as openness and creativity to all parties in the encounter. The team appears attractive, authentic, "sexy" from the outside. This effect is not limited

to the encounter with involved parties. Teams are rarely alone in missions. They usually operate holistically in a network, a family of teams with whom they are connected through their work topic and the geographical deployment area. External communication is markedly influenced by the internal communication style of the team. Other teams will also appreciate a team balanced on the sexual–family layer. This will be a popular cooperation partner and as such receives the necessary information and support from its systemic surroundings. Sanz calls this the necessary "libidinous" line-up of teams.[24] Blockages in this layer of a team manifest to outside parties, teams and supervisors through a communication style that, despite being correct personally and factually, still surfaces as unenthusiastic or "dead". Complaining about some kinds of outer circumstances as supposedly hampering one's own performance takes place frequently in such teams, in the same style as the "I want to but I cannot" syndrome, well known since Fritz Perls. Creativity, openness and joy about work run dry rather quickly as a consequence. Once a team has developed such a mode, it cannot get rid of it without help from the outside. It acts like a downward spiral and at some point leads to dysfunction. Since social systems are open, this can be corrected by introducing energy from the surroundings in a timely fashion. This needs to take place as an impulse induced from the outside, as a sexual–family dysfunction in a team can have such an intense effect that the destructive long-term effect on the team as well as on its individual members can be devastating. Dissolving the team and offering individual support to its members may be, in extreme cases, the only way out. Therefore we have to pay attention to this aspect of teamwork, particularly in supervision processes.

The socioemotional–communal layer of teams dynamizes correspondence between its internal organizational structure and its external function in the mission environment. This is the Apollonian or ethical layer of teamwork. Does the team in the bigger context of its respective field of work hold a place according to its needs and can it act accordingly? Is it internally structured in a way that enables it to access its own potential? Do the external reasons for existence, the mandate of the team and its internal constitution, its ethics, stand in relation to another in a way that allows for smooth workflow? Efficacy and effectivity are useful indicators for answering these questions. Yet they should not be mistaken for the answer itself. Internally well-structured teams can work efficiently and still burn out when they are not placed according to their means, meaning

when they are not able as a social team to absorb energy from their surroundings while working. This term does not only denote sunlight or drinking water, it mainly describes the socioemotional–communal resonance in this context, as well as recognition by the involved parties and the mission-relevant community of other teams. The team needs to know that it has a place and can act accordingly. If these signals are not perceived, it will isolate itself from its surroundings. Internal communication will consequently become defensive: accusing, placating, distracting or rationalizing.[25] This usually emerges as an extended form of internal and external power struggles. All teams are continually concerned with power, obedience, closeness, distance, different temperaments and more, which can cause fear, anger, resentment and individual marginalization.[26] The change in the quality of members through a defensive style of communication gradually evokes a situation where some deny the competency of others and claim to be more successful themselves. This leads to blockages in internal organization. Usually it does not take long for this communication style to become perceptible on the outside. Conflicts with other teams will follow. Involved parties are accused of being incompetent when working on their own conflicts: "If only you understood and followed what the team of experts is suggesting, your problems would be solved immediately." By this point, at the latest, the team needs to be withdrawn and the damage repaired.

Since the involved parties in elicitive conflict work have no duties towards facilitators, they cannot be asked to send signals on their own initiative that relate to and are vital for the team. This illustrates the importance of holistic mission planning. For starters, teamwork in dysfunctional surroundings needs to be begun in a way that ensures individual teams supply one another with social milieu-relevant energy. More concisely, mutual respect, friendly recognition and a constant flow of communication between teams in a difficult mission represent the crucial reserve of milieu energy that needs to be available to every team. Planning for the availability of this reserve is the responsibility of the Top Leaders of every mission. In functioning everyday life, the usual flow of milieu energy to the team results from this reserve of resonance with the involved parties. This is the most sensitive interface in working with teams, for as vital as it is, it involves the danger of fatal feedback in the case of difficulties: insufficient resonance causes dysfunction in the team, and a dysfunctional team is unable to resonate. To avoid this vicious circle, attention needs to be paid to teams first as they function internally at

the start of deployment and second, in the bigger mission, positioning them in a way that they can come into resonance with their surroundings. Furthermore, the importance of accompanying supervision can be observed here, as it balances out smaller blockages in communication processes that can result from everyday work and keeps the team functioning.

According to Luhmann, the mental–societal layer should not play a role in teams, since it refers back to consciousness as an operational mode. This is the mode of mental systems, which according to him are different from social systems. Do teams have no consciousness because they are social systems and their mode of operation is communication? Do social systems of all things have no mental–societal layer? I do not think this can be claimed. According to the current state of knowledge, there is no other carrier of consciousness than the psyche, whose functions are bound to the presence of the biological and neurological systems of individual human bodies.[27] Mental systems therefore produce self-referential processes of consciousness through which they develop.

Mental systems are also permanently supplied with impressions from the environment via their neurobiological base. The neurological disposition of the human brain demands this input.[28] Provided that a team builds the relevant surroundings, these impressions will be generated on a large scale by and within the team as a social system and transported via its operational mode, communication. As Luhmann places the inevitable and selective change in quality of a social system's elements through communication at the centre of his definition, then it follows that this change will frequently be a change in consciousness manifesting in individual complexes of the personae as a result of communicative actions of the group. Team consciousness hence develops transpersonally through simultaneous, selective and conscious change of members. Conscious should not be confused with intentional here. The combined process of enhancing communication and consciousness in teams is too complex to be intentional or planned in its entirety. When dynamic equilibrium is reached, no volition or planning is necessary. Team consciousness develops from internal resonance on all included layers. Environmental impulses, experiences and reactions received and processed transpersonally strengthen the development of team consciousness, which is more intelligent and empathic than the individual consciousness of separate members. This is because thinking human beings do not build the whole group through their rational individual decisions, but rather that the

entire social system does, using the compulsion to communicate its elements to self-referentially regulate its means, which are always more substantial than those of its individuals.

The mental–societal layer makes the kind of we-consciousness accessible that enables a team to be a system aware of itself in the first place. It allows it to further open or close, in reacting to changes in the environment, to reflect, correct or change. We-consciousness sets the team apart from a random crowd of people. It finds expression through all available channels, including, but not exclusively, verbally. Only its mental–societal dimension enables the team to become aware of its sexual–family and socioemotional–communal character. This ensures self-responsibility for inner permeability and external resonance in all these areas. Accordingly, the blockages in the mental–societal layer of teams are severe. Lacking a sense of responsibility in a team can create a disturbance in the internal dynamic equilibrium and thus the outer capacity to resonate with other teams and parties in all layers. Since this is an external societal dimension, the consequences of such disturbances at least potentially reach beyond the immediate working environment with which the team is in contact.

In the supervision of teams, attention will always need to be paid to the mental–societal layer. It may be a relief to discover that this layer can be worked on verbally and rationally. It is important to keep in mind, however, that the team as a system never speaks, thinks or reacts. It employs its members, who simultaneously express their individual consciousness and that of the team and undertake selective changes in themselves and the team. The main indicator for dynamic equilibrium of the mental–societal layer of a team is congruity in the statements of its members. When the team is in dynamic equilibrium, a supervisor will not be able to distinguish, at least in regard to work-relevant topics, between individual consciousness and that of the team. Members of a functioning team communicate congruently. The bigger the incongruity, the greater the likelihood that the consciousness of individuals and groups will disintegrate verbally and rationally and the more probable that disturbances of homeostasis will radiate from the mental–societal layer into other layers and hinder the team in its capacity to resonate. Incongruent communication in the mental–societal layer is a substantial interference factor and, at the same time, an indicator for further disturbances in the dynamic equilibrium of the team. Incongruity destroys groups and their members.[29] Group congruity can surface in both individual members' communicative style and in the disintegration of internal and external

conventions of speech as a system within the team. The former paralyses the team from the inside; the latter prohibits resonance with the involved parties and other teams on the outside. From the perspective of elicitive conflict transformation, the team is unable to work in both cases. The mediated incongruity will bind group energy on the inside and in the best case induce a self-healing process there. Taking into account the mental stress that teams are typically exposed to in conflict work, this process will almost always require external support to enable the team to become functioning again.

The mental–societal layer of teams extrapolates from the collaboration of operational modes of consciousness and communication in the mental and social systems. This category is not accessible to the spiritual–policitary layers, since this refers to the superconscious sphere, where neither verbal signs nor other I-ish or we-ish categories are applicable. However, when it is necessary that superconscious intelligence, aesthetics, vision and the intuition of spatio-temporality emerge unimpeded in subjective consciousness for dynamic equilibrium in the holon human, it can be assumed that the same will apply to the transpersonal holon team and that this will be meaningful for its resonance with the parties. I call this superconscious factor team spirit and differentiate in this way from mental–cognitive team consciousness. The term team spirit as used here does not refer to the moral factors of avowal or motivation, but to those superconscious and transpersonal aspects of a team's life that have, following the principle of correspondence, a potent effect through all I-ish and we-ish layers. Team spirit describes the spatio-temporal incentive of the team as a social system. It describes those group phenomena that cannot be explained through the motivation of individual members, the immediacy of the given task or the organizational structure of a given team and that, nonetheless, display significant impact. Team spirit is the transrational substance of social systems that creates a transpersonal holon of a higher order, a team, from a functional array of individual actors. Team spirit is the mystical resonating body available to teams that in elicitive conflict work are their own best tool. It balances their internal dynamic equilibrium and refines their capacity for resonance in the encounter with involved parties and other teams. Team spirit cannot be ordered or acquired, but rather should be sensed, cherished and multiplied. It is a promiscuous lover that likes to expand in balanced systems that cherish it. In practical application, group meditations based on breath, voice or movement have proved to be a useful support in taking

care of team spirit.[30] I certainly recommend them in the supervision context. When teams decide to incorporate their use into preparation or regeneration in the field independently, it should be guaranteed that a knowledgeable person of the team leads these exercises and that this on no account turns into a bothersome duty. Using these techniques when dealing with involved parties most certainly requires facilitators trained accordingly. Being competent in dealing with such techniques is a basic component of elicitive conflict work.

Given that elicitive conflict work in teams often takes place under dangerous and stressful conditions, I will in my final point discuss the particular meaning of stress debriefing, following critical incidents in the dry dock, as omitting this step can have severe consequences ranging from team burnout and depression to suicide of field workers. Necessary crisis intervention in such cases is quite generally concerned with the reduction of psychological strain among field workers, the restoration of work capacity and the provision of all necessary means of support and healing following extreme stress situations. I understand stress as the normal reaction of a normal person to an unusual situation. Physically, stress is first expressed in muscle tensions, headaches, loss of energy, reactions of the immune system, stomach pain, shivering fits, sleeplessness or increased blood pressure. This can be considered a normal reaction, potentially also a protective mechanism of the psychosomatic system, for as long as it stands in direct temporal relation to the triggering event, a timeframe of up to six weeks.

Post-traumatic stress disorder on the other hand is a destructive consequence of unaddressed stress exposure. It surfaces as a continuous reliving of respective symptoms. An affected person sees, hears, smells and feels aspects of the triggering event frequently, sometimes in dreams or obsessive thoughts. The person starts to avoid memory-triggering stimuli, such as people, places, conversation topics and sounds, among others. This avoidance in turn influences everyday functioning and leads to constant unrest and arousal. This leads to depression, outbursts of fear and anger, confusion, irritability, impatience, memory lapses, negativity or feelings of helplessness. Frequently, this results in alcohol and drug abuse, behaviour changes, withdrawal, eating disorders, hyper-arousal behaviours, stroke and heart attacks.

When the work environment of a person or team is likely to entail particularly stressful situations, the obligatory ritual of the reality check prior to deployment or start of a project becomes as important as regular

downtimes for rest and supervision in the dry dock. The physical health of the human body in this context should also not be underestimated. A healthy body can balance and heal a strained psyche more effectively than a neglected one, which is the reason why bodily hygiene, exercise, relaxation and nutrition become particularly significant in stressful work situations. This is certainly to be taken into account not only for elicitive conflict work. But field workers in this area will be exposed, potentially repeatedly, to traumatizing events more frequently than average people. Following Mitchell,[31] the "Terrible Ten" of traumatizing events in the field are

- Line of duty deaths (e.g. fire rescue, police, emergency services).
- Suicide of a colleague.
- Serious work-related injury.
- Multi-casualty/disaster/terrorism incidents.
- Events with a high degree of threat to personnel.
- Significant events involving children.
- Events in which the victim is known to personnel.
- Events with excessive media interest.
- Events that are prolonged and end with a negative outcome.
- Any significantly powerful, overwhelming and distressing event.

Conflict workers who have lived through these kinds of stressful events require immediate and intensive assistance, as would any human being. The earlier that professional support can start following an event, the better the prospects for a healing effect. The intensity of impressions is dependent upon factors such as personal concern, duration, feelings of loss and guilt, background, social roots, but likewise upon professional preparation measures and the accessibility of balanced knowledge and techniques of self-healing. The potential for self-healing of the affected person is rooted in the awareness of the acute stress symptoms of and the ability to communicate these. Conversely, support can also be provided by a member of the same team until external help becomes available; this person needs to be briefed on the recommended intervention steps and treatment options. Both reaffirm the importance of appropriate preparation and repeated reality checks in the dry dock. Undertaking dangerous deployments without professional support for the team in the dry dock and in cases of crises from an elicitive point of view is highly irresponsible.

Involved Parties in Elicitive Conflict Work

In elicitive conflict work, involved parties are defined as actors in social systems who perceive a dysfunction in their communications by way of selective and simultaneous change in their respective current status which is not taking place in a satisfactory manner and is the very reason for seeking assistance. Dysfunction means that one or more of the involved parties keeps opting for courses of action that influence the dynamic equilibrium of the system for prolonged periods of time. Physical violence is one of the possible consequences of this, but not the only one. The decision for this option may be rooted in one or more of the involved parties not realizing or, owing to inner blockages of awareness, excluding more constructive courses of action. Viewed from a perspective of system theory, conflicts are fed back and processed via operational modes of consciousness and communication.

In terms of conflict size and quality, this definition encompasses a wide spectrum. It covers a range from domestic violence to acts of war. The task of facilitators is to gain independent awareness of the constructive courses of action available to the involved parties, or to support them in reducing potential fears about resolving the situation. It is not, however, to discover these courses of actions for them, to design them or even to take them up.

Since elicitive conflict transformation starts with at least one of the respective parties turning to the facilitators for assistance, they have proved at the start of the process that they are already aware of the dysfunction in their relationships and would like change to take place. This is a respectable preparatory accomplishment; nothing else can be expected beyond this. The reading and interpretation of ECM themes, levels and layers is the task of the facilitators who do not teach or preach the model, but use it as an analytical aid when creating the framework for conflict work with the involved parties.

ECM can be combined particularly effectively with other tools from the repertoire of humanistic psychology. In theme-centred interaction, following Ruth Cohn,[32] the individual delineation, or opening, group consciousness and content-related development of themes strictly remains in the hands of the involved parties. Facilitators have a creative influence on the course of encounters. With the help of ECM, they can identify resonance and orientation in the dysfunctional system. The principles of elicitive conflict transformation allow for moderation through

which to measure intensity, depth and balance. Similarly, ECM can be linked to Marshall Rosenberg's non-violent communication.[33] While it is methodically concerned with the definition of themes, language structures, grammar and vocabulary, the recognition and capacity to express feelings, needs and requests compose the deeper meaning of the episode. ECM can support this.

Resulting from their degree of suffering, the involved parties are requested to display a willingness to communicate and a readiness to take the risk that changes will take place, but not the capacity to systematically analyse the conflict structure, to read the themes, levels and layers professionally. This does not mean that the method remains secretive. If the involved parties would like to know more, it can be explained. Since ECM is an aid instead of a truth or reality, dogmatic or missionary lectures are inappropriate. Metadiscourses on the method should generally be avoided in applied conflict work. Such debates are a popular and effective strategy of involved parties in order to avoid the deeper topics of conflict. Facilitators who are too much in love with their own method tend to enter into this form of resistance or distraction. The art of moderation lies in the balance between candour and the keeping of the contentual working structure. Selecting the right tool is a question of professional preparation for conflict work.

This implies that in the elicitive approach there is little to say about the involved parties a priori. Apart from the willingness to participate and explore possible alternative courses of actions, nothing is demanded or expected of them. The task of the involved parties is not to go into resonance with conflict workers. These are conversely condemned to resonance based on the work task. This does not mean that the involved parties do as they wish, while conflict workers try to satisfy them. Given that resonance is a professional preamble of elicitive conflict work, the termination of a resonance-inept working relationship is also part of a trained facilitator's responsibility when he or she cannot manage to establish a connection with the involved parties or where it is already irrecoverable. Elicitively trained conflict workers are expected to display selective authenticity, congruent communication, increased flexibility and the capacity to resonance when dealing with difficult or traumatized parties, or those ready to resort to violence. This does not imply that conflict workers give up their own values, feelings and needs. On the contrary, a heightened awareness of them is their quality. An individual's own stability, flexibility and capacity for resonance describe limits

to what is tolerable and hence indicate the end of a project when these limitations are overstepped. The involved parties are sometimes only quarrelling couples, but sometimes also dictators, mass murderers, child molesters, torturers and similar. Conflict workers who can deal with the latter group not just therapeutically but empathically are needed in the elicitive context, but this capacity should not be a prerequisite or a requirement. Hence, awareness of limitations for what is tolerable is absolutely crucial.

With this clarification, it is evident that ECM can be applied everywhere when interpersonal connections and relationships are at stake. Whether applied to the quarrelling couple or the brutal warlord, the levels and layers of ECM can be worked on from behind the episode, where the motives lie and where the themes can be assigned. Given that there is little to theorize but a lot to say about it, I will examine this claim based on the learning examples in the ensuing chapters.

NOTES

1. Dietrich (2013, pp. 85–90).
2. The Sanskrit word *samyañc* or *sammā* in Pāli is mostly translated as "right" or "proper". Though this does not express exactly the meaning we follow this convention here. The prefix is used for each of the eight elements.
3. Wallace built upon this thought in his Buddhism-inspired teaching of cultivating emotional balance in 2011.
4. The term is recognised in the subject area since being coined by Herbert Freudenberger in 1974. Lammers (2011, p. 234).
5. I thank Josefina Echavarría for this important advice.
6. Dietrich (2011, pp. 110–119).
7. For all terms used here, please refer to Dietrich (2011, pp. 67–68).
8. Fengler (2011a, p. 69).
9. Please see Dietrich (2013, pp. 171–172) referring to Mitchell and Ury.
10. Some examples in Dietrich (2013, pp. 45–73 and 1121–1151).
11. For more detail please refer to Dietrich (2013, pp. 166–174).
12. It is no coincidence that the emotional balance training structured by Wallace in 2011 with its view on mindfulness of the body, mindfulness of the feelings, mindfulness of the mind und mindfulness of the phenomena suggests a similar structure. The resemblance is rooted in working with similar sources, even though he is guided by classical Buddhism and I by yoga.

13. Besides machines and organisms as system concepts, which are of no relevance to the current discussion. Luhmann (1995, p. 2).
14. Luhmann (1995, pp. 39–40).
15. Luhmann (1995, p. 39).
16. Luhmann (1995, p. 256).
17. Sanz (2011, p. 43).
18. Fengler (2011c, p. 156).
19. Sanz (2011, pp. 45–51).
20. Fengler/Sanz (2011) present a long list of examples representing how these kinds of dysfunctions emerge and present in teams.
21. Fengler (2011b, p. 23).
22. Lammers (2011, pp. 236–237).
23. Fengler (2011b, pp. 34–37).
24. Sanz (2011, p. 55).
25. I am here using the terms that Virginia Satir developed for family-centred therapy. In my opinion they appear appropriate in the team context as well. Satir, (1988 pp. 115–141).
26. Fengler (2011a, p. 63).
27. I am leaving out the theories of morphic fields here, in order not to complicate the discussion further.
28. Once more raising doubts on the meaningfulness of Luhmann's categories.
29. I refer to Bateson, as already discussed in Dietrich (2013, pp. 28–29).
30. A few examples thereof are to be found in Dietrich (2013, pp. 45–151).
31. Mitchell (29. 6. 2013).
32. For more detail, please refer to Dietrich (2013, pp. 85–90).
33. For more detail please refer to Dietrich (2013, pp. 76–84).

Learning Examples

FILM AS A LEARNING EXAMPLE

As my first learning and practical examples I have selected two well-known films. This endeavour requires some explanatory notes on methodology. I use the film as a story. It interests me as narrative, as episode in Lederach's sense. From my perspective as observer, it manifests itself so that I can introduce myself as a fictitious conflict worker at a suitable point and test ECM as a tool before an audience. At the same time this is an invitation to learners to do the same from their perspective with the same material and to practise with further films of their choice and interest.

The main concern here is not that my audience imitates, repeats, confirms or disproves the path I have taken, but to test the potential of the method, the tool, in different hands. The results of these experiments are open. From the perspective of transrational peace philosophy, there is no linear–causal right or true result, but rather changes in the dysfunctional system that the involved parties perceive as more or less satisfying. This mode of perception necessarily prevails for the sample exercise that employs film as a medium.

It follows that I am not conducting a classical film analysis in this chapter. I would need to separately consider and discuss the artistic elements of the camera, music, light, costumes, editing and so forth.[1] An insight into art criticism that could be obtained in this way is not the purpose of this book. I do not aim to determine how good the film is from an artistic perspective. I want to discuss the fictitious plot of the

film as if it were reality. My perspective and my conclusions will be derived from the reality of the film. This does not mean for the first two learning examples that I am reducing the storyline to the script, since the artistic elements mentioned above have an effect on me as part of my individual perception. I am not treating them in this chapter for what they are, artistically intended effects, but in the way that they represent my reality. I am viewing the reality of the story as if it were the story of reality. I am experiencing it through the lens of the camera and exposing my own perspective to it. I consider the costumes of the actors as I consider the clothes of people in my everyday life. I am considering possibly extravagantly staged lighting effects as natural, and open myself to the acting skills of the actors as I do the gestures, speech, expressions and masks of the people I meet in my life. I regard them as contact boundaries at work, meeting me at my contact boundary, even though I realize they are artistic characters. They are doing something with me; they stimulate my needs for self-preservation or self-extension. I am learning from an encounter with an artificially created film character.

The purpose of this experimental design is to provide a training model for elicitive conflict transformation that is comprehensible, verifiable and can be tried out by my audience. I am aware of the methodological limits of an experiment like this. For one, a film does not allow all of the senses to be used. Olfactory, gustatory and tactile senses cannot really be called into action. In a film that is well made, I could possibly be stimulated by respective brain functions, but I cannot shake the characters' hands. The sun of the film does not burn my skin. I cannot smell the characters' perspiration. I do not know what the coffee they are drinking tastes like. This places limits on the experiment, as sufficient sensory perceptions are important for elicitive work. Those who have smelled an overcrowded refugee camp just once will know that even a dramatic illustration cannot match this sensory perception. If the olfactory memory component is retrieved through it, a factor enters perception that even though it does not belong to the immediate reality of the story in the here and now still has a complementary effect. The real smell of the cinema where I watch the film corresponds even less to the reality of the story than my memory. The experimental design of the film stimulates eyes, ears, nose, skin and tongue more than the mere reading of the script; yet it is nonetheless an incomplete one. This cannot be changed. Film as a means for learning is acceptable as long as my audience and I are aware of the limits of this medium and method.

Where this limitation of the experiment can be compensated for through one's own imagination, another is more graspable in terms of ECM. I cannot come into resonance with the characters of the film. They play their parts completely unaffected by me and always in the same way. When I am thinking myself into the story, the change in their behaviour caused by my intervention becomes a function of my imagination. I domesticate and manipulate them. I put them at the mercy of my phantasy. Were I to do this with people in a real encounter, I would act against all the basic principles of elicitive conflict work. If I want to use the film for practice purposes, I consequently need to accept these limitations, since film does not allow for anything else. The experiment relocates perceptions on all sensory levels, indispensable in real encounters, to the realm of imagination and thus of reason. That film characters would actually react to my interventions in real life as I imagine them to remains an assumption, my personal one, which no one needs to share.

These two limitations hold a benefit that only became apparent to me to its full extent once I read the reaction of some test readers of the examples.[2] Some did not agree with my way of narrating the plot of the examples and had little use for my interpretations. They thought that I was noticing only very particular things, while other things that were important to them were not being observed. My conclusions were apparently in part bold or even preposterous. My descriptions of characters were violent towards the characters. I would like to state Daniela Ingruber's doubts in this respect word for word:

> …something bothers me about the description of characters. I am trying to imagine what kind of things you would write about me. I would be utterly hurt. Not because you say bad things. I believe that, apart from partially critical views towards me, you love me as a human being. Still, this human being would be hurt by your interpretation. Would this not mean in this case, that some, almost psychoanalytical violence is part of this method?[3]

This critique touched me and I reflected on it for a long time. I cherish and love my longstanding colleague without a doubt, with all partial criticism for the human being that she is for me. However, do I love her despite or because of my interpretation of her person? I came to the conclusion that unconditional love describes an attitude, but not a relationship. As far as dealing with relational matters between

actual human beings, interpretations play a crucial role. I think that we humans as contact boundaries at work necessarily need to interpret unrestrainedly in every encounter in order to determine our behaviour. This, in the final analysis, is a question of survival. There are culturally and socially acquirable rules of speech because we, if we want to remain able to relate, cannot express things as relentlessly as we may think and feel them and because these interpretations are to be communicated in a friendly or at least politically correct manner. I think that I love Daniela because of my interpretation of her person. I most likely have found a way to communicate this interpretation to her in a way that she more or less accepts, and she reacts in a way that I accept her general interpretation of my person as well. In other words, I can come into resonance with the real Daniela and all other human beings of flesh and blood in every encounter, once I open myself to them. I cannot, as mentioned above, do this with the artificial characters in the film. I do not owe them this kind of empathy, since I speak about them and not to them as part of an example in the context of teaching and learning. I am not speaking about them behind their backs—negatively or critically—since they do not exist in reality. The fictitious nature of the character enables an unvarnished, uncompromising interpretation of the character. It allows insights into the substance of interpretations that are behind the masks of conventional modes of communication. This way I can attempt to interpret these characters in a style I would not use with real people in a direct encounter. A socially acceptable mode of communication is to be adhered to, which in a professional context could be based on one of the examples of voice-oriented methods mentioned in Volume 2.[4]

I agree with Daniela's observation by confessing that I have made an image, a subjective image of these artificial characters in the film for myself. By not being able and not wanting to come into resonance with them, I determine them in a way that would be cruel if they were real people. Since my experiment is replicable and verifiable by watching the film, I invite all that are interested to do the same. I reveal my confession of having made an image of these characters for myself and put this image up for discussion. Being able to do so is a benefit of the method with regard to ECM training purposes. This should not be confused with the instructions about action for contact boundaries in a real encounter. Every human being is competent and condemned to resonance in real encounters.

Furthermore, my early readers expressed their conviction that many of my readers would not agree with my perspective of the film and would consequently draw different conclusions and identify different courses of action. I agree with them, and through this critique identify a further benefit of the method. Since the plot of the film does not become altered through our point of view and assessment, and the characters are not harmed when we misunderstand them (as no matter how absurd the reading may be, no real damage can occur through it, and the experiment can be repeated), the process of transformation can be imagined from myriad perspectives any number of times, far exceeding the possibilities of real life. This is partly because script, direction and acting artistically construct the characters of a film, while our point of view interprets them. This means that the reality of imagination is turned into an imagination of reality in light of one's personal realm of experiences.

Humans are acting the same in their everyday life: they interpret impulses that hit their senses from actions in their social world and act accordingly. The current experimental design is concerned not with regarding the film as a work of art, but with exposing oneself in as unprotected a manner as possible to the effective power of its narration. Once this happens, the divergences in perception and interpretation bring the subjectivity of viewers and their respective "merciless" dealing with characters to light, without truly doing any harm to them. In the reality of applied conflict work, these perceptions and interpretations do not occur any less frequently or intensely. In this case, however, the difference lies in that the conflict worker directly works in this reality and needs to communicate in it as a necessarily integral part of the dysfunctional system. Part of the purpose of this exercise is to become aware of this process. Divergent interpretations often induce divergent conclusions, divergent speech and divergent actions in real encounters. This subjective difference is crucial for elicitive conflict work, since it is relational. When film as an experimental design of Strategic Capacity and Relationship Training for elicitive work enables the myriad options of perception, interpretation, communication and action to become explorable and clear, it serves as preparation for the challenge of practical work. In this sense, I am offering my perspective on the examples that follow and am looking forward to disagreement.

The imagined notion developed in the exercise can, in an extension of the experimental design, be tested in real encounters by re-enacting the introduced behaviour with similarly minded but real people. This is

possible in the frame of training seminars or workshops. Crucial here is not the development of a better or true end for the film plot, but the development, the recognition of possible courses of action in similar situations from the perspective of conflict workers whose assortment of useable tools is extended through it. The cinematic reality of the story can be re-enacted and recreated theatrically, whereby other senses can be brought into play; particularly the capacity to resonate can be trained. Therefore, for didactic purposes, I recommend theatrical recreation in training situations as a useful addition to reflection and the processing of film material.

Film Example a: The March

Drama, 90 min., Great Britain (BBC) 1990
Director: David Wheatley
Screenplay: William Nicholson
Starring: Malick Bowens, Juliet Stevenson, Joseph Mydell, Dermot Crowley, Jean Claude Bouillon, Sverre Anker Ousdal and others.

Synopsis

While a drought takes hold of Sudan, a group of desperate people led by charismatic Isa El-Mahdi starts marching from a Sudanese relief camp towards Europe. Their motto is: "Watch us die!" The slogan takes effect in the press and media. Consequently, the host of the hopeless, marching through the desert towards Spain, increasingly gains attention and popularity.

Panic spreads in Europe. How should refugees be faced who march, death breathing down their necks? Fierce debates divide the European elites. Some argue for a humanitarian solution; others would prefer preemptive military protection. The main character of the film, the Irish Commissioner for Humanitarian Aid, Claire Fitzgerald, finds herself caught in the middle. Her task is to find a solution through negotiation in the name of the European Union (EU) to prevent the marchers from crossing over into Spain.

The politicians aim to protect the wealth in united Europe in order to ensure that their people can live at ease. Isa El-Mahdi and those marching with him also want to live in Europe, or at least be seen if they die there.

Rationale for Selection

This television play produced by the BBC is an early example of films on the topic of environmental migration. British author William Nicholson's screenplay seeks to portray the situation from multiple perspectives. He shows the initial situation of those marching on the one hand as a comprehensible motive for their course of action; on the other hand, he portrays the crisis in decision-making on the part of the European elites and the dysfunction in their political system. He seeks to empathize with all sides and does not overdraw his characters, yet he works on a deep cultural level, referring to the Bible, the Qur'an and Gandhi. In his dialogues, he includes all arguments and counter-arguments popular in environmental and development policy, which at the time of filming had just been caught up by post-structuralism, in a bold, pointed and entertaining way.

The film provoked passionate discussions upon its first broadcast. Proponents of the structuralist left wing of these years argued that it was written and produced by Europeans, has all the stereotypes of a poor Africa and fuels fears of an invasion of the hopeless into Europe. This, according to critics, would contribute to xenophobia and fostered the concept of Fortress Europe that was becoming popular at the time.[5] The film, so the critics said, affirms the politics of European bureaucracy and the military. It patronizes the manipulation of the boulevards and limits itself to the declaration "We are poor because you are rich" without providing insight into the background of this statement, so that it turns into a threat. Colonial history and its consequences for Africa are not mentioned, and the direct or indirect annihilation of the livelihood of the African people through neo-colonial politics are indeed Africa's responsibility. The drought, a starting point of the plot, is portrayed as circumstance caused by nature. International political reasons for this disaster and other crises, such as civil wars, are not mentioned. Neither the ecological, nor the political, social and economical conditions as a result of century-long exploitation, robbery and destruction in Africa are addressed. The transfer of civilization as the main cause for many crises are similarly ignored, just as the military actions labelled humanitarian and the developmental aid with its devastating consequences. Alternative African models for solving questions concerning refugees, ecological factors, hunger and economy remain unmentioned. The film would much rather foster racist fears through conveying the possibility of a

perceived threat of an invasion of Europe by poor African people. The fear produced by the film is not for the future of the planet, but rather for the wealth of Europe, threatened by Southern have-nots. The film, according to critics, is frustrating because it asks justified questions without providing answers or at least clearly naming the causes behind the misery.[6]

The post-structuralist counter-argument argued that the film was simply trying to systemically highlight and critique stereotypes, xenophobia and the consequence of post-colonial thinking in categories of development and fortification. It does not present perpetrators or prefabricated answers since, in light of the dilemma, it was aiming to identify a common way out. The fact that the historical and political causes of hunger and drought in Africa are only mentioned in passing is part of the logic of the storyline. People suffering hunger here and now do not ask first for scientific or political explanations, but for food and water.

Critics, and even the film itself, ask whether the average television audience in Europe could be expected to find itself confronted with such a set of issues. Did the warning of an invasion of poor people, portrayed as fictitious at the time, cause unnecessary fear and thus racist sentiments in the European audience, even though the film aimed to do the contrary, or did it make a broad hint about the importance of the situation? In the time that passed between the film's first broadcast and the boat accident in which, at the beginning of October 2013, 360 refugees perished off the shores of Lampedusa, thereby forcing the public to notice the problem, an estimated 19,000 people drowned on Europe's borders, according to the Italian journalist Francesco Gatti.[7] This number will most likely never be verified, but it shows how relevant and urgent the topic of the film is even a quarter of a century after it was completed. This makes it a valuable example for this publication.

The fear of creating shock seems to have befallen the producers as well. The back story to the film already aptly illustrates the relationship of Europe with the complex of problems related to the refugee situation. The film originates in a co-production of European broadcasting corporations headed by the BBC. It was realized against doubts by Spanish and Italian broadcasting corporations with regard to the idea of migration from Africa into their countries, which seemed too close to reality. Already the subject matter was neither novel nor a figment of the imagination. The film was eventually broadcast in May 1990 as a main feature in a European media initiative entitled "One World".[8] It was

accompanied by an extensive range of additional programmes on the same topic. Although it was appraised by critics for its perfect style and intelligent dialogues, it was never issued on DVD.[9] This is an extraordinary fact: although the film did not aim to be prophetic in nature, it nonetheless foresaw what would become European routine only a few years later.

Five years after the film's release, border fences were erected in the Spanish exclaves of Melilla and Ceuta in order to prevent a mass inrush from Africa. Nowadays, the border protection in Ceuta, at the Strait of Gibraltar, is composed of two rows of fences topped with barbed wire and reaching a height of 6 metres, watch towers, defensive walls, floodlight poles, remote-controlled CCTV cameras and motion detectors.[10] The fences of Ceuta, where in the film the march of 250,000 people comes to an end, has in the meantime for many people come to be an allegory and a symbol of shame for the military defensiveness of the xenophobic Fortress Europe, against people who want to invade it in the hope for a better life.[11] The death of African people who drown in an attempt to cross to Europe in overcrowded, hardly seaworthy boats has at least since the turn of the century become such a commonplace event that by now significantly severe disasters or crimes need to take place for the media even to take note and report on them. Most of these people die silently, unseen and alone. Some make it as corpses in the fishing nets of Southern Italian, Spanish, Greek or Turkish fishing boats.[12] Comparatively few step onto the longed-for shores of Europe alive, only in order to become subject to police measures and ending up being deported. Among other things, the film offers a grim precognition of the refugee tragedies of Lampedusa and the many more that have taken place between the publication of this book in German in January and the English translation in 2017. The mere existence of the film itself is reason enough that nobody in Europe can claim to have been unaware of this problem in time to do something about it.

The film is a fascinating example because it was not meant to function as prophecy when released in 1990. The topic is a big one, a conflict of global significance, even more current now than when the filming took place. The situations on the USA's Southern border or on the waterways between Indonesia and Australia do not significantly differ from those in Europe. Given that the film was produced in the early days of the post-structuralist debate about developmental and peace politics, it carefully works its relational way of thinking and focuses on language and

dialogue in the plot, providing an interesting starting point for discussion from the transrational perspective of the twenty-first century. The characters are drawn in such an empathetic manner that a relationship to them can be created even beyond the episode. The decision to select this film also sparked debates in the team of our UNESCO Chair. I am including Andreas Oberprantacher's opinion here,[13] since he further develops some of my considerations when selecting this particular example:

> The film is fascinating particularly in respect to the polyvalent images it conveys. One question for me relates to the difficulty of rendering difficult living conditions as problematic without rhetorically victimising human beings. I would like to put forward for discussion if attributions such as "desperate" or "hopeless" are on a semantic level contributing to fixing people in a place and hence reduce the plurality of possibilities to a minimum since this, too, is relating to the sought-after courses of action.

> The second question concerns the image of the mass inrush. This is a type of ambivalence that on the one hand is used to accuse the "fortress Europe", as Milborn does. On the other hand, it is also used for publicity in order to be able to invest more means for extending FRONTEX. This ambivalence is related to the problematic spectacularization of certain border zones such as Melilla, Ceuta and Lampedusa. The situation there is indeed disastrous, yet there are also manifest interests to call a "visual economy" (Judith Butler) into existence that first off enables the disguising of the notion that the whole European Union is in fact a border zone; that secondly the larger majority of people without a secure status of residency enter on a tourist visa, which in turn creates a close link between the figure of the "illegal person" and the "tourist"; and that thirdly, a range of interests prevails that prefers to make use of people without a secure status of residence as "disposable work force" (Nicholas De Genova) in the European economy, such as in the food-, building-, or textile industries, in prostitution or as household staff. There is a plethora of dissonances between the picture of a "repressive"fortress Europe, the foggy interests of having a disposable work force available and the mobile, "plastic" operations of agencies such as FRONTEX.

> Finally, I would suggest in the courses of actions to question the future of Europe, since the differing protests of the *Sans-Papiers*, *Clandestini*, *Refugees*, *Sin Papeles* all anticipate a different type of common good and interpersonal togetherness.

These valuable considerations should be kept in mind when reading this chapter. The ambiguities that are present enable the film to take its place as an ideal example to discuss and learn from.

The Episode[14]

A.1) The story begins with a visit of the Commissioner for Development, Claire Fitzgerald, to a refugee camp in Sudan. During the visit, an elegantly attired official and the representative of an aid organization tell her how bad the situation is. In their disparaging account of the refugees, who "live like goats", all commonly known dates and comparisons are recited. Following this, Isa El-Mahdi, the representative of the camp inmates since he speaks English, is introduced to her. El-Mahdi provokes the Commissioner by telling her all the reasons for the African disaster that are used by the European tabloid press. The climax is provided in the form of the "cat comparison". The cost of owning a cat in Europe is four times higher than the per capita expenses for a refugee in the Sudanese camp. The Commissioner asks what she can do for El-Mahdi. At first he replies that she could stay in the camp instead of him. He could travel to Europe for her. He then suggests that the refugees should travel to Europe as cats so they could purr and lick the hands of the Europeans. The Commissioner is outraged upon hearing this provocation and refers to the historic famines in Ireland, her native country. The conversation ends with El-Mahdi's prophetic sentence: "I want you to watch us die."

A.2) In a meeting, Claire Fitzgerald tries to explain the urgency of the situation in Sudan to the Commission; however, she falters at the fact that it is not an acute famine in the sense of the then still valid Lomé Convention with which they are dealing, which would allow various aid measures to kick in. The German Commissioner points out the complex connections between the climate, economy and social hardship. The Italian Commissioner comments, resignedly, "*Vorremmo dare da mangiare tutto il mondo ma no possiamo.*"[15] The French Commissioner reminds his colleagues of the limited meeting time. Thus, the decision is made that a detailed report has to be created.

A.3) A small group led by El-Mahdi decides to march from the Sudanese camp via the old salt road through the desert to Gibraltar. Crazy, as they say themselves, but it would be even crazier to simply die in the refugee camp.

A.4) Claire Fitzgerald hears this news through an item in the newspaper. In order to improve her position in negotiations in the Commission, she covertly passes the story about millions of desperate people on their way to Europe to the press. She draws upon her conversation with El-Mahdi and attributes the motto "Watch us die!" to the story. A German television station sends a camera team to Africa.

A.5) The German team is disappointed to meet so few people marching. In order not to lose the story, they pretend that there is a larger group of people by using particular viewpoints while filming. El-Mahdi immediately realizes the value of the publicity and cleverly cooperates with the press. In a television interview, he asks God for mercy and adapts the slogan that Fitzgerald put out: "Watch us die!" The charismatic and skilful speaker leaves open whether he is asking for the mercy of God or the mercy of those watching.

A.6) An African-American congressman named Marcus Brown interprets the interview as a pan-African matter, and starts to put political pressure on Europe by openly declaring on television his solidarity with those marching.

A.7) Claire Fitzgerald consults with the President of the Commission, who considers a European intervention impossible and the march to be an internal African problem. For the first time, Fitzgerald asks: "What if they are poor because we are rich?" The president dismisses her concerns.

A.8) Thanks to the publicity, the march attracts an increasing number of followers. Criminals attack and rob those marching in the desert. Even though one man is shot, bandits beat up El-Mahdi and most of the water is stolen, they cannot be stopped. The first people die of deprivation. Others stay behind. Yet before the marchers can give up, Libyan troops come to their aid. Revolutionary leader Gaddafi quotes Frantz Fanon.[16] He proclaims that the oppressed poor of the world are waking from their long sleep. Marcus Brown picks this up and joins those marching; so do his staff and the press. He calls El-Mahdi the Gandhi of Africa. The idea that the march may actually reach Gibraltar becomes imaginable.

A.9) This wakes the fear that an imminent threat is being faced in Europe. In the film this is depicted by African people showing up as unexpected visitors at the Christmas celebrations of a European family. The march becomes a big topic in the media. It is supported globally.

A.10) The Commission only starts to react at this point: 15 million ECU are reserved for funding camps in Africa.[17] Claire Fitzgerald is sent to Africa to negotiate to stop El-Mahdi.

A.11) Claire Fitzgerald meets El-Mahdi in Algeria. She points out to him that he is being used by the media and by Marcus Brown for their own purposes. He asks if she herself is not also being used. He hints at the fact that he, too, uses Brown. She offers an increase in funding for the camps. He rejects living in camps by definition. She points out that the march is perceived as a threat in Europe and that things could turn ugly. He replies that his people would have nothing to lose, not even their lives. They keep on marching. The closer they get to the northern shores of Africa, the more the march appears to be a boisterous travelling circus in character.

A.12) Claire Fitzgerald reports the failure of her negotiations with El-Mahdi to the Commission. She attests that the march is powerful. She says it will not follow any other political concept than the simple idea of "We are poor because you are rich!" For the first time, she appears solemn and passionate in a session. She calls on the Commission and stresses the European duty to help. She advocates a Marshall Plan for Africa and is met with the usual arguments about aid money being bound for Eastern Europe and the known corruption in Africa. The head of the Commission asks her what the destination of the march is: this is the south of Spain. While the President of the Commission points out the council's responsibility for questions of migration, his gestures for the first time suggest the notion of a solution to the problem that involves force.

A.13) The march reaches the Strait of Gibraltar. El-Mahdi's call at the shores reminds the viewer of biblical Moses before the Promised Land: Europe! The people who marched with him celebrate and chant his name. He says:

> The people of Europe ask why are we coming. We come to ask you a question: Why do you have so much and we have so little? Is it because you are better people than us? Have you done such things that you deserve more? If so, tell us what they are and we will do them. But perhaps you have no answer. Perhaps you will tell us: "God made the world this way. We can't help you. Go home and suffer in silence! Go home and die!" Then we say to you: We have no home. We will suffer here, in front of you. We will die here, on the streets of Europe. We have no power but this: to choose where we die. All we ask of you is: Watch us die!

A.14) Marcus Brown positions himself in a media-savvy manner at El-Mahdi's side. His bodyguards prevent an assassination attempt on

El-Mahdi's life. El-Mahdi asks the attacker: "What's the use of killing me? Am I the only poor man in the world? If you want to stop this, you'll have to kill all of them, too. Can you do that? Do you have enough bullets?" During the scuffle, El-Mahdi throws the attacker's handgun into the coastal rocks. A boy picks it up.

A.15) Marcus Brown takes charge of planning the crossing of the marchers in fishing boats to Europe. His people organize 45,000 passengers to cross over in a single fleet. They consider it impossible that the refugee boats will be stopped in the midst of high seas, as this would damage Europe's image too much. Brown negotiates a time for landing at prime broadcasting time in the USA with a US television station. This means that El-Mahdi's people need to cross at night. Consequentially, there is a conflict between Brown and El-Mahdi. El-Mahdi accuses Brown of wanting to make a show from their arrival in Europe. Brown replies:

> Yes, my friend, that's what matters. That's what we're making here: pictures! Pictures for the Americans to look at, the British, the French, the Germans, the Chinese, the Mexican- all the world. Pictures are visions; pictures are ideas; pictures are what changes the world. What else are you doing here? You don't have a … movement. You don't have a policy. You don't have a plan. All you got is a picture in your head. When you land on the beaches of Europe and the fat men see you live on their TVs, they won't know who you are or why you've come but that picture will go inside their heads and blow their skulls wide open.

El-Mahdi Agrees to Landing at Dawn

A.16) The Council of Europe discusses the imminent crossing over the Strait of Gibraltar as exemplary breaking of migration law. The attempt on El-Mahdi's life is interpreted by the Council as a potential propensity for violence and taking up arms by those who are marching. Spain suggests deploying the European Security Force in case of a landing of the fleet.[18] Claire Fitzgerald becomes increasingly isolated in her opinion that the march is neither an issue of security nor one of migration. She proposes issuing special admission for 5000 to 10,000 of the approximately 250,000 marchers in order to take away some pressure and gain time. The Council mandates her to negotiate with El-Mahdi.

A.17) When Claire Fitzgerald arrives in Gibraltar 2 h before the planned arrival of the fleet, she hears from her adviser that the European

Security Force, under the command of the English General Charles Wells, has already been put into position. Wells asks her to immediately negotiate with El-Mahdi to convince him to turn back. He wants to provide an escort since he believes the refugees are armed. When she asks about the preparation for controlled entry of the contingent that was authorized by the Council, Wells informs her that his mission is to prevent *all* refugees from landing on European shores. Fitzgerald realizes that she has allowed herself to be politically hornswoggled. She decides to go to El-Mahdi, even if she does so empty-handed.

A.18) Claire Fitzgerald meets Isa El-Mahdi and Marcus Brown on their boat, which already lies off the shore of Spain. She asks them to turn around and points to the potential use of armed force. El-Mahdi asks if Europe will really shoot the refugees upon landing after their long march. Brown points towards the accompanying press who will provide the arrivals with journalistic security. Fitzgerald counters that the rich people of Europe have been shocked by the pictures of violence but will not react with shame but fear, which will cause them to erect ever-higher fortifications.

> They fear you already because you're poor. Make them kill you and they will hate you. And then what hope is there for you or us? You'll be forever shut out and we'll be forever shut in. Is that what you want to die for?

Fitzgerald asks them to return to Morocco and proposes their entry in small, controlled contingents. Marcus Brown interposes that Europe did not allow this to happen before. He does not believe her. Isa El-Mahdi asks her to give her word that this will be possible. She cannot give it to him. But she does not lie to him, either. She says:

> We are not ready for you yet. We are frightened and insecure and defensive. I don't know if this makes any sense to you but we need you as much as you need us. Maybe more. We can't go on the way we are. You can help us, Mr El-Mahdi. You can save us from the mess that we're making. But we're not ready for you yet. You have to give us more time.

A.19) During the negotiations on the command boat, the first boats reach the shore. The boy who picked up the gun following the attempted assassination is in the first boat. Joyful, he fires a shot in the air, upon which a security forces sniper kills him. The refugees run back

to their boats. The security forces withdraw from the beach. El-Mahdi gets onto a boat and is taken ashore. He covers the body of the boy with a piece of cloth. He then turns to the rest of the boats and signals them to land. With the press nearby, he marches at the head of his people to the nearby lido and the holiday complex. Euphoria builds up. While the people carry El-Mahdi on their shoulders through the alleyways of the coastal village and chant his name, Marcus Brown lands with the masses and gives a pugnacious television interview. Following this, he retreats. The marchers reach the second line of the European Security Force at a big staircase. El-Mahdi climbs the steps by himself until he stands eye to eye with the heavily armed soldiers.

A.20) The film closes with a monologue of Claire Fitzgerald, who observes all of this standing in front of a television set:

> You stupid, stubborn, pig-headed dreamer! Did you really think it would work? Well, I always knew it was a lousy idea. We're just not ready for you yet, that's all. Maybe later. Maybe one day. Dear God, I hope so. Or what sort of world are we making?

Inspection of the Episode

The film follows a linear dramatic composition in its narration of the conflict episode. It breaks off at the point where the main characters lose control over events. El-Mahdi stands silently in front of heavily armed soldiers, who could end his life at any moment. The Commissioner, Claire Fitzgerald, powerlessly watches the event unfolding on her television set. The congressman Brown retreats once he has achieved the production of the pictures he sought. Given that all three main actors are involved parties or, more accurately, represent groups of involved parties, the conflict work should have started once the negotiations on their own initiative had failed. It should have been initiated long before this, but it did not happen because it was politically undesirable. I consider the options based on what was perceived up until that point.

The cardinal themes of the episode are easily identified. From the perspective of the people marching, who have the momentum of taking action on their side, it is justice. They believe that their despair is caused by the wealth of Europe. They consequently want their share of the treasures of this Earth. If their goal remains out of reach, they at least want to be seen when dying and in this, for the causing party's shaming,

gain dignity in death. It is not difficult to recognize the deep cultural justice patterns of the prophet Isaiah from the Old Testament in this narration[19]: Colonialism led Africa into a kind of Babylonian imprisonment. Past injustices legitimize the have-nots' current envy of the wealth of Europe, their desire to obtain a respectable share of it and their desire for revenge for their suffering, even if it is only their public dying that shames those they perceive as perpetrators. Isa El-Mahdi thus turns into their prophet, freeing them from the Babylonian imprisonment of historic colonialism, of post-colonial nationalism and ruthless neoliberalism.

The topic in the beginning is also presented as a predominantly theoretical and self-legitimizing discourse on justice for the European elites, so long as the problem is somewhere far off in the distance. With every step that the marchers take to come closer to geographical Europe, the topic increasingly turns into that of security, until securitization finally becomes so severe that the political heads transfer the responsibility for solving the problem to the European Security Force. The cinematic forecast of the establishment of the European Agency for the Management of External Borders (FRONTEX),[20] which was actually only formed in 2004, and its tasks and operations in the Southern Mediterranean Sea, is as astonishing as it is frightening. In 2013, a satellite-supported communication system, the border surveillance system EUROSUR, was added, enabling a coordinated surveillance of movement at the EU's external borders.[21]

On the surface of the conflict narration, truth plays a subordinate role. Harmony upon first glance does not appear at all. The imbalance of the system originates from the conflict pyramid's centre of gravity shifting into the corner where justice and security meet. The opposing corner, where harmony borders truth, is underweighted. The initial starting point for ECM could hence be assumed to be along the rupture line between justice and security, from which point it would be wise to pay attention to the direction of truth and harmony in order to homeostatically level the discursive overweight of justice and security. This is made difficult at the level of those acting by the fact that the actual conflict parties in the episode each lack a respective counterpart.

Looking at the levels, the conflict seems to take place between the African Grassroots and the European elites upon first inspection. Middle Ranges and other actors are only perceivable on the periphery, such as the government of Libya that supports the marchers or the middle-class European families, who have knowledge of the events imparted to them

through the media and witness the events. Even they do not act directly. Marcus Brown is an elitist primer. He puts Europe under media pressure from the position of the US politician without running the danger of having to face the consequences of his opportunistic actions.

The European elites act in what can be described as an almost autistic manner. Cooperating with the African elites is never even considered a possibility since these are characterized a priori as corrupt and incapable. The Lomé Convention between Europe and Africa briefly mentioned in the commission session in A.2 mirrored this paternalistic spirit in reality. The follow-up convention between the EU and the states of Africa that was signed in Cotonou in 2000 is more strongly influenced by neoliberalism but is not less paternalistic because of it. The first fundamental problem of the relationship between Europe and Africa is expressed here: Given that the process of decolonialization under international law was in the twentieth century first and foremost following economic interests of former colonial powers, almost everywhere in Africa placeholders were installed who had been educated in the European educational establishment; they would not take their political self-responsibility seriously since it had never been envisaged that they should do so. Those who tried to do so anyway were considered occupational accidents and in most cases came to a violent end. In this regard, the European elites were often faced with corrupt puppets as their African counterparts and rarely with equal partners who would have taken up the responsibility for themselves and their people in a democratic manner.[22] Europe in its self-awareness in the case of such crises is lacking a counterpart that is sufficiently capable of communication and action, something that has time and again proven to be true in post-colonial history.[23] The autistic behaviour of the European Commission and the European Council may have been dramaturgically shortened and exaggerated in the film, but it is realistic in its core message. Muammar Gaddafi appears in A.8 of the episode as the only actor from the circle of African elites who is capable of acting, who takes sides with those marching and who is not considered a conversation partner by the European elites even though the marchers are moving towards his state territory and he is in friendly contact with them because of his assistance. Although he would be capable of sustaining and housing them in an appropriate manner, at least for a certain period of time, the European elites do not consider him an acceptable counterpart.[24] Europe founders on the elite level, a reflection of its self-produced inability to resonate with him from the beginning.

This circumstance points towards the topic realm of truth, which the structuralistic critique demanded. The difficulty with this lies in the fact that the transformation of deep cultural truths, of ideological belief sentences is a process that is as necessary as it is time consuming. In this respect, a lot was neglected since the formal decolonialization of Africa under international law. This has a negative impact on the acute conflict situation of the episode, yet is almost impossible to change on a short-term basis. Truth in social reality is a flexible subject. Through this the pragmatic gaze shifts towards the topic realm of harmony, which also refers to certain people as representatives for bigger groups at the level of the elites. It opens the gate towards the layers lying behind the episode, which I will refer to in the further course of the ECM approach.

Before doing so, however, the level of the African Grassroots-actors in the episode needs to be looked at in more detail. When taking a closer look at them, it becomes apparent that the term does not describe the facts at hand. The term Grassroots typically describes countless mini systems that exist in defined communities along communally developed norms in their local habitats. They are characterized by a certain degree of self-organization and relative independence in the world system. This does not apply here. The group encompassing in the end 250,000 people came into existence in a camp where previously uprooted people gathered under provisional parameters more or less randomly. There they are dependent upon external support and are subject to rules and interpretations of their reality predefined by the camp administration. These Grassroots do not have a place whose soil they can root in and no time that will allow them to grow. A.1 and A.11 clearly illustrate that not only hunger and material poverty make camp life unbearable but also that many prefer death over being psychosocially uprooted and having their being shifted to camp being. The marchers become a powerful social group through their common goal; yet one that, as Marcus Brown recognizes in A.15, is only held together by an imagination. The many varieties of individual motivation, specific hopes, aptitudes, talents, potentials, resources, options and styles do not become visible in this amorphous mass. Additionally, many people are only joining the group somewhere along the way. Others are left behind or die. The composition of the group is characterized by fluctuation. The fact that the would-be assassin in A.14, whoever may be behind him, is part of the group, points towards the heterogeneous feelings, needs, interests and values, to the postmodern state of mind of the marchers as a

group. The normative order, social regulations and hierarchies characterized by operational ethics that inevitably emerge on a march lasting thousands of kilometres remain vague. El-Mahdi is a brilliant and at the same time gentle and humble leader along the lines of Gandhi, immediately surrounded by a few anxious and quite ill-defined loyalists who seem to appear more as apostles or students than as self-responsible advisers or members of a staff structure. Uprooting, heterogeneity and lack of structure make it impossible to connect with the marchers as Grassroots. This is more than a categorical finding, as the core of the factual problem is expressed through it. If they had been rooted in the actual sense of the word Grassroots, the problem of the episode would not pose itself. Consequently, the transformative direction of the march for the uprooted needs to aim at rooting people in villages with sustainable family, socioemotional, mental–economical and spiritual–ecological structures. None of this is a topic in the episode because back then as it is today it lies beyond the imagination of the political mainstream. "We do not have a home" is the statement in A.13. This sentiment, combined with the slogan "Watch us die!" turns those marching in the name of justice into a group. The rooting of the Grassroots would have been a factually possible and humane option. Given that this lies beyond the scope of imagination of those acting, an intervention in this direction is a form of prescriptive conflict resolution with an uncertain end instead of elicitive conflict transformation. This option, in consideration of the circumstances, needs to be omitted, even if that is painful, for the time being.

Measured against the experiences of these people, it appears, upon first glance, not too difficult to identify the Grassroots among the people with possessions in Europe, following the above definition. In regard to the topic at hand, they are saturated media consumers who are mostly concerned with their middle-class wealth when hearing of the wave of refugees marching towards Europe. Alienated from their self by the modern world system and turned into citizens of fear,[25] most of them are not able to critically view the media staging A.4, A.5 and A.15 or to resonate with those presented in it. The marchers are driven by a vague sense of hope, while the people with possessions freeze in a foggy fear of what they have acquired, their possessions. They are afraid of those marching because they are poor. They will hate the poor people for needing to have them killed in order not to be forced to watch them die in the streets of Europe. Where the marchers believe that their poverty

was caused by the wealth of Europe, their European equivalent believes that their possessions, seemingly threatened by those marching, were rightfully acquired through their own achievements. Where the marchers at least want to be seen when dying, the people with possessions want anything but this. Nothing disturbs the postmodern idyll of middle-class wealth more than the picture of simultaneous squalor and death. It can be endured behind the secure protective shield of the television screen, but under no circumstances should it be allowed to soil the streets of one's own reality. Both beliefs originate in narratives rooted in deep culture, which ignore the complexity of social systems yet are powerful as narrative and hence guide action.

Intellectually, it would be tempting to deconstruct these narratives and harmonize the confrontational contrast between justice and security in a direction of a critical and hence more realistic perspective. Approaching the case at hand from the Grassroots level, however, is ruled out by the fact that both those with possessions and those marching are functionally Grassroots in the strict definition of the concept. Acting on this level when faced with an acute conflict situation would be too complicated, effortful and protracted. Since the Middle Ranges who could potentially serve as intermediaries and multipliers are not part of the story, I tease them out, and in light of the episode as it presents itself. Instead, I opt for the direction of harmony/truth at the Top Leader level, more specifically for the underdogs among the Top Leaders.

The Involved Parties

A conflict concerned with the topic of climate change as presented here necessarily includes the whole world as involved party by definition. In the film this is cleverly broken down to three ideal-type characters. Claire Fitzgerald is the character drawn in most detail. She is shown most frequently; apart from the main narrative, scenes from her family life are also portrayed. Countless dialogues refer to private matters and provide information about her career. Furthermore, in an occasional voiceover, she can be heard addressing the audience. What is portrayed as a conversation with herself in the film could also very well be considered as part of an interview about the events and her role as an involved party. This stylistic element can be very useful for practising ECM.

The audience gets to know Isa El-Mahdi fairly well too, even though there are no scenes from his private life or voiceovers from him in the

film. For one thing, he is a central protagonist of events; secondly, dialogue reveals a lot about him; and thirdly his character is designed in a way that it is semiotically easy to read. The imagery used is a stylistic measure derived from exact observation of a culturally specific background that portrays a fitting element in the reality of the storyline. I perceive it as such.

Marcus Brown is more of a surface or a function, a walking self-dramatization, an illusion that creates illusions. His self remains largely hidden behind his ego. This makes him someone about whom we are even more curious.

As European Commissioner, Claire Fitzgerald belongs to the level of global Top Leaders. The main characteristics she is given, young,[26] female and Irish, and the area of responsibility that she holds, developmental aid, define her as an underdog in this group. She is treated this way by her French, German and Italian colleagues, who are older, male and hold weightier positions of responsibility.

Somali camp inmate Isa El-Mahdi appears to represent the Grassroots level. He does not only command several languages, but he is also a handsome man with a good demeanour who holds a comprehensive level of education even by Western standards.[27] He knows how to argue brilliantly and is well aware of his charisma. He is a leader among the Grassroots, albeit by chance. He rises to be a seemingly equal contender with the European elites in the course of events. He meets Fitzgerald at eye level.

Marcus Brown is a handsome man as well. Little is known about his background. He enters the course of events as a US Democratic congressman, where he acts as a cynical and media-savvy communicator. He aims at the presidency. Without a doubt, he belongs to the Top Leaders. As a young African-American,[28] he still has manoeuvring room towards the top of this spectrum something he is hell bent on making use of. Even though his character will most likely have been modelled on Jesse Jackson at the time,[29] he astoundingly anticipates Barack Obama.

Claire Fitzgerald as Character

At the time of events, Claire Fitzgerald is the youngest Commissioner in the history of the European Community. She furthermore reached this position as an operative in Ireland, the peripheral late arrival in European integration.[30] She tells the story of how she achieved this in a bantering

dialogue with her adviser Roy Cox. Already as a 9-year-old girl, she sold kisses for cigarettes, she says. To me, however, this woman in her mid-thirties does not give the impression of a woman who slept her way to the top in Brussels. Over the course of the film it becomes clear that her success is the result of a strict upbringing and the conservative value system of an ambitious, dominant single mother. Claire Fitzgerald would do anything for her career and betray a lot of people; tactical use of physical assets, however, is not her modus operandi. At the beginning of the film she tells the story of how she came to work in development and aid as well as her views on the topic:

> I was never much into charity. Being kind to the poor makes my skin itch. […] I did not go into politics to bear the white man's burden. He did not carry it for himself. Still—million customers, they say. […] Like my mother always told me: If you cannot be with the ones you love, love the ones you are with.

This fundamental attitude of the ruthless career woman is anything but idealistic. In a conversation with Roy Cox, who smuggled whisky in shampoo bottles to Islamic Sudan in his diplomatic baggage in order to get drunk in the hotel, she clearly takes a stance on her ideas about her career: "Brussels? Yes. Aid and development? No! I am just not nice enough for it." In the course of the conversation, she reveals her cluelessness and lack of understanding with regard to the hunger crisis in Africa, for which she is responsible without having an idea what to do. Cox, the cynic, finally explains over a further glass of whisky the basic principle to her: "First they starve, then they get aid. That's the correct procedure." He points towards the fact that crises need to be dramatic and comprehensive in order to be of any benefit to the Commissioner for a development career. The situation in Sudan would not be dramatic enough to be able to profit from it. At first the young Commissioner acquiesces with this. She will eventually, however, learn professionally and grow as a human being from this case. Her threadbare phrases from the developmental industry at the beginning later turn into personal commitment. In a later session of the European Commission, she is able to advocate a position, such as in A.10 and A.16:

> Yes, yes, yes we have so many good reasons for doing nothing. But every year the world gets smaller. Africa is not so far away any more. This march

is a symbol of a new reality. They're getting closer. And they're so poor; they have nothing to lose. How much longer can we afford to do nothing? [...] This is not an immigration problem. It's much bigger than that. [...] It isn't just about immigration; it is about whether we believe that we live in the same world as them. I mean, what do we want? A new iron curtain?

She experiences a difficult time in her private life at the same time. Claire's once dominant and dynamic mother by now is suffering dementia and needs constant help and attention. In the beginning her husband, Aidan, takes care of her mother in Ireland. When her condition worsens, however, he feels overwhelmed and puts her into a care facility. This causes an argument between Claire and Aidan, since she expects him to care for her mother personally.

Aidan is about 20 years older than Claire,[31] diligently takes care of matters at home as well as of the senile mother, patiently enduring Claire's moods and instructions from afar. He meekly allows himself to be dislodged from his position behind their car's steering wheel when Claire cannot stand his defensive style of driving. He does not seem to have a job of his own or indeed any interests at all. His function seems to be entirely to serve under the rule of both women. By not believing that Claire's career could steeply rise a long time ago—contrary to her ambitious mother—Aidan burdened himself with an evidently inexcusable debt towards his wife. The fact that he now unconditionally supports her does not seem to serve as an excuse for his past behaviour. This relegated him to the role of a servant who appears colourless, boring and meticulous. When Claire reproaches him for housing her mother in a nursing home and does not want to accept that caring for her mother was starting to overwhelm him, he asks her where she was for all the years that her mother needed care. By saying this he hits her sore spot and she cries in self-blame. She is haunted by guilt towards her mother. She exaggerates her guilt in her recollection, yet does not express love towards the old woman in their encounter. Affection, love or sexuality seem not to play even the faintest part in Claire's relationship to Aidan. Rather, he seems to fill the empty space in her life left by her absent father.[32] Everything in their relationship revolves around Claire's career. As a character, she is walled in by emotional armour. Burning ambition and a manipulative way of dealing with the category of guilt are extraordinary traits of the talented politician.

Isa El-Mahdi as Character

Where exactly Isa El-Mahdi comes from is not mentioned in the film. Since he speaks Sudanese Arabic and English, it can be assumed that he reached the camp from the Greater North Sudanese area. Isa in Arabic is the word for Jesus. In the Twelver Shi'ah, El-Mahdi stands for the twelfth man in a line of religious leaders who did not die but lives in hiding in order to eradicate wrong and establish the realm of God at the day of reckoning.[33] In A.11 he says, regarding this fact: "You know El-Mahdi is a very common name. We're not all prophets." Claire Fitzgerald objects: "A lot of people want you to be." He replies: "If a man tells you you are a chicken, you say he's a fool. If two men tell you you are a chicken, you say they are crazy. If three men say it you sit down and try to lay an egg."

One of course cannot extrapolate a person's character or motives from his or her name, as this falls outside the realm of film and fiction writing. It is very well possible, however, to deduce an assumption about the attitude of parents who give names to their children. When parents send a son with the name Isa El-Mahdi, Jesus the Saviour, out into life, then this at the very least qualifies as a statement. Particularly in Shiite Islam that, although it is present in Sudan, represents a minority compared to Sunni Islam, Mahdi is considered as directly guided by God. He is interpreted as a prophet leading an intellectual and spiritual jihad. He appears as a messianic figure when humanity calls for salvation from deepest despair.

Such a stipulation through a name can have an influence on the further life development of a child. El-Mahdi's parents seem to have been no less ambitious than Claire Fitzgerald's mother was. His good level of education, reaching far beyond the knowledge of foreign languages, suggests this as well. He has received widespread education, is intellectually eloquent, expresses humour and is able to communicate interculturally. The first encounter with Claire Fitzgerald in A.1 serves as an excellent example of this. As with so many things, she is quite clearly unaware of the fact that a Muslim will not shake hands with a woman to whom he is not related. In any case, she holds out her hand as a greeting to him regardless and in doing so compromises him from the word go. He politely accepts the greeting without hesitating in order to enable an opening to the difficult conversation.

He is excellently skilled in the use of symbols and gestures. Where in Europe his initiative is misinterpreted as an act of despair, as an apolitical and intuitive act, he faces even the most unimportant of his people time and again in a selfless manner and motivates them with well-chosen words and gestures. When holding his "Mosaic" speech at the Moroccan coast in A.13, without any comment, two flags wave around him that show a black pentagram on a red base. This symbol, to insiders, refers to Sayid Ali Muhammad Shirāzi, the founder of the religion of Babism in the nineteenth century, who reinterpreted the Mahdi beliefs of the Shiites in a way that considered the expected twelfth Imam as purely a spiritual renewer without the claim for worldly power. The followers of this faith are known as Bahá'í in Europe and are respected actors in the peace movement. The upright pentagram, alongside others, is a symbol they adapt as well. It has long served as a symbol for the great goddesses Venus, Inanna and Ishtar, and it was the symbol for infinity to Pythagoras.[34] In Europe, the Freemasons also adapted it as a sign for reason. Occultists identify the inverted pentagram, meaning one where the tip points towards the bottom with Satan and the upright one with Jesus. When a speaker from a refugee camp by the name of Isa surrounds himself with an upright pentagram when speaking at the gates to Europe, he was either educated in semiotics or can call a supernatural sense for symbolism his own. The selected colours of red and black, derived from anarcho-syndicalism, brought global fame to the Nicaraguan Sandinistas as a popular resistance movement fighting against the capitalist system in the 1980s: freedom or death![35]

In A.11, El-Mahdi explains himself in much more of a biographical than a symbolic manner:

> When I was a boy we were told that if we studied hard, worked hard, our country would develop and one day, maybe not for a long time, but one day we would be rich, too. I believed that. I studied hard. I worked hard. But my country become poorer and poorer. And *one day* came and we had nothing.

Claire Fitzgerald interposes that there are many reasons for this. He replies: "No, no more reasons. Too many reasons! I don't like your reasons. You have reasons; we have nothing." Fitzgerald points out to him that in Europe his march is perceived as threatening and that the situation will not only be hopeless but will also become life threatening

for El-Mahdi. He could be killed. He replies: "You know, already there are rumours of people who want to kill me. Truly. That's fame, isn't it? When total strangers want you to die." Fitzgerald asks him what he hopes to win by continuing to march: "Maybe nothing. But we had nothing before. So why not? They say travel broadens the mind."

These statements indicate that El-Mahdi did actually start life with a solid background and upbringing. With the post-colonial downfall of the national economy in his country, he became one of the countless losers to modernity in Africa. What remains for him are his education and his charisma. In an unjust world he does not ask for justice for himself. He uses the meaning of a fight for a just cause that is central to Islam for a campaign heavy in symbolism in which he is much more concerned with dignity than with material compensation. Death does not frighten him since his aim is to fulfil his calling as saviour. Once taking this into consideration, the reason for his reaction to the suggestion that Marcus Brown might be using him in A.11, while he hints at the fact that he also uses others to reach his aims that they might not recognize, becomes a lot clearer: "Perhaps all of us are being used, perhaps even you, too."

Isa El-Mahdi is not only the charismatic tactician that Europe misunderstands, but he is also a cunning strategist who pursues his goal just as ambitiously and ruthlessly as the other protagonists. This is a goal that people in an Arabic cultural sphere are familiar with but is difficult to comprehend in the West: self-offering in the name of a just cause. And this when the formula holds the potential to be so easily read by Christian Europe: Isa, Jesus, seeks death on the cross in order to fulfil his mission of salvation. This is the mission of his earthly existence. This is why he has no family. A wife or children are not relevant to him; friends are followers who accompany him on his path. He makes use of them for his purpose.

Marcus Brown as Character

Marcus Brown is a common or garden name from which no implications can be taken about the character of the person who bears it. The surname Brown may be a reference to Pan-Africanism. Saint Mark the Evangelist was not an apostle. He accompanied Paul the apostle on his first missionary journey; however, Marcus did not persevere and turned around. After that, according to early Christian tradition, he came to be the Bishop of Alexandria and founder of the Coptic Orthodox Church

of Alexandria, which has a role in this world region. While this may very well have been a reason of symbolic importance for the author William Nicholson to choose this name, in my view it appears too constructed for ECM to be further included for consideration.

The African-American congressman makes his first appearance in A.6 when he makes a passionate speech in front of African-American workers in Detroit as part of his Pitch the Rich campaign. He refers to the first press reports from Africa about the March and comments:

> …and the poor people of Africa sayin' that's it, we've had enough. We're comin' over to your place. We hear you're havin' a party and we're not invited but we're comin' anyway. So watch out, fat man, we got a new diet for you. It's called: we want what you got!

What starts with a Pan-Africanistic reflex in front of US workers only takes definite shape for Brown when Gaddafi supports the march in Libya and in so doing enables the marchers to reach Europe. At this moment, Brown decides to join them and start the campaign for his presidential bid in the USA as an African-American in Africa. Already his first encounter with El-Mahdi in the desert takes place in front of television cameras, and without being asked to do so he takes over from this point the entire media work relating to the endeavour:

> Today I am proud to march with Isa El-Mahdi, the Gandhi of Africa. All over the world wherever I look, I see fat men telling thin men what to do. […] How much longer is three-quarters of the world going to go hungry watching the rest of the world grow fat?

> When the march reaches the shores, he effectively stages himself. His bodyguards save El-Mahdi's life in the assassination attempt. The photographs taken during this event for the first time show weapons as part of the picture, and in Europe this is interpreted as potential readiness for violence on the part of the marchers. The cover pages of the press and media heavily feature Brown instead of El-Mahdi. The unsuspecting observer could believe that the attempted assassination was intended to target Brown. In the question about a media-appropriate landing time on the shores of Spain in A.15, he also prevails against El-Mahdi. In trying to prevent a last-minute agreement between Claire Fitzgerald and the marchers that would mean a postponement of the landing, he warns El-Mahdi that Fitzgerald will try to deceive him. She does not do so. The paths of the

two men part in a moment where events are already out of their control. During the landing, Brown goes ashore separately, dressed in a neat desert coat and shielded by his bodyguards. He speaks towards the television cameras his team brought along: "We're here to tell the people of Europe that the poor people of Africa want more. I don't think all these thousands of people have come this far for show."

After the interview he retreats before the crowd in A.18. He reaches the European Security Force as erstwhile Saint Mark the Evangelist did, as Paul the apostle's companion.

Hardly anything is told about Marcus Brown's private life. He is a handsome, friendly and eloquent surface, a classical example of what Jack Rosenberg calls a Super Trouper, someone who hardly reveals anything about himself. He does not hide his political ambitions. He uncompromisingly advocates his topic. His topic is justice. He fights against the injustice that was and is done to people of his skin colour in America and Africa. His arguments are catchy, striking and pugnacious, although he unrestrainedly makes use of discriminatory and incendiary language. People of white skin colour are fat men to him, whereby he not only denounces the injustice of slavery and colonialism but also insinuates racism-induced voracity, degeneration and moral squalidity. From it, he derives the right of the thin men to join the party of the fat men even if uninvited. Still more, he demands revenge. His argument is one of radical dualism and is hermetically phrased in a way that makes escape and rapprochement impossible. He is too elegant, too educated and too cunning a person to appear as a modern hate preacher, but he is a moralizing envy and greed preacher who uses the Biblical justice argument for his own purposes.

And yet it remains unclear for now if he himself believes in the topic. Is he nothing more than a cynical opportunist who resorts to the justice argument? Or has his own socialization as an African American traumatized him in a way that his burning ambition serves as a compensating measure for personally experienced discrimination by the fat men? Has his personal trauma disinhibited him to the extent that he would even accept the chances of a blood bath among those he seeks to represent if this serves what he perceives as a just cause? Different to El-Mahdi, he does not strive towards death on the cross. But does he really conceive of himself as a saviour of a different kind who leads humanity into a better future in a revolutionary way, by wrenching away privileges and

power from the fat men? His reaction only comes from the heart in one scene where, when alone with his advisor Jack in A.8, he analyses the Libyan press release regarding the march. According to the newspaper Gaddafi tells the marchers: "You are the spirit of suffering Africa. The oppressed poor of the world are waking from their long sleep." Brown seems moved: "It's happening, Jack. I really think it's happening at last." This is the moment where he decides to go to Africa. He may be a cynic and an opportunist. He is also, however, someone who is driven by his trauma. He not only seeks personal success but also revenge for collectively experienced injustice. This makes him a person of no compromises.

The Relational Layers

The analysis of the episode so far shows that those Underdogs of the Top Leaders who tilted events towards the imbalance with a shifted centre of gravity put on a justice/security act more as accomplices than as opponents. El-Mahdi took up the initiative. He understands the predicament that his people find themselves in as a task related to his personal mission of salvation. Meeting Claire Fitzgerald provides him with an opportunity to do just that. Something that does not even exist as an idea in their first encounter in A.1 is defined in catchphrases created as part of their dialogue. Once El-Mahdi seizes the initiative, Fitzgerald clears the ground for him by deliberately misinforming the media. Brown only adapts this from A.6 onwards. By using the means available to him, he transforms the march into a global media spectacle that turns into a mass event, with uncontrollable consequences. The result is a dualistic narrative that apart from all practical questions makes a political rapprochement difficult. All three can no longer control the spirits that they cited. In the episode they seem as involved parties to stand on different sides, yet act as accomplices who for their respective benefit renarrate a material problem until it becomes impossible to control. Problems are not the problem, says Virginia Satir,[36] coping is the problem. Had they, when faced with this initial situation, simply ceased to take action and remained still for the time being, the escalation would have been avoided. Although the social problems of Africa would not have been remedied or so drastically highlighted, at least the violent deaths of many would have been prevented. Why are they acting in this way? How do the unbalanced layers of individual actors influence the final imbalance of the episode?

The Sexual–Family Layer

It is clear in the episode that all three main actors currently live in non-existent or dysfunctional family circumstances. Both men seem entirely unattached while Claire Fitzgerald lives with a fatherly friend in a boring partnership of convenience without children. Furthermore, in her case, it is obvious that when growing up the relationship with her single mother was low on emotional warmth. The outstanding characteristic that was instilled into her is an uncompromising sense of ambition. El-Mahdi's story is not told in as much detail yet seems similar. The only thing visible from Brown is the currently relevant surface of the same ruthless sense of ambition. The possible roots in his family of origin or personal traumas can only be guessed at. All three actors display an emotional gap in the current family layer. Therefore they lack a regulating measure for their sense of ambition. One could even go so far as locating the origin of their sense of ambition in this emotional gap.

Upon first glance, sexuality has no part in the episode. If we look again, however, the first encounter between Isa El-Mahdi and Claire Fitzgerald in A.1 already displays an erotic element. The alleged dealing with developmental shibboleth is not an exchange of information nor of opinion. To a much greater degree, it turns into a flirt, a coquettish game in which El-Mahdi impresses the Commissioner with intelligence and wit. At no moment is his smile sly, indicting or submissive. It is the facial expression of a man who is aware of the effect he has on women. In opposition to Fitzgerald's husband, the handsome African has charm and charisma, courage and opinion, personality and potency. The reaction of the Commissioner is that of a woman interested in a man. Her body language when impassioned about his provocation gives her away. She shows herself to be more physical, female and passionate than in any other moment. There is an erotic connection between them, he the celibate and she the sexually bored one who cannot be realized physically. However, it creates an intimacy that influences events. This permits the thought that the conspiratorial press release about millions of marchers, which Claire Fitzgerald issued, did not only have motives of calculative self-interest at its heart but also the desire to promote the project of the subtextual lover. The meeting in Algeria in A.11 in its timbre and atmosphere is reminiscent of an intimate conversation between two secret lovers, where the woman wants to end the affair as it has become too intense and dangerous for her. El-Mahdi is not deterred for a second to

sway away from his mission. She smiles when he tells her so. The smile of a Commissioner who failed in her mission would at this point be inappropriate. It is, however, the smile of the erotic woman, the goddess Inanna, who in Ireland is called Erin.[37] She seals the walk of sacrifice of her hero. The hero El-Mahdi remains undeterredly faithful. When they see one another once more on the boat before the Spanish shores in A.18, he repeats his personal trust of her in front of Marcus Brown. She acts like a tragic lover who, while not betraying her hero, still sacrifices him. In A.20 she calls him a stubborn, pig-headed dreamer, and in doing so bids farewell to the fallen hero of her adventure.

While the sexuality between Isa El-Mahdi and Claire Fitzgerald, at least as an option not realized, as unfulfilled desire, has a significant impact on events, this does not apply to Marcus Brown. He must see a *fat woman* in the white Fitzgerald. He does not seem to display homosexual interests, at least not towards El-Mahdi. The relationship of both men is purpose-oriented. Even though he exclusively surrounds himself with men it remains open whether Brown lives his sexuality. Professionally, he certainly assigns it a lower priority compared to his political goals. Hence it is not a topic for the public or this episode. What is shown is sufficient for the African adventure. The American electoral campaign will probably raise this question at a later point.

In conclusion, it can be said that all three main characters display significant gaps in the family–sexual layer that they attempt to compensate through focusing on allegedly higher goals. Although through the lenses of different interpretations, they all exaggerate the topic of justice, and in so doing cover their personal unmet needs in the topic realm of harmony.

The Socioemotional–Communal Layer

In this layer too all three main actors share a number of characteristics. Isa El-Mahdi is an obviously uprooted individual living in a refugee camp. This is accurate on two accounts. Based on his education and the biographical corner points, he is not only a farmer separated from his soil but a man who lost his higher social position. In the desire to at least be seen when dying, he expresses a deep longing for belonging. His drama is that he compensates for this longing with a sense of mission, the overfulfilling of social norms characterizing him as someone special, as someone who does not actually belong. He turns the crowd into his followers,

yet is not part of the crowd. He is a leader. Being Muslim he knows that no argument counts for more than salvation. The kind of justice that he means is therefore an ideational one. For him, this is about dignity.

Marcus Brown's situation is similar. He painfully experienced the exclusion of African Americans. Not just because of their skin colour, but also because of a socialization that functionally reaches back into the ages of slavery, where most of them were pushed into a sociotope from which it is difficult to escape. Marcus is one of the few who managed to do so. He has repeatedly over-fulfilled the social responsibilities of American society, enabling him even to announce aspirations for presidency. And still his name remains Brown and his skin black. This is something he cannot escape from, resentfully making him use discriminatory and incendiary language. White people are merely fat men to him and he charges the term with all of the negative stereotypes he himself has had to endure. He compensates his desire for belonging with being seen on television, which turns him into someone special among his people, someone who does not belong. As a good American he believes that no argument is more convincing than money; therefore the kind of justice he refers to is a material one. It is about welfare for him.

Claire Fitzgerald grew up as the child of a single mother in ultra-conservative Ireland, making her a misfit by definition. She learned from an early age not to have her affection guided by belonging to communities, but to use it opportunistically. She sold her kisses; she functionalized her marriage to benefit her career. By over-accomplishing performance standards she quickly worked her way up from the isolation of the misfit. In order to play the game of powerful, the Irish woman who is too young for this office accepted being entrusted with an area of responsibility that she knows little about and in which she lacks interest. She compensates for her desire to belong with being seen in the institution. As a Catholic she knows that no argument weighs heavier than the fact that someone holds an office. The justice she has in mind is therefore of a normative kind. She is concerned with order.

All three main actors suffer from an unfulfilled desire for belonging, which owing to their over-exertion is not met with the according resonance in their communities of origin. In doing so, all three have already elevated themselves into a sphere that makes return to their real communities of origin seem impossible. All three compensate for their deficit of harmony through the political narrative of justice, even though they pay for it with different currencies. Basically all three are marginalized

socioemotionally and communally, which also has an effect on the sexual–family layer. This makes them as fearful as it makes them dangerous. The justice discourse that they originally followed turns into a security topic, to the extent that El-Mahdi attempts to enhance his ideational project and in turn is promoted materially by Brown, leaving Fitzgerald incapable of governing it. This causes her to fail in her office.

The Mental–Societal Layer

What becomes apparent first in this layer is that Claire Fitzgerald is entirely out of place in the position she holds. She gained her office through ambition and although she is good as gold in reciting the rules of European law as laid out in the bureaucratic Lomé Convention, she obviously lacks the necessary expertise to act.[38] Authors such as Kenneth Boulding had already illustrated the ecological consequences of modern progress thinking in the 1960s, and the Club of Rome report by Donnella and Dennis Meadows in 1972 did the same. The social dimension of the subject matter was worked out at the highest official level in the Brandt Report of 1980. The Brundtland Report from 1986 further demands thinking sustainably. Development and peace had just been promoted to the ranks of human rights of the third generation.[39] All of this should technically be known by the Commissioner for Development, and she should be able to make use of this knowledge.[40] In the same light, knowledge of applied experiments with ecosocial economic management in the context of growth crises would be necessary for this office. A practically relevant example is the project of Auroville in India that is patronized by UNESCO and at the time was already available and relevant in light of the problem at hand. Similarly the ecofeminist experiments, among others inspired by Vandana Shiva,[41] were both available and practically relevant at the time. The Green Belt Movement by Wangari Maathai in Kenya, which was later awarded the Nobel Peace Prize, had been successfully operating since 1977 and would have been exemplary for the situation at hand. The marchers are uprooted and displaced people of the first generation. This means that even though they will be unable to return to a traditional subsistence economy in light of the circumstances, they still hold the knowledge and skills related to local economic activity that could be made use of to everyone's benefit. Supporting such projects is not only cheaper but also more sustainable than emergency relief. It provides the affected people with a material,

familial, communal, societal and political alternative that should be more attractive than the morally charged project of the march that El-Mahdi promotes. Additionally, such a direction of thought would be realistic since, at least at the beginning of the episode, a fairly small number of affected people are involved with whom manageable projects could be realized to gain experiences for a bigger sphere, for more people. The Commissioner, however, knows nothing of any of this. Her cynical advisers do not seem to hold any interest in this. Thus with libidinous tunnel vision she gets entangled in her accomplice-like rivalry with El-Mahdi, of which Brown opportunistically makes us aware. Even though, in light of the dramatic situation, something similar to nobleness of heart occurs for her, a change from cynicism to sympathy can be observed and she always communicates congruently, no competency to act follows from it. She remains a predictable victim of her own ambitions until the end and hopelessly out of her depth along the way. Although she is able to resonate on this layer, she lacks the knowledge to act and the knowledge to orient herself effectively.

The situation is different with both men. Marcus Brown is a master of his game. He knows exactly what he is doing. However, he is incapable of resonating because his mental–societal potential is blocked by his socioemotional–communal and spiritual–policitary deficits. He thinks tactically. He argues for social justice yet does not show empathy for those affected. His communicational style is incongruent and characterized by the defensive style of the Blamers.[42] This makes him a conflictive propellant in the system. Even though he does not cause the episode, his appearance is an important factor in the increased shifting of the focus towards the topic of justice as well as its material interpretation.

Isa El-Mahdi is blocked on the socioemotional–communal level as well. He communicates incongruently. Even though his topic of concern is ideational and symbolic justice, he pursues his mission of salvation egotistically and in as just an uncompromising way as Brown pursues his goal. In reality he is not interested in social and political rapprochement because it would subvert the messianic goal of his pretended calling. He is as incapable of resonating as Brown but interprets his role as a moral rationalizer.[43] His sense of mission exponentiates the material dysfunction of the system. Claire Fitzgerald suits his purposes perfectly. She is not only in an inferior position to him intellectually and in expertise, and also in an emotional decline, but she also underestimates him thoroughly. In A.11 she comments that he would only feel the problems

of hunger and poverty. He had not thoroughly thought his campaign through from the start. What a tragic political error of judgement! This way it becomes a simple matter to functionalize and to manipulate her. Results of this inability to resonate are the separating narratives and the dramatic imbalance of the system that on a material basis is already unstable. Brown further encourages this.

Taking what has been said here together results in the observation of a mental–societal lack of resonance in the relationships of all as they are involved with one another. They know that nothing holds them together but a vision—an idea that they put before material and social reality. They become entangled in this separating narrative without being truly connected to the reality of thousands whom they push into a delicate situation through this narrative. The ECM principle of correspondence purports that Top Leaders' mental imbalances are fatefully connected to societal imbalances.[44] From a systemic perspective, these imbalances are, however, not expressions of basic individual viciousness or stupidity but themselves subconscious behaviour patterns and belief sentences taken on biographically from their society/community/family. In this respect, all three main actors represent the system that they believe they are manipulating. They are simultaneously those who manipulate and those who are manipulated.

The Spiritual–Policitary Layer

Spirituality is of no concern in the episode. Although El-Mahdi almost continuously works with religious symbolism and although Fitzgerald's Catholic background occasionally peeks through, this does not have anything to do with spirituality. None of the actors even appears to vaguely perceive his or her own spiritual potential. Fitzgerald and Brown, as classical modern actors, are as estranged from spirituality as are all of the supporting actors in the Commission, the media or in front of the television screens. El-Mahdi, however, also does not act based on his spiritual experiences or insights. He does not even claim to do so. He simply makes use of the religious symbolism that he finds in his cultural environment and utilizes it as a means of communication with the masses. The incentive to do so stems from his indigence, rather than from his experiencing of spiritual depth.

Consequently, spatio-temporal awareness or a sense of responsibility resulting from it does not fuel any actors' actions. All of them are cut

off or are at the very least estranged from their spiritual–policiary layer. Hence, their actions have no ground on which to stand. The tragic functional chain of the conflict, from the epicentre into the episode, roots in the spiritual unconsciousness, from which mental disorientation, emotional lack of relatedness, lack of sexual appetite and material intransigency of these Top Leaders follow. They deal with these personal deficits at the risk of thousands of others, from the people marching and media consumers to the soldiers of the European Security Force.

Elicitive Conflict Mapping

In this example, once the layers of the relevant relationships have been inspected, it becomes clear that the imbalance of the system in the episode—in Luhmann's language—interpenetrates from the mental system of the actors into the social system. Simply put, the actors' deficits in consciousness cause the incongruent communication and dysfunction of the social system representing a common yet as commonly missed finding in conflict research. Prescriptive methods of peace studies and its neighbouring disciplines regularly search for solutions first on the factual level. The finding in the present case, however, points elicitively towards using Schulz von Thun's terminology,[45] the relationship and self-revelation layer. Following the elicitive way, I came to find that the conflict in the episode develops out of the epicentre, from spiritual–policiary lack of consciousness into mental–societal lack of orientation, socioemotional–communal lack of relationships, sexual–family lack of appetite and finally material lack of compromise with regard to the Top Leader under the subject heading of justice. I attempt in Fig. 4.1 to depict this map graphically.

Following the ECM principle of homeostasis, the healing of the system takes place in the shape of a counter-movement pulsating through all layers, from an over-emphasis of the topic of justice to the rediscovery of harmony and the connection to the epicentre. The vacant spaces in the different layers that I here describe as *lack of* radiate the need to be balanced through constructive counter-movements, to fulfil the need for awareness, orientation, relatedness, lust and harmony in order to enable congruent communication and factual compromise.

In elicitive conflict transformation, this insight is not used to take the involved parties by the hand to lead them to the discovery of their options for action, to the fulfilment of their needs or to establish a
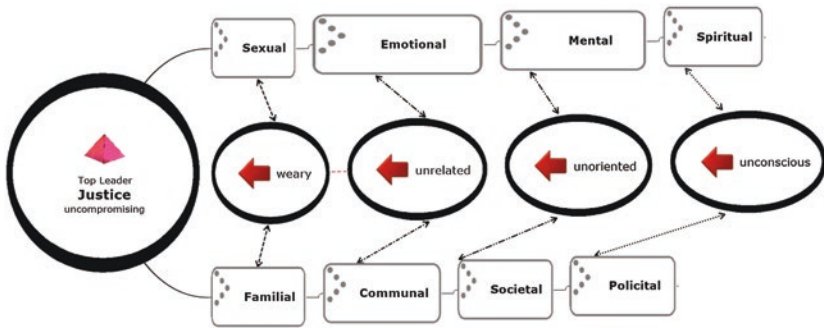
Fig. 4.1 Partial view ECM on the topic of justice in the film The March. Digitally drawn using Mindjet 14 (2012)

connection to the epicentre for them. Instead, the mapped finding is used to establish a framework where the involved parties can experience change out of their own initiative, in their own way and at their own pace.

Facilitating

From the analysis and the respective map, a number of courses of action beneficial to homeostasis result from my perspective as potential facilitator, which I draw along the individual layers. Given that all layers are connected to one another, no linear change of function exists. Technically every layer provides a starting point and a possibility for cyclical–homeostatic interpenetrations from one layer into the other. The starting point is not provided by the facilitator. This decision lies with the involved parties. It is, however, the task of the facilitator to design the frame for elicitive conflict transformation along the courses of action visible to him or her in order to enable a breadth of possibilities for action and imagination that is as wide and as constructive as possible for all parties. With this in mind, I deduce the following courses of actions from the analyses of the individual layers:

Course of Action 1 (Sexual–Family)
The realization of a sexual relationship between El-Mahdi and Claire Fitzgerald. This would fundamentally change the self-understanding of both. El-Mahdi would lose the image of unblemished saviour for himself

and become unavailable as a Muslim leader of the march. For Claire Fitzgerald, who is of the Catholic faith, this scenario would mean adultery. She would risk her career, which would contradict her present logic of action in a healing manner. How great the personal effect of satisfaction and liberation would be for both remains a subject of speculation. This option would in any case create a new narrative from the perspective of both, with far-reaching consequences for many. The political consequence would most likely be the collapse of the march and a damaged image for Brown, who would need to distance himself from it. The important mythical, political and spiritual signal of the march would fail to materialize, as would the violent death of many as the potential price for this signal.

Course of Action 2 (Socioemotional–Communal)
A healing approach on this layer would be at least a partial and temporary satisfaction of the frustrated need for belonging. This could take place spontaneously by creating an according atmosphere in a negotiations team, by extending the circle of decision-takers, for example by valuing the Middle Ranges more, as they were completely marginalized in the episode. The aim here would be to create a new community out of actors with different backgrounds whose connective element would be a shared interest in a non-violent settlement of the episode. This too would create a new narrative that would not be subdued by the exclusive disposition of El-Mahdi. The use of good offices, commonplace in diplomacy, has reached such goals many times before. The chances of success would not be too bad in the case at hand, as the level that is playing out is not that of the Top Leaders. Such matters could consequently predominantly take place outside the direct attention of the public. This is exactly where such actions would need to take place, as major publicity always makes it more difficult for all actors to agree to compromises. Although this would be an immediate success, it would still only represent a first step, since the emotional shortfall in belonging for the actors would only be superficially satisfied through it. An approach with a more rooted effect would need to start on an individual level, which would prove impossible without a previously gained insight into the actors' needs.

Course of Action 3 (Mental–Societal)
Encouragement and facilitation of healing biotopes, ecological villages, alternative residential and commercial models would be the task of the

Commissioner for Aid and Development. Picking up existing local and vernacular models would require little imagination but sound listening skills and some experience. It appears that the concrete ecosocial problem in its original sociopolitical dimension can be overcome as long as the top leaders reach consensus. In addition, a new political narrative could be developed at this level; a narrative which would very likely be more favourable than options 1 and 2 for all involved.

Course of Action 4 (Spiritual–Policitary)

Spiritual awareness work for all relevant top leaders could substantially change the course of action. Given that in most cases time will be tight, a discreet frame needs to be created swiftly. This frame would allow surprising effects to develop with paradoxical interventions. Again, the aim is to reach a new and common narrative, which undermines El-Mahdi's demand for solo entertainment expressed in his narrative of delivery and salvation.

From the combination of these options for action I conclude that a meeting of key players lasting several days in a private setting and with creative facilitation presents a good chance to transform the conflict in a constructive way for all involved, including the marching masses. The frame would have to be set up in a way that:

- It allows the main players to break away from their established patterns of behaviour without losing face.
- The creative process to develop a new narrative together is stimulated.
- It contributes to the clarification of the primordial matrix of their actions.
- It promotes their potential courage for change.
- It stimulates recognition of a systemic imbalance and lets homeostasis appear desirable.
- It enables processes of learning.
- It transforms conflict energy constructively.
- It expands creative space.

The decisive component here is the timing. In an ideal situation such a meeting would have taken place right at the beginning, before, during or at the very latest as an immediate consequence of A.1. In this case the topic would not even have arisen as part of the episode. As much

as this would be a desirable reality for the story, however, the episode in this case would not be at hand to serve as a learning example. The meeting in Algeria in A.11 is the ideal point of intervention once the story has begun. The primary aim is thereby to let El-Mahdi discover an alternative to his mission for relief. All others act reactively. Hence the key to his transformation lies within himself. This does not mean that he should be convinced to agree to one of the above-mentioned courses of action but that his awareness is strengthened by those deficits which lead him to his unwillingness to compromise. He can then himself discover alternatives, which may go towards the implied direction or towards another, but it will contribute to the steady state of equilibrium in the system. The objective of the conference would need to be to create a story shared by the parties, created from the apparently artificially built and separated narrative, a story which penetrates into the factual level. In view of this analysis, I feel that the chance to elicitively instigate such a homeostatic movement from a concrete conflict situation is reasonable.

Once this point in time has passed, enabling constructive transformations becomes difficult. In the film, moreover, the physical elimination of Mahdi steadily gains centre stage. This represents a solution, since the whole movement is dependent upon the simple idea of its charismatic leader. Once he becomes unavailable, the whole movement is likely to dissolve, as many movements of this kind have done in the past. While this would be a solution, it would not be conflict transformation and most certainly not one of an elicitive kind.

Film Example B: Carnage

Feature film, 77 min., Germany, France, Poland, Spain, 2011
Director: Roman Polanski
Script: Yasmina Reza and Roman Polanski
Actors: Jodie Foster, John C. Reilly, Christoph Waltz, Kate Winslet

Synopsis

Two 11-year-old boys have a fight on a playground. One of them loses two teeth. The parents of the "victim" invite the parents of the "perpetrator" to resolve the issue. What starts as a respectful exchange turns into an argument filled with grotesque contradictions and stereotypes. The mask of bourgeois civilized behaviour drops. The four adults

discompose. Unrestrainedly, they start to break norms and rules, provoking each other. It seems as though they all pray to the "god of carnage".

<div align="center">

Rationale for Selection[46]

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Where the first film example illustrates a political topic with global relevance, the second one deals with an apparently small and private issue: the brawl between two children causing one of the boys to lose two teeth. When compared to *The March*, *Carnage* is a recent film. The film's original 2006 French adaptation for theatre, called *Le dieu du carnage* and by Yasmina Reza,[47] was already an internationally renowned box office success. The film version by Roman Polanski from 2011 was similarly highly acclaimed by critics and granted multiple awards. The film is widely available in multiple languages on DVD. I can therefore assume that my readers will already know the film or will have no difficulties in becoming acquainted with it. A primary reason for selecting this film is that it provides a distinct contrast to the previous example. ECM can thus be demonstrated and tested in a completely different framework.

The fact that the film's cast is made up of four superb actors at the top of their game turns working with it into a pleasurable experience. Featuring outstanding artistic accomplishments is not part of the selective criteria for the learning example. It does, however, become relevant in that the demanding and rather intense text becomes more easily comprehensible through it. Where in *The March* martial imagery, sophisticated editing, exotic costumes, powerful music and similar film techniques lend support to the actors, *Carnage* comes across as rather text-heavy owing to its minimalistic production and origin in theatre. The realization of the script by the actors almost entirely decides its effect. Actress Kate Winslet remarked in an interview that the implementation of dialogue has a particular significance in the film,[48] since all characters drop their bourgeois-liberal masks shortly after the polite introductions have been made, with their shadow aspects ruthlessly manifesting while the course of events unfolds. The actors are required to strictly adhere to the text and provide convincing expression and utterance at the same time. Only by way of the script-prescribed self-unmasking of the characters can the message of the film reach the audience and can the comedic aspects fail to slip, thereby creating an atmosphere of awkward embarrassment. The fact that this was achieved with masterly

skill in this film furthermore qualifies it for the purposes of this publication. It turns it into a nearly perfect example, since those who follow the spectacular yet so common foundering of the characters will at the very least be able to appreciate every moment of a self-perceived everyday peace. The banality of the case in particular inevitably begs the question of how communities, societies, nation states and organizations steered by human beings can ever function at all.

The most interesting factor distinguishing this film from many others is the fact that it can be regarded as a conflict story between the main actors who make war against one another while being part of alternating alliances, but can also be regarded as a story about the dramatic failure of a negotiation team. Once I, rather than considering the parents' magniloquence as the episode of the conflict, as critics widely did, instead regarded the fight of the parents and consequently the meeting of both sets of parents that the play is concerned with as applied conflict work in a team, I was able to demonstrate how the comedy turns into a bitter learning example illustrating how teams burn out. Every character portrays an ideal type of human being or their defensive style of communication in a way that they can be found in peace work everywhere. Given that these types and styles are carefully portrayed, the film provides an excellent example for practising ECM.

Finally, this story provides a different cardinal direction than *The March* in which to step into ECM. This contrast allows for a different path to be available. Each example, therefore, complements the other.

The Episode

B.1) The film starts with a wide-angle view that doubles as sequence for the opening titles, which gradually focuses on the dispute of the two children in the park where 11-year-old Zachary Cowan hits Ethan Longstreet, of the same age, in the face with a stick. The actual episode begins with the perpetrator's parents visiting the victim's parents in their office. Sitting at the computer, Penelope Longstreet drafts a protocol outlining the progression of events and the boy's injuries. An agreement is reached to the fact that Zachary was not "armed with" but "carrying" a stick. Other than that there is no difference of opinion in the matter, even though no definite medical results regarding Ethan's injury are yet available. Penelope, with an engaging smile, emphasizes the importance of a "sense of community". She curries favour with the Cowans,

who affectively distance themselves from their own son, who has not quite taken in the notion of this "sense of community".

B.2) The Cowans are already wearing their coats, preparing to leave, when Penelope mentions that Ethan did not want to tell on Zachary and that they managed to extract the confession from him in light of his knocked-out teeth. The Longstreets conveyed to their son that it would harm the perpetrator if he covered for him, as this would prevent the perpetrator from learning that one should not hit other people. During this moralizing dialogue, Alan's mobile phone rings. He is a lawyer, responsible for representing a pharmaceutical company that is experiencing problems since, shortly before the annual stockholder's meeting takes place, unpleasant reports regarding neurological side effects of a popular medication have been published in the media. Michael Longstreet deals with household goods. He introduces his wife Penelope as an author with a work focus on Africa, even though she has at this point merely co-authored one book, published long ago. Asked about more children, Penelope mentions that her 9-year-old daughter Courtney is upset with Michael since he secretly released her hamster, Nibbles, onto the streets the previous night. Michael, who does not like hamsters, first attempts to blame his actions on his son and then tries to justify them. Nancy meets his explanations without any sympathy. Finally, Penelope mentions that Michael also lied to Courtney with regards to the hamster issue. While everyone awkwardly seeks to change the topic of conversation, Nancy introduces herself as an investment broker. Penelope would like Zachary to apologize to Ethan. The Cowans agree. But Penelope also wants the apology to be sincere. Alan remarks that an 11 year old could not be aware of the full extent of his actions. At the point when the Cowans are already standing in the hallway in their coats, Michael invites them for coffee and cake. Following a slightly impatient look at their watches, they agree.

B.3) Once in the kitchen, the Longstreets realize that the apple and pear cobbler, a kind of fruit bake that needs to be served hot or lukewarm, was mistakenly stored in the refrigerator. Penelope blames the unreliable household help. Both like the Cowans, who in the meantime say the same thing about the Longstreets while waiting in the living room. In the kitchen, however, the atmosphere is loaded, since Penelope does not appreciate Michael introducing her as a writer. Back in the living room, Alan asks Michael about the details of his occupation. Michael presents himself as an unpretentious but content retailer. Alan asks if

it is possible to make a living that way. Membership of different social classes, life concepts and value systems is hinted at. Nancy again asks about the hamster and Michael admits that he does not even dare touch it. Penelope steers the conversation onto her cobbler. When Alan says that the Cowans have at least gained the recipe for a new dessert from the encounter, Penelope charges this up against the two lost teeth of her son. The conversation is again interrupted by Alan's phone ringing. The pharmaceutical scandal intensifies. Likewise, the tension between Alan and Nancy heightens, the latter seemingly annoyed by his mobile phone. Alan's advice to the company: deny! In an awkward, joking manner, the conversation's focus is shifted onto Michael's mother who is about to have knee surgery. Now it is Nancy who, again while preparing to leave, thanks the Longstreets for their generosity and remarks that for her and Alan it would have been hard to act similarly had the case been the other way around. Everyone seems lost in rapture until Penelope asks how Zachary deals with the fact that he has disfigured his classmate. Alan the lawyer disputes that they are dealing with disfigurement. Michael seeks compromise in the term "temporarily disfigured". Alan offers money for the dentist. The Longstreets' insurance cover is sufficient.

B.4) While leaving, Nancy, Michael and Penelope agree that the two boys should talk the matter over in person. The mothers would like to be present. Alan sees it as an issue between men. Penelope claims that it is a matter close to Ethan's heart. Nancy says she will force her son to take part as she and Alan do not accept violence as an option. Penelope doubts the educative value when the boys are forced. Alan smirkingly calls his son a maniac of whom no one could expect that he suddenly and voluntarily becomes reasonable. He pushes the fact that he needs to get back to the office and wants Nancy to conclude matters by herself. He considers himself superfluous. Nancy, however, does not want to stay on her own. She regretfully explains to the Longstreets that Alan does not care much about his role as a father. Penelope pointedly declares how much her Michael loves spending time with the children. The Cowans have already reached the elevator when a discussion unfolds in which they try to determine a place for the boys to meet. Nancy invites the Longstreets to her place but Michael comments that the perpetrator would need to come to the victim. Alan declares himself indispensable. For this, he receives a snappy comment from Nancy, declaring how useless he is. Penelope demands that, for good parenting reasons, Alan should join as the father. The question of finding a date and time fails

because of this. While already standing in the elevator, Alan's mobile phone rings again. He has to step out of the elevator again, because of bad reception. Penelope appears determined that Zachary is not a maniac and needs to demonstrate "accountability skills". Nancy and Alan cannot agree on the question of whether their son is a maniac or not. Given that an agreement cannot be reached on this topic or on the question of finding an appropriate time, Michael invites the Cowans in for another coffee. They accept, hesitating. Back in the living room, Nancy discovers Penelope's interest for art. A dialogue on the educational meaning and civilizing power of art arises between the two women.

B.5) Michael serves fresh coffee. The conversation turns back to the cobbler before Michael asks about the Cowans' family background. Alan, much to the dismay of Nancy, tells them about a son from his first marriage. Eventually, the conversation turns towards the reason for the fight between the boys in the first place. The Cowans report that Ethan would not allow Zachary to be part of his gang and that he called him a "snitch". The Longstreets are unaware that their son is in a gang. Michael glosses over the surprising fact that the apparently indifferent Cowans actually got to know more from their allegedly withdrawn, mad son than the committed parents who have such a close connection to their children. He seems delighted about his son's gang. Both men claim to have been gang leaders in their youth. They conjure up the fictional character created by Walter Scott,[49] Ivanhoe,[50] as the knightly ideal. That the Cowans know so much more about the matter irritates Penelope. Everyone agrees that the argument between the children should actually not concern the parents at all. Penelope again opens up the issue, however, by remarking that the consequences of the fight should absolutely be of their concern. Michael states that he, too, beat up a boy when he was younger. He did so, however, in a fair fight. Her husband's self-display irritates Penelope. She does not want this to become entangled with the case at hand. She extracts consent from Nancy that she, Penelope, will talk to Zachary by herself. The father, Alan, smirks at that. A debate is sparked between Alan and Penelope on the question of whether the blow was executed on purpose. Nancy wants to remove Alan from this duel of words. She mentions the pressure he is under because of his work and suggests that she visits the Longstreets with Zachary by herself. The atmosphere between Nancy and Alan becomes increasingly tense. She again begins to leave. Alan's mobile phone rings.

B.6) While Alan deals with the pharmaceutical scandal on the phone, the others pointedly try to make small talk. Nancy listens to Alan's phone conversations in despair. Michael states that the pharmaceutical companies are the worst, upon which a sarcastic debate between the two men commences, dealing with ethics and the value of their occupations. Both women fail to stop their men until Penelope asks about Zachary's punishment. Nancy starts to feel unwell. Penelope hands her a warm Coke. Alan is on his phone again. Nancy proclaims that she is accountable to no one concerning Zachary's potential punishment. Michael agrees with her, Penelope does not. An argument is sparked on the matter between the Longstreets. Alan takes another phone call. Nancy finds herself indignant at this fact. Alan rejects this accusation, and a fight results between this couple as well. Nancy complains to the Longstreets about Alan's lack of interest concerning household and parenting. Penelope questions why he has children in the first place if he has no interest in them. Michael diagnoses that Zachary's violent behaviour mirrors the lack of interest from his parents, particularly his father. At this point, Nancy vomits onto the living room table, on the art books lying on it and on Alan's trousers.

B.7) Penelope leads Alan through the untidy bedroom into the equally untidy bathroom where he starts to clean himself. Meanwhile in the living room, Michael analyses that Nancy's nausea must be due to her nerves rather than the mixture of cold cobbler and warm Coke. He keeps cajoling Nancy, who is still bending over in pain, as he sweeps her vomit from the books. Penelope is distraught because of the ruined books. Michael makes objective suggestions. Eventually Nancy goes to the bathroom to clean herself up.

B.8) Among themselves, both couples declare how awful the other couple is. The lines of conflict trace mainly between the men and the women. Michael contemplates beating up Alan. Penelope on the other hand calls Nancy fake. There are, however, tensions between the couples' internal relationships as well. Penelope accuses Michael of solidarity with Nancy. Nancy tells Alan he argues too heatedly with Penelope.

B.9) While cleaning up, the Longstreets make fun of Alan's pet name for Nancy, Doodle. Alan overhears it when returning from the bathroom. Both explain themselves by revealing that they call each other Darjeeling—a malapropism of darling that apparently results from a honeymoon trip to India. Penelope apologizes to Alan for over-reacting.

Michael glosses this over with small talk. Nancy also returns to the living room and apologizes for vomiting.

B.10) Alan wants to leave, but Nancy opens another round of the argument by remarking that name-calling is also a kind of abuse. Zachary, she says, never expressed himself in violent behaviour. His over-reacting may have resulted from being called a snitch. The mobile phone rings again. Alan is still dealing with the pharmaceutical scandal, while Michael interposes that it would make a difference if the one being mocked actually did snitch. Nancy replies that Ethan had snitched too and considers it out of the question that anyone should ever call her son a snitch. Penelope attempts to calm matters by referring to her own and Michael's fairness. Nancy calls their actions superficially fair. Alan wants to leave. Nancy calls him a coward. He attempts to stress the urgency of his work problem and declares himself weary of the parental debate. Penelope interrupts, pointing towards the two lost teeth of her son. He considers these replaceable. Nancy wants the reason for the argument to be taken into account, not only the result. The discussion turns back to the term "armed" that had been removed from the protocol at the beginning. The conflict lines oscillate between the cynical Alan and the moralizing Penelope, between the sarcastic Michael and the nervous Nancy into the internal relationship of the couples. The Cowans want to leave. The conversation seems to have failed.

B.11) It is at this point that Michael's phone starts to ring. It is his mother, telling him that she is taking the medication referred to in the disputed pharmaceutical scandal in preparation for her knee operation. Michael convinces her not to and threatens to sue Alan should his mother show symptoms of the side effects. To Alan's cynical reply, Penelope hisses: "Doing the right thing is futile. Honesty is just stupidity. All it does is weaken you. You let your guard down." On the way to the elevator, Michael calls after the Cowans, saying that now that he knows the parents Zachary's abnormal behaviour does not surprise him. Nancy replies, upset, saying that a hamster murderer has no right to talk her into feeling guilty. When, following Nancy's screaming, the neighbours curiously appear in the hallway Penelope ushers everyone back into the flat. She expresses her solidarity with Nancy against Michael in the hamster issue. He again justifies his fear of rodents and remarks that he only gave the hamster freedom. It is revealed that he released the hamster without talking to Penelope. He is indignant at the fact that he is accused of being a hamster murderer in his own home,

when this has nothing to do with the fight between the boys and when it was he who invited everyone to the reconciliation talk. Penelope calls the 9-year-old Courtney and her love for hamsters into play. Michael screams that he is "not going to be told how to act by a 9-year-old snot-nose brat!", for which he receives approval from Alan. Nancy demands remorse for the hamster murder from Michael, if he expects remorse from the 11-year-old Zachary for his actions. Michael is "sick to death of this consultation and consideration shit" and heatedly calls himself "a temperamental son of a bitch". Penelope disagrees. A noisy debate on civilization commences between her and Michael. She asks if it might not have been better to have the insurance company deal with the fight instead of trying to figure it out through reasonable conversation between the parents. While Alan is again on the phone, Nancy angrily looks at him. Michael offers a Scotch. Alan accepts while still on the phone. Penelope calls Michael a completely negatively minded person and says she regrets having suggested the meeting. When Michael agrees, a passionate discussion between them unfolds, as they try to determine whose idea the invitation was. Nancy comments that in her view it was a good idea. She tries to be a calming influence.

B.12) Over a glass of Scotch, male solidarity commences. Alan understands Michael's "John Wayne idea of manhood" and sympathizes with the fact that he does not want to talk about this man stuff. From this, a female alliance results, beginning with "Don't we get a drink?" Michael pours Nancy a glass, and she mocks him: "Pretty funny when you think about it, a devotee of Ivanhoe and John Wayne but he's scared to pick up an ittybitty mouse." Penelope also wants a Scotch. Michael does not want to give her any. At this point an apparent career in the past as an alcoholic is revealed. Penelope starts to bemoan the mediocrity of her husband. Michael's mother calls again. Penelope asks how one could live a life without any sense of morals. Her husband immediately offers himself as an example for it. She sweeps this statement away. He remarks: "If you ask me, the couple is the most terrible ordeal God ever inflicted on us. The couple and the family." He indulges in anti-child and anti-marriage statements. Alan agrees. Fostering their new-found sense of male solidarity, the men consider smoking a cigar. Alan's phone rings again.

B.13) Now Nancy's frustration about her marriage with workaholic Alan erupts. He in turn adjudges that the marriage of the Longstreets has already failed and asks his wife not to get infected by this. The phone rings again. From their assessment of marriage as an institution,

they return to assessing Zachary as a person. Penelope thinks that he brutalized Ethan. Alan now speaks the key sentence for the play:

> It takes a little education to substitute the rule of law for violence. The origin of law, of course you know, is brute force. […] Penelope, I believe in the god of carnage. The god whose rule has been unchallenged since time immemorial.

Nancy vomits again, this time into a bucket. Alan compares the violence of civil war in the Congo to the boys' fight. By dropping in the keyword Africa, he successfully leads Penelope back to moralizing. When Michael attempts to halt this, she hits him. He defends himself with sarcastic commentary. She conjures up Western values in order to assess the boys' brawl. Alan: "Morally, we're supposed to overcome our impulses but there are times you don't want to overcome them. I mean, who wants to say a Hail Mary when you're having sex?" The men laugh. Nancy makes fun of Alan. She calls him a "hotshot firebrand". Penelope calls on the sense of community of citizens of the world. Michael: "Give us a break with the highfalutin clap trap!" Penelope swears to kill him. Alan's mobile phone rings again. Nancy takes it from him. She dunks it into the flower vase, filled with water. Alan breaks down and suddenly becomes very small: "My whole life was in there!"

B.14) Together, the men desperately blow-dry the mobile phone while the women guffaw and drink. Alan has given up hope. Nancy: "Men get so attached to their toys. It diminishes them. They lose their credibility." An amused Nancy tells Penelope about her relationship with a bizarre lover and compares Alan's fixation on his mobile phone to a quirk of the lover: "A man should seem […] like he can go it alone. I've got a John Wayne idea of manhood, too. What was it he had? A Colt' 45. Something that empties a room. Any man that doesn't give off those loner vibes just doesn't come off as having any substance." The "touchy-feely" as she calls it breaks apart. This feels good to her. She claims to see things with pleasant serenity. The men now reach for the cigars. Penelope: "You can't smoke in a house with an asthmatic child!" It comes to light that Ethan suffers from asthma which, almost as a side issue, puts the hamster story into a different light. One after another they state that this is the unhappiest day of their lives. Michael's mother calls again. With pretending to be a doctor over the phone, Michael convinces his mother to stop taking the medication.

B.15) Nancy, already rather intoxicated at this point, asks if she should come to the Longstreets with Zachary again in the evening. She proposes shared blame. Penelope is indignant at this suggestion and wants to throw the Cowans out of the flat. For the moment, however, she merely throws Nancy's handbag against the wall. The contents get scattered around the floor. Nancy hysterically gets onto her knees to pick everything up. Alan watches indifferently as she helplessly crawls around the floor, crying because her make-up mirror is broken. Penelope: "The victim and the criminal are not the same!" Nancy laughs at the expression "the criminal". Michael calls on his wife to stop with these "idealistic theories". A screaming match between the couple commences. Meanwhile Nancy says, in a slurring speech to Alan:

> These people are monsters! […] We come to their house to work things out with them and they insult us, browbeat us, they lecture us about being good citizens of the planet. I'm glad our son kicked the shit out of your son and I wipe my ass with your human rights!

A little later it is Alan who says about the boys' fight, "Truth is, nobody here cares." To Penelope:

> I saw your friend Jane Fonda on TV the other day. Made me want to run out and buy a Ku Klux Klan poster. […] You're the same breed. You're the same kind of involved, problem-solver woman. Those are not the women we like, the women we like are sensual, crazy, shot full of hormones. The ones who want to show off how perceptive they are, the gatekeepers of the world, they are a huge turnoff.

Finishing, both women call the respective sons "little wimpy-ass faggot" and "snitch". Nancy breaks the tulips on the living room table, which Michael bought especially for the visit, and slurs that this is the worst day of her life. Alan's mobile phone rings again.

B.16) Both boys play together in the park, where the hamster also lives peacefully.

Inspection of the Episode

What is the episode and what is the elicitive cardinal theme of the conflict? There are multiple options for answering this question. I am leaning towards considering the violence between the boys as an actual

conflict. Its consequences are obvious. Its content is hinted at in B.10. A group-dynamic inclusion/exclusion children's game may have been at the heart of it all. We do not get to hear the perspective of those involved, since the parents meet, themselves only partially informed conflict workers, in the name of their children and more or less compose a negotiation team under this heading. Breaking it down to the objective level of the episode begs the question of why they act this way. What is the cardinal theme?

It is quite clearly not security, since all agree despite the violent incident that the park where the fighting took place is generally a safe place. No outside factor of uncertainty is mentioned. Violence was exclusively and directly executed between the boys.

Justice is also not of a main concern since the Longstreets are sufficiently insured to take care of Ethan's medical needs. Additionally, the wealthy Cowans offer funds for it upon their own initiative, even though this is not needed. There is no issue of dispute in the light of civil law. Since the children are not yet of the age of criminal responsibility, the question for criminal justice also does not need to be posed. Penelope raises the idea of punishing Zachary in the course of the heated debate in B.6. Nancy does not dispute it; she does, however, reserve the right for parental punishment powers over her son to herself. The men do not even engage in the women's punishment debate.

Superficially, harmony is an important topic. At least the argument between the children seems to have been concerned with group belonging, meaning the kind of "sense of community" that Penelope conjured in B.2 and the subjective stance when inclusion/exclusion dynamics operate in social systems. The parents at first also act communally in their self-authorized role as negotiators. Step by step, however, social barriers emerge that hamper personal relationships. Additionally, considerable tensions between both parental couples come to light. It stands to reason that the children were bearing these tensions in their own argument systemically. In B.11, this suggestively becomes a concern. It does, however, remain elusive as all concerned hide behind the apparently objective focus on the episode, the brawl between the boys. The children are called maniac, criminal, snitch, faggot, accused of expressing maladjusted behaviour and much more, which rhetorically ensures they are kept in a position of being unaccountable objects in regard to this topic as well. What could be a constructive, deliberate self-disclosure in light of the case at hand turns into an unintentional and funny self-exposure of the

parents. All four parents hold no interest in an authentic self-expression in their negotiating role. Harmony does not pose the intentional, deliberate and main topic dealt with but instead the truth about harmony at best.

It is actually a matter of truth. There is no objectively compelling reason for this parental negotiation team to exist, despite the belief in the parental necessity of having to discuss the matters of their children in a "reasonable" manner. Penelope, whose civilizing truths are pungently preached from the start, takes up the initiative. Everyone else, her husband included, follows her example grudgingly yet complacently at first, yet falls back upon the topic of truth while the negotiations gradually derail. This common fixation brings the negotiation team, functioning at first, out of kilter. The catastrophe takes its course, burns out the team and humiliates its members.

This situation gains dramatic significance when taking into account that at the level of family systems, the Top Leaders, the heads of the families, act without sufficient communication with the Grassroots, the children. Both family systems turn out to be dysfunctional. The Top Leaders outsource this dysfunction into an external debate on truth without the pertinent necessity to do so. The film hence has significantly more to offer as a learning example than a comedy limited to the case at hand. The truth being stretched to its breaking point at Top Leader level and set in contrast to those apparently or actually thinking differently in order to consciously or unconsciously distract from a dysfunction in one's own system is a phenomenon often to be observed in modern politics. It is a Machiavellian principle whose appearance cannot surprise, even in private contexts, owing to its regular application in politics for centuries. The cardinal theme of truth furthermore enables the Top Leader to freely construct, exaggerate and negotiate a narrative that would not even be perceived in the social reality of the Grassroots. The factually unnecessary, actually merely moralizing meeting of the parents following the fight of the boys is a reality far from being far-fetched. These situations frequently occur in conflict work. In this way, objectively unnecessary negotiations at the political level are held whose likely failure often bears more severe consequences than refraining from holding them in the first place. Put differently, Top Leaders as well as Middle Ranges tend to take possession of the cardinal topic truth without there being social necessity, since they deduct a reason for existence for their institution and the justification of their power from it. In the film,

everyone conventionalizes and overdraws a parental role that in every-day behaviour with their children no one can do justice for better or for worse. The similarities to high politics are obvious, as well as in the language use of many NGOs who substantially require the topic of truth as *raison d'être* and who systematically make use of it. Through the recurrent reference to the perception of Africa in America, the film stresses this factor. Applied in a one-sided and unreflected manner, the cardinal topic truth is as dangerous as justice or security, and it yields similar consequences.

It can be stated for the record that the approach via the cardinal topic truth merely relates to dealing with the parents as a negotiations team. Attention in this case can only be paid to the negotiations team of the Top Leaders, the parents. One cannot rule out the possibility that the boys as Grassroots acted out their conflicts in a representative manner. This, however, cannot be said with certainty. B.16 suggests that this consideration holds no significance from the perspective of the boys as conflict parties.

The Involved Parties

Since I previously defined the brawl of the boys as actual episode and the meeting of the parents in the flat as a process of negotiation, it would only be logical to discuss the boys as the conflict parties in more detail. This is, however, impossible since neither is portrayed in the film. The characters are not the parties themselves, but rather are exclusively members of the negotiations team, the parents, who speak of the boys as parties. It is therefore necessary at this point to refer to the meta-level. As a fictitious adviser, I am on hand for the negotiations team and, by taking this diversion, have an influence on the parties. I do no work with them directly and for lack of alternatives only deal with the negotiations team and its members.

These meet me like the four components of the ideal type of defensive communication styles that Virgina Satir describes as incongruent communication in dysfunctional family systems.[51] We have the moralizing Penelope as a dynamic Blamer who preaches to the world what needs to be done and condemns everything that does not function following her moral concepts on it. "Should" is her favourite word. She thinks she knows exactly what should be and drowns the experience that this is actually not the case in alcohol. The complementary type to her is her

husband Michael, the Placater. He hides a lack of self-confidence and the frustration about the philistine mediocrity of his existence behind a machismo portrayed too ostentatiously. While he reacts to provocations by men with a raised crest, he crumbles when confronted with women. He takes on a boyish stance of submission towards his mother, even when speaking to her on the telephone. He meets his wife with conflict-avoiding, pre-emptive submission. Even his 9-year-old daughter, the "snot-nose brat" in B.11, is a potential threat to him. He allows Nancy Cowan to mock him. Alan Cowan puts on the face of the Computer, the cool, rationalizing one who worships success in predatory capitalism. He believes, as he says, in the "god of carnage", the survival of the fittest, and acts accordingly towards his wife and children as well. The business phone calls and commentary of his wife reveal that he earns a lot of money from things that he actually doesn't understand. His mask of cynicism cracks when his mobile phone is dunked into the flower water in B.13. The loss of this instrument reduces him to the paragon of misery. The complementary type is his second wife, Nancy. As Postmodern Distractor, she is an attractive surface without secrets to reveal. She does not lose a word on her occupation as an investment broker. She fulfils her mother role without direction. She defines herself through others. Even when she drunkenly starts speaking about her past, it turns into a mockery of a previous lover. The breaking of the make-up mirror in B.15 is a disaster for her. What remains of the attractive shell is despair.

Penelope Longstreet as Character

The film tells nothing about Penelope's family of origin. Her demanding, angry and limitless desire in the episode suggests that she has little connection to herself and is looking for something on the outside to provide her with stability. I would deduce from this impression that her parents did not support her sufficiently in the question of who or what she was in early childhood. She consequently would not have experienced appropriate mirroring, as it would be described in professional jargon.[52] This admittedly is speculative, rather than factual information.

Yet we do know about a number of key facts from her adult life. This woman in her late forties,[53] interested in art, has so far achieved co-authorship of a book on the antique civilization of Sheba in Ethiopia and now is trying to write a monograph on the conflict in Darfur, as she says.[54] The mother of two earns her living as part-time help in a

bookshop. As the wife of a small goods retailer, her social status is quite clearly described already. Her career in cultural studies or as a "writer" did not lead to success before she belatedly had her children. Since that point, the years of her life have passed between kitchen, children, part-time employment and the envisaged book project on a conflict to which she has no lived connection. Asking for the epistemological interest of such studies, Alan, seeing through her, puts a finger in the wound relatively early on, in B.2. The unknown Africa serves as a metaphor for the moral squalidity of the world and the civilizing duty to change it. This is her topic. Of main concern are not the people in Darfur or anywhere else in Africa.

Penelope is hence an average woman from the lower section of US bourgeoisie. It is safe to assume that she grew up in similar surroundings. It may very well be that when giving their daughter her name, her parents were thinking of the mythical Penelope, the Spartan princess who, as the perfect example of a devout wife, waits abstemiously for 20 years for her husband Odysseus while he goes on adventures. The name says it all, which is why Penelope refuses to tolerate being casually called Pen or Penny. The actually talented, attractive woman, educated in ancient history, lives, true to her mythological role model, demurely and unremarkably in a well decorated flat. Financial debt is likely. Her Michael is no Odysseus but a braggart, yet home on time in the evenings and a reliable help in the household. Abstinence can be practised on such a hero as much as on an absent globetrotter. Penelope knows that her life could be very different. The ethical construct that her identity rests upon does, however, not allow her to tap into her potential. The frustration related to it drove her into alcoholism that she could, at least for a short time, overcome with the help of the same sense of ethics, as illustrated in B.12.

Her will is nurtured by the belief that she knows what is proper and how society should be organized. From the perspective of peace studies, she would be called a modern Marxist,[55] who believes that everything can be organized and that the expected results will occur once everyone adheres to the right recipe. Disciplining the now for a better future is a self-evident fact to her. She is a brutal and hermetic liar insofar that she constantly lies yet would not even admit it to herself. The fact that the people surrounding her keep acting differently causes her to relentlessly make accusations. She deviates from her ostensibly liberal values and views immediately when those weaker than her, her children for example, do not act according to her beliefs. These, as she explains in B.2,

could very well be coerced into being happy. Using this approach with her husband is less effective. Although he frequently rushes to please her in order to avoid conflicts, he can and does not want to overstep the profile of his limited personality when doing so. She floats this as a silent and permanent accusation in the sphere of relationships, without achieving anything, since the chosen family format with a flat, the children, the hamster and a modest income does not plan for an exit route till death do them part. She is effectively not concerned with reaching a goal of a sort, as her plea is not for clarification but for attention and recognition. She craves the confirmation of her existence.[56]

Consequently, the summoning of the inter-family peace negotiations happens upon Penelope's initiative. Her son has received medical attention and the legal and financial circumstances of the case are clear, yet she is determined to extract the admission from the perpetrator's parents that corporeal violence is reprehensible. She achieves this goal too easily, too quickly, too superficially. Consequently, she pushes her demands up from B.2 onwards. Zachary, not only his parents, should apologize—truthfully apologize—realize the iniquity of his actions, talk the issue over first with Ethan, then with her and finally be disciplined. Simultaneously, her verdict on Zachary becomes ever more damning. Towards the end, she calls him a criminal and a "snitch". Penelope's desire is insatiable. She is aware of her unfulfilled desires and seeks her own identity in moral truths about Africa in one moment and in her crusade against violent Zachary in the next. More generally put, she constellates around roles, people and activities in order to find identity. It is an identity borrowed from other people and other things. She consequently enters the negotiations she called for with a lot of desire but little structure. Given that she has a limited sense of boundaries, she herself turns victim to her furious willing.[57]

She constantly falls short of her own ethical aspirations, yet does not notice. When speaking of Ethan's suffering she does so without motherly empathy. She relates this in B.2 to the suffering she experienced herself when seeing the bloody face of the boy. In B.5 and B.10 she negotiates his pain as justification for her moralizing reproaches towards the Cowans. Even though her son is still lying in the hospital without a clear diagnosis, her priority is not to be at his side, but to launch a moral appeal to the family of the child perpetrator. For this she invites them to her flat. It is her attentive husband who thinks of the bunch of tulips to provide a conciliatory frame to the meeting and who brews the coffee.

She neither thinks to get the cobbler ready before serving it, nor to cool the Coke as would be right and proper in her view. It did not cross her mind to prepare the flat for visitors. The blame in B.3 is put on a foreign household help, who never appears, and her husband. Despite this, cobbler, coffee and Coke are served.

The invitation is her personal crusade in the name of bourgeois decency, non-violence and human rights. The Cowans are turned into the target of that robust peace mission that she will never implement in far-away Darfur. This earns her Alan's damning appraisal in B.15, as sexually unattractive but highly motivated problem-solving woman, a quartermaster on a slave ship. The lawyer, used to dealing with people, shows that he sees through her, as the kind of primordial matrix of insatiability that is expressed in the accusatory style of communication and also leads to clinging onto relationships, according to Jack Lee Rosenberg.[58] It furthermore prevents the building and upkeep of sexual energy.

Michael Longstreet as Character

Michael looks like a teddy bear. He also acts like it in his everyday modus operandi. He is friendly, accommodating, conflict-avoiding and always striving for compromise. He is aware of his mediocre looks and talents. He has come to terms with it. Upon the first impression he comes across as nice, maybe a little too nice; a person who always does what is expected of him. He tries hard as father and husband. He cares for a tidy flat and tries to meet societal norms. He bought tulips especially for the Cowans' visit. He chose an unspectacular occupation in which he is secure against crisis and promotion of his social status, against any kind of challenging change. Contrary to his wife, it is of no interest to him how big the world should be, but rather that his small world stays as it is. He willingly accepts limitations, compromise and the occasional lie in exchange. For instance, when a disgusting hamster disturbs his white picket fence idyll, he does not openly talk it over with his wife and children, but instead seeks a final solution through the back door that is covered with a story of lies. Everyone in his family knows this and they have come to terms with it. As a liar, Michael is embarrassing and permeable insofar that he lies despite knowing that everyone sees through him any way.

Contrary to all other characters, some information concerning his system of origin is provided. His mother, who is obviously living alone,

does not want to be buried next to her deceased husband. Instead, she wants to be cremated and buried next to the grandmother. Michael jokes in B.3 about this female attitude but meets the repeatedly distracting calls of his elderly mother with respectful attention. His bodily posture makes it easy to recognize that the marital Placater has grown out of the traumatized mummy's boy. As the biblical archangel Michael, he banned the bad, his shadows, into hell a long time ago. He is a tame, patient and docile being who made peace with his neuroses and secured his small world towards all sides. He is happy when Penelope is happy. He is an As-If type,[59] who identified early, much too early, with his mother and hence learned that it does not make sense to have feelings. In order to save himself from the pain of this senselessness, he split off his own feelings and identified with those of his mother. As an adult, he transferred this pattern onto Penelope. He is usually happy when she is happy and heavy-hearted when she is heavy-hearted. He is indignant with her and calms down with her.

With her, he also believes in civilization and reason. With a little reason, anything in his little world can be endured; anything can be excused; anything can be fixed. Even Penelope's demanding ideals are in their insatiability an integral part of this world. When he cannot take it any longer, his dynamic wife can very well believe that she is wearing the trousers in their marriage. He knows to cunningly create his personal moments of exile as junior partner.[60] When trying to overcome the addiction to alcohol that Penelope uses to drown her frustration, Michael lovingly supports her. He too is an idealist, but not a Marxist expecting or demanding one as his wife, but a Kantian hoping one, the softer version.

It is known in peace studies that idealism has its merits but also its limitations. Consequently, in reality it never appears in a pure form. Idealism flips over into rude realism when the boundaries of its self-defined tolerance are crossed.[61] This is exactly what happens to Michael when he meets the Cowans. They mercilessly unveil the activities of his work and private life, which allegedly satisfy him in reality, but are only hollow gestures instead of true commitment. He recognizes himself as a fraud and awkwardly attempts to adapt a new identity during the negotiations. Alan, the lawyer superior both in societal status and intellectual capacity, introduces the idea and the style of competition to the living room of the Longstreets. He is older than Michael,[62] but relatively good looking, elegant and framed by his young, attractive wife. Alan dares

Michael in Michael's precious, hallowed four walls. This causes Michael to frantically search for patriarchal reflexes inside himself. His efforts to conventionalize himself as a former, triumphantly cudgelling head of a gang of boys, as a child in the spirit of the knight Ivanhoe or John Wayne,[63] has a touching note to it. His attempts to make his occupation appear more interesting by talking about it fail miserably. Not even his own wife takes his roared self-dramatization as "a temperamental son of a bitch" seriously in B.11. It is simply ridiculous. Michael needs to accept that Alan hopelessly defeats him in their fight for masculine superiority in the room. Hence, he decides on a tactic of submissive complicity from B.11 onwards. Employing Scotch, cigars and concern for the phone as a technical miracle by application of blow-dried care as well as boastingly recited rudimentary knowledge of weapons, he pulls Alan onto his side to the extent that he gains him as an ally in the mother–son struggle taking place over the phone in B.14. In this way, he is making use of the culturally specific codes of supposed friendship between men. In his attempt to appear masculine and protect himself from female pretensions, Michael fails to realize that by identifying with Alan he relies again on As-If-behaviour, only with a different figure with which to identify.

Because Nancy represents his second challenge. Michael is a trained Placater,[64] not a womanizer. With the dominant and at the same time sullen Penelope, he agreed to settle for the bourgeois survival mode of the placating As-If type who is all right with almost everything that his wife does and says. With the capricious Nancy, a type of woman has suddenly landed on his sofa for whom he has no formula. Her eroticism challenges him. He is unable to distinguish between whether she is interested in him as a man, or whether she is simply seductive. Penelope sees through this and calls the perceived rival fake in B.8 while Michael defends her. Although he does not dare to openly make approaches to her, he does sympathize with her, which is the biggest possible expression of interest in the repertoire of the As-If type. He can take pleasure from her charms even when wiping her vomit off the living room table.

He falls for her eroticism so unwittingly and clumsily that the topic needs to be picked up again in B.15, influenced by significant amounts of alcohol. Michael, now already miming the "temperamental son of a bitch", asks the intoxicated Nancy what happened to the gracious, demure women with the soft eyes. This in turn immediately calls the clingy Penelope onto the scene, voicing the enhanced repetition of the accusation that Nancy is fake and hypocritical through and

through. Penelope rightly boasts about her sensitive antennae for the subject. Behind the purported argument regarding the children's fight, Penelope's jealousy for a woman that her blundering and harmless husband likes builds up. Alan, however, brutally broaches the topic of sexuality by openly and aptly telling Penelope that her style would not even excite Michael. Michael's lasting contribution to this painful self-exposure is his inability to authentically reveal himself. In the end, Alan speaks to both Michael's mother and Michael's wife in place of him.

Alan Cowan as Character

Alan Cowan is a successful lawyer. His demeanour is confident; his methods are ruthless. He is an intelligent observer who knows how to provoke using well-chosen words. Even though he is advanced in years, he is aware of his masculine charisma, is well groomed and dresses expensively and elegantly. His younger wife at his side, he appears younger than he actually is. Therefore, he does justice to his name which in Breton means "good looking" or "handsome". He knows how to present his arguments in a factual and convincing manner and how to provoke others by posing appropriate questions. His constant phone conversations regarding the pharmaceuticals issue represent a significant stress factor in the encounter. Yet he is still the rationalizer, the Computer that Virginia Satir describes as follows:[65] A computer is very correct, very reasonable, and very logical. He does not show any feeling of vulnerability though he often feels it. He uses long, abstract words with a dry delivery. He is detached.

In this, she describes Alan accurately. Despite his supposed lack of interest in the topic and the distractions provided by his work, he is the structured leader of the team. This is the surface of a defensive style of communication that Jack Rosenberg calls Super Trouper,[66] meaning the type that confidently stands in the limelight and leads the group. It is hard to throw him off balance or to attack him, because he surrounds his feelings inside himself with rigid armour in order not to have to perceive them. What he allows to come to light is usually not matters close to his heart. He appears strong, able, independent and intelligent. He hides his shadows and weaknesses. As a liar, he is consistent and honest insofar that he makes no secret of his lies as a principle for communication. Denial is the first option that comes to his mind when he is informed of the pharmaceutical scandal in B.2. Even the people close to him do not know what goes on inside him, what hurts or concerns him, what makes

him happy. In its Celtic origin, the name Alan also means "little rock". Because his is the culturally accepted style of a successful lawyer, Alan for the moment wins out masterfully over Michael.

Alan himself provides the explanation for his style in B.13. He believes in the god of carnage, the archaic law of a brutal fight of all against all, the basis upon which Thomas Hobbes once founded the tradition of realism in philosophy and political sciences.[67] Anyone who experiences the world in this way will continually need to protect their vulnerable sides. It would be best to hide them completely. He appears strong on the outside. But his inner drive is fear. He does have feelings. Even if he rarely ever shows them, he is corruptible—not only in business matters. Even though he repeatedly stresses that he holds no interest in parenting matters, that he is under pressure from work and that he needs to get to the office, he still accepts every invitation for coffee, cake, espresso, Scotch and cigars. In doing so he decides to continue a conversation that is objectively unnecessary, emotionally unpleasant and pedagogically fruitless with people from whose company he gains nothing.

He conveys the impression that he cannot and does not want to do anything else for his "maniac" son apart from releasing him into the brutality of the global jungle fight. His attention seems to be fixed more on the pharmaceutical company than on the parental peace negotiations. Then again he accompanies his wife to the Longstreets in the context of a comprehensibly work-related stress situation, despite knowing as a lawyer that there actually is not much to negotiate about. Lacking interest on the surface, he is better informed about the boys' fight than he at first cares to admit. His assessment of parenting options for 11-year-old boys is more realistic, worldly wise and also more honest than the moral insatiability of Penelope, the conflict-avoiding understanding of Michael or the flighty willingness to compromise of his own wife whom he tries to protect his son from by applying steel-armoured rationalization. Is it actually emotional fatherly love that hides behind the sleek facade of the lawyer?

Alan acts in a similar manner towards Nancy, his second wife. At first, she seems to be little more than a decorative but replaceable part of his self-staging. The "little rock" does not communicate romantic sentiments. This man can clearly pick his women and he may have suffered when surrounded by them. He has left all illusions concerning this matter behind. In love, too, it is the law of the jungle that has the upper hand for him. Love, too, is reigned by the god of carnage.

Alan does, however, undergo a remarkable transformation from the moment where he, in B.13, comments that with his mobile phone his whole life is drowning in the flower water. What is left of the Super Trouper once the mask is destroyed? Following these moments of self-exposing decrepitude, he picks himself up and regains his countenance even while under the influence of alcohol. At this point, he is more honest than any of the others. By informing Penelope in B.15 that her do-gooder attitude disgusts him he simultaneously pays his drunk and in this moment distraught wife a compliment. Nancy is "sensual, crazy and shot full of hormones"—which is what he expects of a woman. He openly owns up to her sexual attractiveness. He has not done so until this point and contrasts it with the lack of sensuality of the Longstreets. In the same breath, he rejects Michael's boyish ingratiation as "preferably unrestrained and contemptibly nihilistic". He exposes the badly played machismo to be as equally insincere as Michael's sympathetic care for Ethan. He puts the cards on the table and boils the absurdity of the whole endeavour down to an essence.

Nancy Cowan as Character

The name Nancy can be translated as "the graceful one" and Nancy Cowan truly is graceful. Compared to the other characters, she is quite young.[68] And she is beautiful. She consciously builds upon these external attributes. Even if they may be fleeting, they are so far the only constant factor in her life. She also relies on this fact for the meeting, where she turns up elegantly clad. Beyond these outer appearances, she holds no interest in great truths. She is situationally able to resonate thanks to her intelligence, without settling on or determining discursive aims or ultimate truths with it. In critical moments, she diverts from the topic. She knows that everyone will forgive her for unexpectedly changing the topic or not answering a question as soon as she pays them a winning smile or graceful gesture. She is well aware of her good looks but not of her actual body and her needs. She seems to radiate an internal absence.

This defensive character style is most often chosen by people who went through painful experiences in early childhood and subsequently learned to leave their bodies, so to speak, in order to avoid having to feel pain. In doing so, however, the ability to self-feel that is inextricably linked to the body is also lost. Given that such people are more or less apart from themselves, they also fail to construct solid self-protective

boundaries. Rosenberg calls them Sleepwalkers.[69] They lie in an inconsistent but hermetic manner.

Nancy also seems to have escaped from her graceful body. Because she has dissociated from her feelings, she can physically and mentally abuse herself until breaking point without noticing herself. When getting defensive, her preferred style of communication is that of the Distractor, who usually communicates via the direct relationship level.[70]

The successful workaholic Alan appears attractive to her despite his emotional taciturnity. She can transpersonally entrust herself, also in a sexual way, to his deliberate dominance. In doing so she does not need to keep up energy and attention levels; she does not need to take on responsibility herself. She knows that he does not require emotional or physical proximity and also often does not want it, whatever she may say or do. This makes her feel lonely and gives the relationship from her perspective an occasionally perceived sense of pointlessness. It bothers her when Alan argues with Penelope because she is aware that arguing is a type of attention that Alan does not grant everyone.

Yet she does know loneliness and pointlessness without Alan as well. Like him, she too has "a past" that drove her from one job to another, from one city to another, from one partner to another. She is capable of building up relationships and spontaneously creating a pleasant and intense atmosphere, but she is unable to keep this up over longer periods of time. Since she does not know what she feels, she is forced to rely on hints from the outside. The way she plays her role depends on the reaction she receives from her surroundings. Often it is Alan who is setting the impulses. During the meeting with the Longstreets, she alternates in reacting to Penelope's pretences and Michael's interest.

Nancy is a postmodern character who has lost faith in great narratives. She can always create small truths anew and dispose of them following situational use. From the perspective of Penelope, who tends to dominate others by calling on apparently undisputable values and principles, this unaligned stance appears "wrong". Because she depends upon external impulses, Nancy tends to agree with every suggestion, even those that could bring her son into desperate straits. Her behaviour is not rooted in the depths of her heart; rather it is deeply rooted in pragmatism. To her, resonance in the here and now takes precedence over any kind of principle.

Yet her small truths cause significant confusion in the Longstreet house, aligned to trust an ultimate truth. By considering in B.10

if her "maniac" son, who up until this point has been branded as the solely responsibly perpetrator of violence, may have been provoked by being taunted as snitch, she pulls down the strong moral facade of the Longstreets' narrative. Michael's remark that there is a distinction to be made depending on whether Zachary actually did snitch or not cannot convince her. She throws the argument into the ring that it was not simply the presence of a perpetrator and a victim, but that it was an argument between the children that slipped into physical violence. Nancy reveals that the Longstreets' jovial fairness is not actually fair. Up until B.15 she parlays this into a plea for shared guilt. The realization of the systemic relational characteristic of the boys' brawl, upon which fault becomes an obsolete category, is, rather than a biased taking sides with her son, an expression of her postmodern mental and emotional state of mind. Her small truths are upheld by her intelligent, short-lived and immoral pragmatism.

Nancy lives from one moment to the next. Her relationship to a wealthy lawyer simplifies this attitude since, even if she introduces herself as an investment broker in B.2, she does not utter another word about this work for the duration of the entire conversation. She appears more like a housewife, mother and lover living in a gilded cage. Consequently she can manage her time flexibly. She may be an investment broker to the same extent that Penelope is a writer. However, even if this assumption proves not to be true, she defines herself not at all in opposition to her phone-attached husband in terms of her occupation.

Nancy does have limits and tender spots, even if she cannot feel them herself. When the Longstreets ask questions that uncover the emotional superficiality of the relationship between Alan the Super Trouper and Nancy the Sleepwalker, she reacts in a nervous and irritated manner. The substantiated suspicion that this interplay, necessary for the relationship of the parents, could have an influence on their son's behaviour literally causes her to puke. This is of course only a more drastic variation of her distractive style of communication, but it is an effective one given that the topic comes to a close through it. She expects to be forgiven and she is right.

Nancy never lived a different life, and she is unaware that a different life could be possible. Her relationship in the past has the same characteristics as her current relationship to Alan. She puts a lot of weight on appearances, consequently turning them into the main content of the narrative. The internal sphere of a successful Super Trouper,

her preferred type of man, cannot be figured out anyway, and her own can very well remain hidden beyond the beautiful mask, even to herself.

The Relationship Layers

A result of considering the children's conflict as the actual episode and the parents' meeting as an attempt at conflict transformation in a team is that at this point I can only apply the layer model to the negotiations team. I am taking the parents into supervision, so to speak. Given that the dysfunction of this negotiations team has quickly turned into a conflict of its own kind, this seems logical. Furthermore, because the parents will return from these failed negotiations as Top Leaders to their family systems, the consequences of their failure will inevitably have an impact on the Grassroots, the children, and all other relationships in the family. It will further have an impact on the course of events for the original conflict in the same way that the arrangement of the respective family systems already functioned as a forerunner to the conflict. By the way the conversation went as well as the burning out of the negotiations team, it is highly unlikely that either will have a supportive impact on their relationships with their children.

B.16 does in some way convey the impression of a happy ending, even for the hamster, but it really represents a final counterpoint to the previous story. This last scene cannot be explained through B.15, apart from the fact that the children possibly turn their backs on their embarrassing parents and do not allow the old folks to ruin their friendship. This would equal a successful revolution of the Grassroots over dysfunctional Top Leaders, the ever-present dream of structuralist notions of peace the realization of which through 11 year olds and hamsters in the context of the American bourgeoisie should hardly be anticipated. Additionally, this cut in the film leaves no room to determine how great the time span is that has passed between the failed conversation and the peaceful scene in the park. If I assume that the healing process of Ethan's injuries means that at least a few days have elapsed before he is able to come to the park again, there would technically have been time to fix the unsuccessful conversation. That this chance was successful without moderation, however, seems highly unlikely to me. I therefore take the happy ending of the film as a possible outcome of conflict work that seems to me to make most sense for starting after B.15, which is also my point of access.

When referring to the parents meeting as a team, in this case I do not refer to an institutionalized organization with standardized statues, aim, membership, structure and agenda. Instead, I am referring to a cause-induced initiative where a group of people, the parents, consider it necessary to take action in the matter of another group, the children, together. This is not unusual in the family context and similarly occurs in communities in the form of spontaneously organized social initiatives, for instance to assist the victims of a disaster, for homeless people, refugees and more. In a societal context, this finds an expression in the plethora of NGOs where it is the norm that members of the traditionally educated middle class come together in the name of a cause they have themselves defined to "give a voice" to those affected. From this bourgeois stance the business branch that postmodern critics call the development, aid or peace industry, which to this day is not one that undisputedly exists, has grown since the 1960s.[71] Of course the model where politicians act in the name of the citizens they represent falls into the same category. What happens there is in its nature not too dissimilar from *Carnage*.

In the case at hand, it is Penelope who takes the initiative. Alan functions as the secret chairman. This presents an unfortunate starting position, as in light of Ethan Longstreet's injuries, the Cowans' expressing regret would, according to societal conventions, have been a sufficient gesture. The case does not require legal or financial ratification and there is objectively nothing to be negotiated. The only task is to regret the injury and support the child in his healing process. The only problem is that ostentatious empathy is not a favoured discipline of the Cowans. Their reluctant behaviour hands the initiative to Penelope, who converts the interpersonally voiced regret into a moral demand. In doing so, guilt is turned into a discursive category. Penelope arrogates to herself the position of the potentially forgiving one, forgiveness for suffering that was caused to her son by someone else.

Despite predominantly opposing views in the matter, in my experience forgiveness is not a particularly helpful category of conflict work. This is also illustrated in this example where forgiveness needs to be negotiated with transposed roles. Penelope changes from the maternal recipient of an expected voicing of regret to the prosecutor, while Alan, as a paternally responsible recipient of such an expression of regret, arrogates himself with the role of the judge. Not only does his "maniac" son become subject to his verdict, but the whole negotiations team does. This pushes

Nancy from her position as a maternal recipient into that of defence counsel, while Michael, because of the hamster issue, is pushed into the dock. In the end he shares it not only with the "perpetrator" Zachary, but also with the "victim" Ethan, who turns out to be not quite so innocent after all.

As a consequence, it can be said that both the structure and agenda of the negotiations team are faulty from the beginning. The team overloads itself with an abundance of topics that are beyond its scope of competence and necessarily overwhelm it. It burns out through these in accelerating speed. What is staged in an entertaining manner in this comedy is at the same time a successful allegory for what is probably the most common source for group burnout in peace work. That idealistically inspired teams lose sight of their agenda, through moral overload, claiming ownership of topics and responsibilities that they are not prepared, equipped, structured or authorized for, and lose the human sense of relationship to the involved parties they work with, finally wearing themselves down in individual internal quarrels, is, in one version or another, what happens to almost every failed project relating to peace and conflict work. Strategic Capacity and Relationship Training does not provide immunization against such ills. It does, however, reduce the danger that it will occur in the first place.

The Family–Sexual Layer

The cardinal theme truth in the parental negotiations team is being approached in the context of different family models from the beginning. While the Longstreets introduce the unsurpassable notion of the ideal family to the conversation and claim that they themselves very closely match this ideal picture, the relationship of the Cowans is based on the agreement that they will refrain from anything "touchy feely". They pragmatically improvise in family matters, since neither Alan nor Nancy wishes to descend into the emotional Hades of conventional family systems. The Cowans do not own a single presentable truth about family, not even about their own family. Being confronted with the clearly positioned Longstreets, in light of their own truthless position, pushes them into a defensive position from the beginning. The connection between the sloppy circumstances of the parents and Zachary's propensity towards violence, from the moral perspective of the Longstreets, seems obvious. In this respect, their superior position

is only brought into question in B.2 through Penelope's unnecessary indiscretion regarding the hamster. Nancy's surprised reaction to this causes Michael to adapt a defensive stance and consequently sets off a spiral of destruction.

The hamster issue is more than a small dent in the Longstreets' perfect family idyll. It is a widespread revelation of the tissue of lies upon which this idyll is built. And it comes at a notably inconvenient moment, since Michael has at this point just got caught up in the spell of erotic Nancy. The embarrassing exposure through his wife causes the apparently ideal portrayal of a family to sway. Following the principle of correspondence, she compromises him, he who in this respect already harbours significant insecurities, by applying her dead-aim sense of clinginess also on the sexual layer. Even worse, the defensive communication style of the Placater that he has rehearsed with his mother and wife proves utterly useless in this situation. He certainly cannot impress Nancy with it, yet he does not have access to any other styles of communication. His attempt to portray himself as "he-man" becomes ludicrous. It is additionally superfluous, given that on the part of the Cowans there is as much interest in the sexual layer as there is in the family one.

Alan indeed is the "lone wolf" that Nancy determines as being attractive in B.14 and she indeed is the woman who is "sensual, crazy, shot full of hormones" that he praises in B.15. Super Trouper and Sleepwalker may overestimate the physical aspect in their mutual attraction and agreement and, similarly to the obvious state of affairs on the family layer, lack emotional depth. They do so, however, in agreement. Their relationship may on the family–sexual layer be one of superficiality, but it is in dynamic equilibrium.

The intrapersonal sexual layer is not the Cowans' home improvement project but that of the Longstreets, which they attempt to cover in their staged performance on the interpersonal family layer. The unsuitability of this attempt arises from the ECM principle of correspondence. If the intrapersonal sexual layer is out of kilter, there cannot be balance on the interpersonal family layer by definition. Penelope's wish for an appeal to the Cowans in the affairs of the boys is nurtured by her imbalance on this layer which, following the ECM principle of correspondence, throws the entire family system off balance. The ineffectual attempt to transfer this to the Cowans is an expression of the phantasmagoria that the Blamer and the Placater construct in complicity in order not to have to feel themselves.

The Socioemotional–Communal Layer

Penelope conjures the meaning of a sense for community at the beginning of the meeting in B.1. Of course everyone agrees with her. I struggle with picturing even a single one of the actors as a sustainable member of a community, since all four quite obviously appear to foster a problematic relationship to their emotional sphere. Alan is the lone wolf who does not let anyone take a peek into his internal abysses; Penelope is the prosecutor who only meets her standards via the faults and flaws of others; Michael is the pretender and tag-along who prefers to identify with the feelings of others over feeling his own; Nancy is a leaf in the wind who does not feel anything and therefore cannot be relied upon. None of this nurtures a community. The personnel pool of the parental negotiations team is not exactly something about which to make a song and dance. In its search for truth, the team is lacking a sound constant, an integrative power.

After everything that is gradually revealed of the original conflict between the children, this does not exactly come as a surprise. Zachary supposedly started to hit Ethan because he was excluded from or not admitted to a band of boys, a community, in the first place. Given that humans are communal beings and want to belong, his frustration about this fact is understandable, even if it does not ethically justify his reaction. Yet it is easily imaginable that children show what parents live. It may very well be the case that Ethan, following the example of his mother, acted as inexorable prosecutor to tag-alongs of the group because Zachary had snitched information to whomever. This assumption is backed by Penelope's accusatory style of communication. A boy who has to grow up inured and frustrated by a maternal incapacity to resonate, his character being shaped by an As-If type as paternal role model, may himself have difficulties in knowing who or what he is. Looking for stabilization in the external sphere seems an obvious choice, and a reason for it being very likely that a new Blamer is growing up in the Longstreetian family system.

Zachary, by the same token, may very well be a snitch. Neither father nor mother is setting an example for him about how feelings should be dealt with in a socially acceptable manner. Someone having as little "sense of community" as his parents could easily be perceived as a disloyal "snitch" by others. The combination of his mother's volatility and his father's unscrupulousness may mislead a cornered child who was

influenced in this way to thoughtlessly lash out if once again he has to put up with the frustration of being excluded. The parental negotiations in B.15 do, after all, end in Nancy smashing the tulips on the living room table, the flowers that Michael had bought especially for the visit. The negotiation doubles the original argument. Things have come full circle.

The dramatic component of the whole story, of the original conflict between the children as well as the failure of the negotiations team, manifests in the social incompetency of the parents. There is indeed not the slightest indication that the parents are rooted or work in the community. Alan has business partners, not friends. Nancy has lovers who, at least officially, belong to the past. Michael is proud of his contact to a supplier whose girlfriend brings back cigars from Cuba for him. Apart from that, he is fully stretched by trying to meet the expectations of his mother and his wife. No one is good enough for Penelope. In the end, everyone is alone. Without needing to know further details, the frustrations on the socioemotional–communal layer of all involved can be perceived.

The Mental–Societal Layer

The fact that both couples belong to different social classes does not pose a problem per se. Their sons go to the same school and play the same games in the same park after all, meaning that countless aspects of a shared world can be identified. Viewed from an outsider's perspective, they actually share much more than this—they share the American dream. They do, however, interpret it differently and take different paths in realizing it. In addition, they did not reach the same points in doing so. Alan most obviously indulges the Hobbesian god of carnage, predatory capitalism. He accumulates capital at any price and confuses the fruits of his fear for survival with success. Penelope, in a totalitarian manner, calls upon the values of the Pilgrim Fathers and expects everyone else, the whole country, to finally take the path on which she herself has become deadlocked. Michael hopes that with a bit of goodwill everything will work out in the end, if only capable people take charge. Nancy doubts all these recipes for success but also does not know of any alternatives herself.

Mentally, all four of them are children of modernity. They represent its mental and emotional state of mind in differing variations.

The attempt to hide their frustration turns into a social attitude which one half plays via openly paraded wealth and the other via moral entitlement, by idealizing their meagre income without being poor while doing so. All of it is a lie, but it only has a destructive effect once the tensions in the negotiations team, which overall is characterized by an inability to resonate, increase, and personal weaknesses become stereotyped into characteristics of social status. They never manage to create a form of team consciousness that could enable dynamic equilibrium and a more intelligent bigger whole. Despite strenuous discourse between the generally intelligent and educated people, no member of this negotiations team attempts to achieve resonance on the mental–societal layer. The respective abilities of the actors are focused on the episode and the layers surrounding it. Alternatives cannot be thought of and most certainly will not be sensed in this way. All actors are quite literally lacking in-spiritation, the team spirit that would nurture team consciousness.

The god of carnage leads a modernity that was left to its own devices in Auschwitz, Hiroshima, Abu Graib and Darfur, and in the disaster of this negotiations team. Even in the parts where superficial moralizing takes place, when Penelope engages in interchanging alliances with both Michael and Nancy, this happens without a deeper meaning. Seemingly clever theorems such as "We're all citizens of the world. I don't see why we shouldn't have some sense of community" in B.2 remain untouched as empty phrases. They stand in no relation to what the actors feel, think, do or expect. Consequently, they do not exercise a binding force. The mental–societal layer of this team is brittle and not sufficiently sound enough to function.

The Spiritual–Policitary Layer

Even though the god of carnage represents a key aspect of the play, the play's characteristic unspirituality is of an eerie kind. The god of carnage is that god of modernity who only makes recourse to what is material (Alan), visible (Nancy), reasonable (Michael) and normative (Penelope). He is the god of carnage particularly because of his hermetic impermeability to the spiritual sphere. He keeps a jealous watch over his creatures to ensure that they do not penetrate into the field beyond good and bad, the land called peace, where they, following Rumi or Nietzsche, could meet.[72] The spiritual–policitary layer at no point is vaguely perceptible and certainly not mentioned. What already adumbrates in the

mental–societal layer in the form of an oscillating between the tragical and the comical, here, in the spiritual–policitary layer, comes into effect in its entirety: painful emptiness. There is nothing to say about this layer, since it remains tightly locked for all players. Their narrowness is expressed through it. Narrowness here refers to being limited in accessing their full human potential. Since the spiritual–policitary layer becomes accessible to none of the players, not even to the team as a bigger whole, no resonance can build upon it that could radiate in a balancing manner into any of the layers lying before it. This team does not have team spirit and hence no team consciousness, making it incoherent through and through. This in turn causes their postmodern mental and emotional state of mind that serves as a source for explaining their sadness and their failure. All of them are lacking the awareness and the feeling for spatio-temporal existence that hides behind the surface of all things. Their encounter illustrates in four versions, how cynical, banal, brutal and bizarre spirits become when losing the connection to their spirituality, to their team spirit.

Banal Nancy, as postmodern sceptic, would mentally have the best prerequisites to tap into this dimension and risk taking the step from postmodernism into transrationality. The sleep-walking outsourcing of her self, however, does not allow her to turn into this direction. Bizarre Michael would have a go if brutal Penelope would give it a try. Yet she identifies with those belief sentences of modernism that she defines as culture. This does not allow her to consider these, from her perspective, pre-modern, uncultivated aspects of being. Cynical Alan believes in the god of carnage, whom he needs so he does not have to take note of the deep-rooted fears inside himself. The spatio-temporal self-understanding of being remains similarly inaccessible to all, which is the root cause for their simultaneously spectacular and unnecessary failure against each other and of individual misery. The manifestation of this fact turns this day of revelation in B.15 into the worst day of everyone's life.

Elicitive Conflict Mapping

This case example also confirms the famous UNESCO proposition that wars begin in the minds of human beings.[73] The god of carnage needs to be invented, thought of, prayed to and nurtured in order to unfold his power. This process takes place in the consciousness of human beings. Reducing the human factor to its egoic aspects, the lower chakras, is not a natural

occurrence but a positing thought by modernity. As in the first example, here too, mental processes penetrate the social system, even though dimension, topic and consequences cannot be compared to each other.

In the case of the cardinal topic, truth, this is even more obvious than when the cardinal theme is justice, which guides the first learning example. Both were constructed in the mind. While justice is preferably portrayed as if it were objective, material and above subjective perception, the question of a truth that is objective and independent of its perceiving subject always has been and remains one of the core dilemmas of modern philosophy. The example at hand illustrates that this is the core point of it all. The players offend, humiliate, torment and abuse themselves and one another without any material necessity. This case does not even pose a somehow resolvable material problem; it does not pose a problem at all. The god of carnage rants and rages from the mind of disintegrated personalities into the episode. The path of ECM expressed here is illustrated in Fig. 4.2.

Following the ECM principle of homeostasis, the healing of a system occurs through the counter movement through all layers, from overemphasizing the topic of truth to regaining thematic balance and connecting to the epicentre. A distinctive feature of the case at hand seems to be that overemphasizing the cardinal theme of truth does not lead to completely cutting out the topics of harmony, justice and security. Lying as a style of communication, executed differently by all actors, reinterpreted these topics insofar that they do not remain in the relationships as lived and felt cardinal themes, but as interpreted ones. The actors are not concerned with experiencing harmony, justice or security, but with individually being right in the discursive argument concerning these topics.
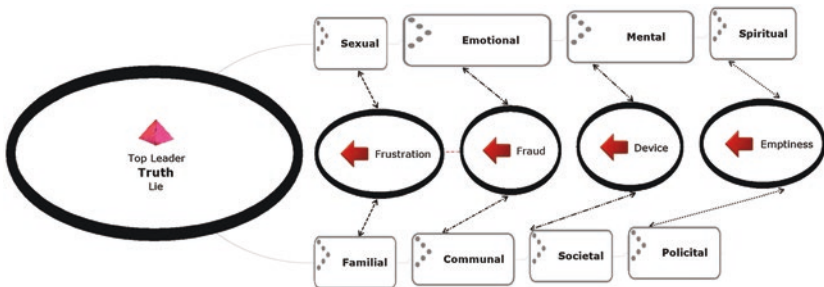
Fig. 4.2   ECM partial view on the topic of truth in the film Carnage

I tried to illustrate this dysfunctional dynamic in each layer by chain-linking simple terms. For the most part, and in this case the quite simple functional chain of perceived segregation from the epicentre, the emptiness in the spiritual–policitary layer up to the formation of lies in the episode manifests as cultural violence. Spiritual hollowness causes the hyperactivity on the mental–societal layer so characteristic for modernity, in turn leading to a fragmented overemphasis on the cardinal topic of truth. Many individual and contradictory truths are created in the minds of modern people. Owing to the epistemologically unspiritual principles of modernity, these truths claim exclusive validity and through it cause human relationships to become unbalanced. Being right becomes a question of survival.

In the socioemotional–communal layer, this tends to lead to a feeling of loneliness and hence to the readiness to cunningly create a form of self-disguise that aims at protecting the self while simultaneously ensuring vital group affiliation.

People disguised in this way communicate incongruently and produce all kinds of irritations and frustrations in their families, in relationships as well as between generations, where the types of communication sketched in an ideal–typical manner in the example would drive them to desperation. Whether lying is of the hermetic (Penelope), permeable (Michael), open (Alan) or distractive kind (Nancy) has no influence on the final result. It always causes dysfunction. In the episode, these types eventually collide and the encounter becomes charged with all possible options for erupting violently.

In ECM, this insight is not used in order to take the involved parties by the hand to lead them to the discovery of potential courses of action, to the satisfaction of their needs, or to establish a connection to their epicentre. The objective attempt in the case at hand would be nothing more than the voicing of another truth by the facilitator. The mapped finding is used rather to create a framework that enables the involved parties to find energetic satisfaction and to create factual compromises by themselves, in their own way and at their own pace.

Facilitating

Facilitating in this case means to carry out a supervision of the parental negotiations team. This kind of supervision aims at working with the functionality of the team. Functionality in turn means that the team is

able to recognize its structure and agenda, its reason for existence, and act accordingly. This particular parental negotiations team seemingly has no other purpose than the settlement of the boys' brawl in the park. Given that in this context the focus is not set on substantial questions, but rather on a gesture of regret on the part of the Cowans that is acceptable to the Longstreets, both agenda and structure of the team exceed the team's reason for existence. By overemphasizing the truth factor, the conflict pyramid is thrown out of kilter. The dynamic equilibrium is being blocked to the point of hopelessness. The team burns out and even requires energy from its surroundings for its own destruction. Here lies the comical aspect in the narration of the episode. This is, however, not only a picture painted realistically in the context of parental matters, but also representative for much that takes place in the so-called development, peace and conflict industry.

If the result of the supervision in the case at hand would be to recognize the gentle dispersal of the negotiations team as valid, I would consider this development as a success if this disbandment of the meta-structure would not mean a significantly negative impact on the dynamic of the initial structure, the band of boys. In simple terms, what can be done for the parents if they are no longer hampering their children in their processes and relationships? Although this question cannot be separated from those asking for the healing of incongruent communication, lack of resonance between the different layers of the parents and their relationships to one another, it can most certainly be differentiated from them. Many of the aspects that have come to light may be of importance for the therapy sessions of those affected, but not for supervision, functionality and a gentle dispersal of the negotiations team.

Course of Action 1 (Sexual–Family)

Zachary Cowan may suffer from the meagre emotional depth in his parents' relationship and occasionally express this sentiment through his "maniac" behaviour. In its own particular manner, however, this subsystem seems to be somewhat balanced and I do not see an urgent need for action. The Longstreets on the other hand, who from the position of the supposedly ideal family took the initiative to start up the process, paint a different picture. The attempt may have failed miserably

and Michael, who would not make a stand against dissolving the team, may have landed himself a place in the dock. Penelope, however, may do so, despite her involuntary self-unmasking struggle to disregard the style and position of the prosecutor. She will require support to realign her perspective from the fixation on truth towards the direction of security, justice and harmony and to accept that her son is safe, that the case is dealt with in a materially just manner, and that her inability to recognize, express and feel harmony is rooted in a deeper trauma on the intrapersonal sexual layer. This cannot be dealt with in the frame of a team supervision. In light of the tendency for displaying addictive behaviour that is rooted in the characteristics of the insatiable Blamer, a recommendation for individual therapy would be the only viable option.

Course of Action 2 (Socioemotional–Communal)

The negotiations team is incapable of correcting the individual deficits in belonging of all four members, their withered "sense of community", even though the longing for it represents the deeper root cause for its emergence in the first place. This secret agenda does, however, ask too much of the structure. Parental counselling is not a matter for group therapy. Shifting the focus from truth to harmony could, through a successful and mutually agreed abatement of the objectively mundane dispute, enable a positive experience of community and allow everyone involved to access their self-awareness on the other layers that are negatively affected by this one, via the general topic of harmony. Even though this in itself would not change the current individual frustrations of everyone involved, at least it would nurture everyone in this small aspect that is relevant here.

Yet even in this case the question arises whether the status quo cannot be considered as a cathartic process. Given the case, the tragically comical episode would have reached the maximum possible transformation anyway in light of the hidden agenda. I could live with this interpretation for the case example at hand because in the end, nothing happens besides an embarrassing case of self-unmasking. When metaphorically transferring this situation onto everyday supervision in the peace industry, however, I would not select this option. It would provide a stock argument for the self-righteousness of dysfunctional teams and their members.

Course of Action 3 (Mental–Societal)

No action can be taken on the mental–societal layer, as long as the protagonists prefer to understand themselves as a societal entourage of the god of carnage, that four-part god of secular modernity whose denominations they represent in an almost ideal–typical manner. For as long as fear-driven Alan acts as Pope of the Church of Hobbes, hopeful Michael acts as Pope of the Church of Kant, anticipatory Penelope acts as Pope of the Church of Marx and doubtful Nancy acts as Pope of the Church of Rousseau, and as long as all of them romp about the battlefield of the general topic of truth in a one-sided manner, no equilibrium can be reached. Since elicitive conflict transformation does not proselytize, the task of the person acting in supervision is not to take them by the hand and out of the carnage, to convey the relaxation in the field of security and justice to them, or to show them the way to access deeper layers via the general topic of harmony. When working with them as a group, attention will need to be paid to creating an atmospheric framework that enables them to access these fields.

Given that we are dealing with a consistently modern group, the approach would most likely need to be chosen via language-oriented methods that generate awareness of the unloaded general topics of security, justice and harmony in this context, which unveil core terms such as guilt and forgiveness in their hermetically set claim to truth. For Nancy and Michael, this may be a reachable goal owing to their postmodernism or more specifically owing to their idealistic orientation. It may prove to be more difficult for Penelope and Alan. The incentive for them is that through exploring the general topic of harmony, they could not only gain access to the "higher" layers of the spiritual–policitary aspects, but also to the "lower", the socioemotional–communal and sexual–family ones where both of them experience a degree of suffering.

Course of Action 4 (Spiritual–Policitary)

This layer remains entirely inaccessible to all protagonists up until B.15. In order to make a sensible, tangible or manifest statement on matters of human beings, being in the possession of spatio-temporal awareness is a prerequisite. It encompasses, establishes, contains and leads the I-ish aspects, making dynamic equilibrium a particularly pertinent factor for conflict work in this layer. The idea is to open up this potential by

application of practice and experience. It is impossible to predict if and how this could work with the protagonists of this particular example. Going by the status quo in B.15, this option appears feasible as a possible continuation of a path taken in action 3, should this be the one selected.

Summarizing, I am locating the fallacy at the heart of the conflict episode in the fact that the negotiation project founded was too ambitious in its structure and agenda when taking into account the case in hand. Because the Cowans were unable to communicate a gesture of regret in the manner deemed appropriate in societal conventions, the invitation to the Longstreets followed in which Penelope's accusation was already embedded. Yet even under these circumstances, an orderly retreat without losses could have been possible once the objectively unnecessary protocol had been drafted in B.1, since the Longstreets themselves were badly prepared for a continuation of the indictment. Alan, by allowing himself to be beguiled into continuing the conversation by time and again accepting the invitation for coffee, cake, Scotch and cigars, crucially contributed to the escalation of events.

Supervision only became necessary once the project had failed spectacularly. Its only purpose in my opinion can be the constructive processing of the project. This predominantly suggests adapting the approach of intervening on the mental–societal layer, meaning course of action 3, since from that point and via the immediate goal that such an intervention can have, there is a chance for consequences in all other layers to be achieved that can be supported therapeutically. On the socioemotional–communal and spiritual–policitary layers, this applies to everyone involved. The need may vary on the sexual–family layer, presumably more so for Penelope and Michael than for Alan and Nancy.

The list of necessary conditions and aims for such a supervision is almost identical to the first, seemingly so differently situated example, because, despite the differences in cardinal themes, levels and layers, the parameters for elicitive conflict transformation, the construction of the involved parties and teams, are actually rather similar. For the conflict at hand it should perhaps be noted that its episode is primarily driven by notions of truth from the involved parties. If the rational aspects are fostered from the position of the Third Side, the destructive battle of arguments should be fuelled even more. I would therefore position the framework particularly on the area of harmony in the socioemotional–communal layer, as the demand seems to be strongest there. This framework needs to ensure:

- That the main actors can break out of their rigid behaviour patterns without losing face.
- That the creative process of developing a new narrative together is stimulated.
- That it inspires to clarify the primordial matrix of their actions.
- That it inspires them to recognize the systemic imbalance and has homeostasis appear desirable.

DRAMA EXAMPLE C: ROMEO AND JULIET[74]

Tragedy in five acts and 24 scenes
Author: William Shakespeare (1564–1616)
First published: possibly 1597 in London[75]
First performed: possibly 1597 in London

Synopsis

The tragedy is set in sixteenth-century Verona and tells the story of two young lovers belonging to rivalling families, Romeo to the Montagues, Juliet to the Capulets. The families and even their servants insult and fight one another as soon as meeting each other in town. Death and injury occurs frequently. Romeo and Juliet consequently keep their young love a secret from their parents. Franciscan monk Friar John secretly marries them, hoping to contribute to conflict resolution between the families through it. Immediately after the secret wedding, Juliet's cousin Tybalt Capulet provokes a fight with Romeo. He kills the assailant and for it is banished from Verona by Escalus, the Prince of Verona. He flees to Mantua. Juliet, according to the wishes of her unsuspecting parents meant to be wed to Paris, a cousin of the Prince, again asks Friar Lawrence for help. He counsels her to drink a potion that puts her to a death-like sleep for 42 h, through which she can escape the wedding. Romeo is meant to be informed of this by a letter, to free her from the crypt after the burial and flee with her. The letter, however, never reaches him. A servant seeing Juliet laid to rest in the family crypt tells Romeo of her death. He in turn hastens to Verona to see his allegedly dead lover for one last time and poisons himself at her side. He dies before Juliet awakes from her death-like sleep to see what happened. Out of despair, she takes Romeo's dagger and kills herself. Upon hearing of the tragic love story, the parents declare to the corpses of their children that they will erect golden memorials in their honour.

Rationale for Selection

In choosing William Shakespeare's *Romeo and Juliet*, I have selected a classic from the sixteenth century as a final learning example. I do not need to provide proof of the fact that this tragedy, at least in Europe, is one of the most played, most acted and most discussed plays in the history of theatre. It is hard to say something about this play that has not been said by someone else. Quality in itself does not suggest the examination of *Romeo and Juliet* as a learning example for ECM. The finely spun complexity of the story however, the carefully worked out psychological profile of the characters and the almost timeless topic of the play make it a commendable choice for such exercises. Countless authors have indeed undertaken manifold variations on this topic, before and after Shakespeare. They anticipated in literary and cinematic fashion what I am suggesting here as an ECM learning example.

A kind of early-modern conflict tinkerer who manipulates actions in the background was written into the tragedy in Shakespeare's original version with Friar Lawrence. Exercise variations can be introduced into the play via this perspective, making it particularly useful for the purpose of this volume.

Romeo and Juliet in a way stands as a literary metaphor of its century. The archaic theme behind it, however, mirrors much more a primeval conflict of being human, having been told countless times, from Hero and Leander in Greek mythology and Ovid's Pyramus and Thisbē in Ancient Rome to Tristan and Iseult in the Middle Ages; and most of all in our small everyday dramas or in the gruesome slaughter of entire populations. As often with Shakespeare, the main concern is the existential question "to be or not to be", the responsibility for one's personal actions despite unforeseeable actions of a bigger whole, which I can without distinction call a social system, capitalistic world system, fate, existence, universe, All-One or god.

The play builds upon the feud between the upper-class families of Montague and Capulet, the root or source of which is not even hinted at. The tragedy ends following the death of the two lovers with an idealization of their sacrifice through the lovers' fathers and the Prince ordering a truce*: "*For never was a story of more woe than this of Juliet and her Romeo",[76] as it says at the often-cited end of the play. This is a small *vride* decided on by the actors, no big *pax*. The moral peace does not work any longer; the modern one is not yet in sight.[77] Despite the widespread concern about the sacrifice of the young lovers,

none of the survivors is guilty in the moral sense of the word. It was decree of fate. Continuation of the slaughter at the next chance is foreseeable. The set exclusion and irreconcilability is accepted and tolerated without reflection on it by all sides. It fatally serves as an integrative force of we-creation on both sides, even encompassing servants. Above the *vehede* of the families Capulet and Montague with the normatively construed and lived-out tenets of their unawareness stands Prince Escalus, later keeper of the small *vride* of Verona and early herald for the big *pax*, the monopoly on legitimate use of force. *Romeo and Juliet*, after all was written half a century before Thomas Hobbes's *Leviathan*. Prince Escalus, true to his name orientating himself on compensation and moderation, time and time again attempts to prohibit violent excesses of the dispute through police intervention, weapon bans and rigorous administration of justice. While the state, represented here through him, strives to suppress the many quarrels, matters fatally escalate until reaching their tragic end. Shakespeare writes off the school of realism in political sciences before its philosophical foundations have even been laid. However, he also did not believe in the moral insinuation of what later should be called idealism. Calamity takes course in the romantic reverie of the young main characters and Friar Lawrence's belief in a reasonable solution in the same way that it does in the fear and irreconcilability of the other protagonists. Shakespeare weaves actions, relations, circumstances and personality structures into a social system, into an episode that elevates itself beyond the intentions and aims of every single actor. The social system is more than the sum of its parts. This makes the play timeless and genius.

Romeo and Juliet in this sense is a case for elicitive conflict work. It just about imposes its discussion in this book, whether in Shakespeare's version or another of its varieties and narrative styles. It is about fatal consequences of well-intended actions; belief and doubt for norms; superficially erotic, indeed puppy love in the context of unresolved family secrets; systematic patterns of stereotypical and unquestioned clan loyalty; predicaments of wanted or forced belonging; the confusion of love for a real person with infatuation with the spectre of one's own infatuation; the pauperization of the definition of love in modernity; spiritual and political paradoxes; the game of egoic veils and the illusion about the self, the world and the suffering from it, all of which result therefrom.

Almost every appearing character plays on starting points for ECM. What could be more appropriate as an exercise example than this

interweaving of archaic themes and characters? Since the author does not bring up charges against anyone, the reason for the lovers ending so tragically in Shakespeare's version of the story never becomes apparent. This may disqualify his tragedy from the perspective of epic, didactic or cathartic theatre traditions. To me, it illustrates a deep insight into the mode of operation in social systems. The tragedy of *Romeo and Juliet* cannot be resolved by application of a morally right or rationally detectable ending. The drama can only be suffered through. Any intervention may induce a different change that may be considered satisfactory by one character or another. A real solution, however, cannot be induced. The mixing of fate and free will in the narrative form of the author saves the play from issuing moralistic indoctrinations of the audience or subtilizing solution linearity. The virtually postmodern, hence anachronistic and timeless, approach makes Shakespeare's *Romeo and Juliet* big art, turns it into the ideal type of human tragedy beyond moralistic assiduousness. It is an invitation to experience and overcome the perpetual rhythm of our own conflicts calmly, consistently and concurrently, to endure and to transform, to explain it and take responsibility for it. A book such as this one needs to take up such an invitation.

The Episode

The tragedy is composed of five acts and 24 scenes. I stick to this specification for my structure of the episode. The setting is mainly Verona. Mantua only becomes relevant briefly at the beginning of the fifth act. I have added titles of separate scenes for better orientation. There are no scene titles in the original, but place names, which I adapt and specify for clarification of the exercise.

C.1.1) Commotion in Verona (In a public place)

Servants of the rivalling families Montague and Capulet are arguing. Benvolio, Montague's nephew, tries to prevent the argument, but Tybalt, Capulet's nephew, challenges him to fight too. Soon a large crowd of people is involved. Partisans rush to the scene until the heads of the families appear as well. Finally, Prince Escalus appears with his entourage and sees to an end of the dispute. He is displeased about the family feud that is frequently argued out in public and imposes the death penalty for any future disputes of this kind:

Rebellious subjects, enemies to peace,

Profaners of this neighbor-stained steel –

Will they not hear? – What ho! You men, you beasts,

That quench the fire of your pernicious rage

With purple fountains issuing from your veins:

On pain of torture, from those bloody hands

Throw your mistempered weapons to the ground,

And hear the sentence of your moved prince.

[…]

If ever you disturb our streets again

Your lives shall pay the forfeit of the peace.[78]

The prince orders the Capulets to the castle to talk and summons the Montagues for the afternoon. Following the departure of the Prince with the Capulets, the Montagues ask Benvolio about their son Romeo who was not present for the fight. They hear that he is crossed in love with chaste Rosaline and roaming the countryside daydreaming melancholically. When Romeo himself appears, Benvolio tries to convince him that there are more beautiful women than the unreachable Rosaline. Romeo, however, fends off any of his friend's efforts with witty wordplay, insisting on his melancholy "Farewell, thou canst not teach me to forget." Benvolio: "I'll pay that doctrine, or else die in debt."[79]

C.1.2) Courtship (On a street of Verona)

While preparations are under way for a large dance at the Capulets' house, Paris, a relative of Prince Escalus, asks Capulet for the hand of his 13-year-old daughter Juliet. Capulet generally agrees, is pleased even, but is concerned that his daughter might be too young. He invites Paris to the evening festivities where he is meant to gain Juliet's affection. A servant is given a list of names that he is sent out with in order to invite the guests. He cannot read, however, and thus asks Romeo and Benvolio, whom he coincidentally meets on the street, to read the names out to him. Rosaline is also on the list. Through this Benvolio persuades Romeo to come with him to the Capulets' festivities masked, in order to compare his love interest with other girls. He is meant to realize that

there are more beautiful girls than she. Romeo insists on his amorous wistfulness but agrees: "I'll go along no such sight to be shown, But to rejoice in splendor of mine own."[80]

C.1.3) The message (In a room of the house of Capulet)

Lady Capulet sends Juliet's nurse, a quirky, loose-tongued person, for her daughter. She tells Juliet that Paris has asked her hand in marriage and that he will be introduced to her during the evening's festivities. The nurse is delighted, Juliet reserved but obedient: "I'll look to like, if looking liking move; But no more deep will I endart mine eye Than your consent gives strength to make it fly."[81]

C.1.4) Masquerade (On a street in front of the House of Capulet)

Romeo and friends Benvolio and Mercutio masquerade to steal themselves into the Capulets' festivities. The friends employ wordplay, wanting to jolt Romeo out of his melancholy. Mercutio tries his hand at a comical speech. But this cannot turn Romeo's sombre mood. He claims to have a presentiment of his impending death. He replies to Benvolio, shouting that they will be late:

> I fear, too early, for my mind misgives
>
> Some consequence yet hanging in the stars
>
> Shall bitterly begin his fearful date
>
> With this night's revels, and expire the term
>
> Of a despised life clos'd in my breast
>
> By some vile forfeit of untimely death.
>
> But He that hath the steerage of my course
>
> Direct my sail! On, lusty gentlemen![82]

C.1.5) Celebration and magic (In a hall of the House of Capulet)

Capulet extends a warm welcome to all guests, invited or not. Romeo discovers Juliet in the hall. He is so stunned that he immediately forgets about Rosaline and starts to praise Juliet's beauty aloud. Tybalt recognizes Romeo by his voice despite the mask and wants to draw his dagger against him. Capulet explains to his aggressive nephew that Romeo enjoys the right to hospitality. Since Capulet is unsuccessful in appeasing

Tybalt, he eventually expels his nephew from the house. Tybalt vows vengeance to Romeo for this humiliation.

Romeo in the meantime has approached Juliet. She reacts as if enchanted. The hands of both find each other's. Then their lips, too. As if by their own accord, the verses to a common sonnet are formed, carrying the couple away from the fray of the celebration. They create a magical space for themselves in which the banal turns into the sacred:

ROMEO: If I profane with my unworthiest hand

        This holy shrine, the gentle sin is this,
        My lips, two blushing pilgrims, ready stand
        To smooth that rough touch with a tender kiss

JULIET: Good pilgrim, you do wrong your hand too much,

        Which mannerly devotion shows in this
        For saints have hands that pilgrims' hands do touch,
        And palm to palm is holy palmers'

ROMEO: Have not saints lips, and holy palmers too?
JULIET: Ay, pilgrim, lips that they must use in pray'r
ROMEO: Oh then, dear saint, let lips do what hands do,

        They pray—grant thou, lest faith turn to despair

JULIET: Saints do not move, though grant for prayers'sake
ROMEO: Then move not while my prayer's effect I take

        Thus from my lips, by thine, my sin is purg'd

Kissing her

JULIET: Then have my lips the sin that they have took
ROMEO: Sin from my lips? O trespass sweetly urg'd!
        Give me my sin again

Kissing her again.[83]

Romeo learns that Juliet is Capulet's daughter. He and his friends leave the festivity to prevent argument. Juliet, too, hears to her dismay that she has lost her heart to a man of the warring House of Montague.

C.2.1) Celebration and magic (In a hall of the House of Capulet)

Romeo, drawn to Juliet, is hiding in the garden from his friends who are looking for him in vain. Mercutio, thinking Romeo is still in love with Rosaline, mocks his lovesick friend as having a confused mind, adding lewd comments. When Romeo does not show, Benvolio and Mercutio head home without him.

C.2.2) Night-time visitor (In the garden of Capulet)

Juliet appears at the window. She considers herself to be alone and ponders aloud about her love to Romeo. Romeo reveals himself and also confesses his love to her. Juliet is startled but also delighted. She has Romeo swear his honest intentions towards her. She wants to get married. Despite Juliet's fear of being found out, the lovers struggle in separating from each other. At the end of a long goodbye, Romeo promises to organize a secret wedding. The nurse is meant to serve as messenger between them.

C.2.3) The arrangement (In the cloister garden)

Romeo hurries to Friar Lawrence, a Franciscan, who cultivates the cloister garden and is knowledgeable in botany. Romeo asks the Friar to secretly marry him to Juliet. Lawrence sees through Romeo's melancholy and initially reproaches him for his narcissistic skittishness where worshipped women only serve as projections. He explains Rosaline's containment towards Romeo, empathic and merciless: "For doting, not for loving, pupil mine."[84] Lawrence consequently doubts Romeo's new fascination for Juliet. He, however, besieges him: "I pray thee chide me not. Her I love now Doth grace for grace and love for love allow; The other did not so."[85] The Friar again comments from Rosaline's point of view: "O, she knew well Thy love did read by rote that could not spell."[86] Nevertheless he agrees to secretly marry Romeo to Juliet since he hopes to end the ill-fated feud between the Capulets and the Montagues with this ceremony.

C.2.4) Defamation and message (A street of Verona)

Mercutio and Benvolio are wondering about Romeo's whereabouts, as Tybalt has challenged their friend to a duel. In a passionate speech, Mercutio expresses his scorn for Tybalt. Finally, Romeo arrives. The friends indulge in hostile wordplay for a time. When Juliet's nurse

appears she has to endure Mercutio's defamations before she can be told by Romeo that the marriage is immediately to take place in Friar Lawrence's cell: "Bid her devise Some means to come to shrift this afternoon, And there she shall at Friar Lawrence' cell Be shriv'd and married."[87] Additionally, he arranges handover of a corded ladder with the nurse that he wants to use for climbing into Juliet's chamber the following night.

C.2.5) Delivery of the message (In the garden of Capulet)

Juliet impatiently awaits the nurse. The latter plays with the impatience of the young girl, but eventually tells her

> Then hie you hence to Friar Lawrence' cell,
>
> There stays a husband to make you a wife.
>
> Now comes the wanton blood up in your cheeks,
>
> They'll be in scarlet straight as any news.
>
> Hie you to church, I must another way,
>
> To fetch a ladder, by the which your love
>
> Must climb a bird's nest soon when it is dark.
>
> I am the drudge, and toil in your delight;
>
> But you shall bear the burthen soon at night.
>
> Go, I'll to dinner, hie you to the cell.

JULIET: Hie to high fortune! Honest nurse, farewell.[88]

C.2.6) The marriage (In Friar Lawrence' cell)

While Friar Lawrence and Romeo are waiting for Juliet, Lawrence urges wistful Romeo to exercise moderation. Lawrence is glad about the marriage. He feels confident to be able to end the long-standing row of the rivalling families: "So smile the heavens upon this holy act, That after-hours with sorrow chide us not!"[89] Juliet enters and the lovers assure another of their feelings for the other before the Friar leads them to the altar to marry them. Romeo wants to visit Juliet in her chamber during the night.

C.3.1) The fight and the tragic turnaround (In a public place)

Benvolio urges Mercutio to get home, as it is a hot day and the follow-ers of Capulet roaming the streets will be spoiling for a fight. Mercutio jokes that benevolent Benvolio himself is a feisty character. He does not want to leave the place even when Tybalt Capulet appears and asks for Romeo. The latter bursts into the scene and immediately is challenged to a duel by Tybalt. Romeo, alone in knowing that he will soon be related by marriage to Tybalt, declines. He wants to bring about peace. Restless Mercutio intervenes, starting a fencing bout with Tybalt. Romeo steps in, wanting to arbitrate. Tybalt uses this distraction to fatally wound Mercutio. Romeo asks Mercutio about the depth of the wound.

MERCUTIO: No, 'tis not so deep as a well, nor so wide as

a church door, but 'tis enough. 'Twill serve. Ask for

me tomorrow, and you shall find me a grave man. I

am peppered, I warrant, for this world. A plague o'

both your houses! Zounds, a dog, a rat, a mouse, a

cat, to scratch a man to death! A braggart, a rogue, a

villain that fights by the book of arithmetic! Why the

devil came you between us? I was hurt under your

arm

ROMEO: I thought all for the best
MERCUTIO: Help me into some house, Benvolio,

Or I shall faint. A plague a'both your houses!

They have made worms' meat of me. I have it,

And soundly too. Your houses![90]

Mercutio dies. This has Romeo forget all moderation. He draws the sword and stabs Tybalt to death. He comes to his senses too late and flees. People hurry to the scene, as do the heads of the families and Prince Escalus. Benvolio reports on the course of events. Lady Capulet

demands that Romeo be killed. The Prince punishes him with banishment since Tybalt provoked the act.

C.3.2) The message of Tybalt's death and Romeo's banishment (In the House of Capulet)

While Juliet awaits Romeo's nightly visit, the nurse tells her of Tybalt's death and Romeo's banishment. At first she is appalled. She soon realizes, however, that Tybalt was the one who provoked the act. Given that Romeo was banished, Juliet believes that she will never live to see her wedding night. She threatens to kill herself: "But I, a maid, die maiden-widowed. Come, cords—come, nurse. I'll to my wedding bed, And death, not Romeo, take my maidenhead!"[91] Upon this, the nurse leaves to search for Romeo.

C.3.3) Banishment is worse than death (In Friar Lawrence's cell)

Romeo hides at Friar Lawrence's. The latter informs him about the banishment ruling which turns out to be harder on him than death, since it separates him permanently from Juliet. He wants to kill himself as he fears Juliet could no longer love him, the murderer of Tybalt. Lawrence prevents Romeo from stabbing himself in his despair and suggests that Romeo visit Juliet again and that they flee to Mantua after the wedding night. Following this, Lawrence wants to advocate for the reversal of the Prince's banishment. Romeo allows himself to be convinced that there is hope. The nurse finds Romeo at Friar Lawrence's and calls him to his beloved.

C.3.4) Courtship again (In a room of the House of Capulet)

Paris in the meantime again asks the Capulets if Juliet plans to accept his proposal Hesitant at first in light of Tybalt's death, Capulet surprisingly agrees. Even more, without waiting on Juliet's consent, he quickly schedules the marriage to take place within a few days.

C.3.5) After the wedding night (In Juliet's room in the House of Capulet)

Juliet secretly spends her wedding night in her room with Romeo. In the early morning, the song of the lark signals the unpostponable departure. Juliet says it is the nightingale, to keep Romeo at her side for a little longer. He agrees to stay and die for it: "I have more care to stay than will to go. Come, death, and welcome! Juliet wills it so."[92]

Here she agrees to saying farewell. He steals away and flees to Mantua. While Juliet is still crying over the separation, her mother brings message of the agreed marriage with Paris. Juliet reacts shocked and refuses to comply. Capulet joins the scene. Upon hearing of Juliet's resistance he starts to storm and bids her to be quiet with brusque words:

> God's bread, it makes me mad.
>
> Day, night, hour, tide, time, work, play,
>
> Alone, in company, still my care hath been
>
> To have her matched. And having now provided
>
> A gentleman of noble parentage,
>
> Of fair demesnes, youthful, and nobly ligned,
>
> Stuffed, as they say, with honorable parts,
>
> Proportioned as one's thought would wish a man –
>
> And then to have a wretched puling fool,
>
> A whining mammet, in her fortune's tender,
>
> To answer "I'll not wed. I cannot love.
>
> I am too young. I pray you, pardon me."
>
> But, an you will not wed, I'll pardon you!
>
> Graze where you will, you shall not house with me.
>
> Look to 't; think on 't. I do not use to jest.
>
> Thursday is near. Lay hand on heart; advise.
>
> An you be mine, I'll give you to my friend.
>
> An you be not, hang, beg, starve, die in the streets,
>
> For, by my soul, I'll ne'er acknowledge thee,
>
> Nor what is mine shall never do thee good.
>
> Trust to 't; bethink you. I'll not be forsworn.[93]

When the nurse, too advises her to marry Paris, Juliet flees to Friar Lawrence.

C.4.1) The conspiracy (In Friar Lawrence's cell)

Paris meanwhile asks Friar Lawrence to marry Juliet to him within the next few days. Juliet appears at Friar Lawrence's at the same time. The meeting turns into a game of deliberate confusion:

PARIS: Happily met, my lady and my wife!
JULIET: That may be, sir, when I may be a wife
PARIS: That may be must be, love, on Thursday next
JULIET: What must be shall be
FRIAR LAWRENCE: That's a certain text
PARIS: Come you to make confession to this father?
JULIET: To answer that, I should confess to you
PARIS: Do not deny him that you love me
JULIET: I will confess to you that I love him
PARIS: So will ye, I am sure, that you love me
JULIET: If I do so, it will be of more price,

        Being spoken behind your back, than to your face

PARIS: Poor soul, thy face is much abus'd with tears
JULIET: The tears have got small victory by that,

        For it was bad enough before their spite

PARIS: Though wrong'st it more than tears with that report
JULIET: That is no slander, sir, which is a truth,

        And what I spake, I spake it to my face

PARIS: Thy face is mine, and though hast sland'red it
JULIET: It may be so, for it is not mine own.[94]

Paris leaves confused but still full of hope. Juliet threatens the Friar with suicide should she be forced to marry Paris. In his despair, the Friar comes up with a plan. Before the marriage ceremony, Juliet is to drink a herbal potion that will put her temporarily into a death-like sleep. Romeo will be informed by a fellow friar so he can come to Verona and release her from the Capulets' family crypt and flee with her to Mantua. Juliet consents to the plan.

C.4.2) Preparations for marriage (In the House of Capulet)

Juliet feignedly agrees to her parents' wishes. She ruefully asks for forgiveness for her disobedience. The father is relieved and moves up the

wedding by a day: "Against to-morrow. My heart is wondrous light, Since this same wayward girl is so reclaim'd."[95]

C.4.3) Chalice and dagger (In Juliet's chamber)

Although Juliet fears the bold plan might not work, she drinks the monk's drug in her chamber. Fearful it might not work, she puts a dagger next to her bed in order to stab herself should she wake up in time for the wedding with Paris. She goes through a hell of fear and doubt before drinking. Does the monk aim to kill her? Will waking up in the crypt drive her out of her mind? She sees Tybalt's bloody ghost in a dystopian vision. In the end, her love is stronger. She drinks the poison: "Romeo, Romeo, Romeo! Here's drink—I drink to thee."[96]

C.4.4) Elusive anticipation (In a hall of the House of Capulet)

The next morning, preparations for the marriage continue. The nurse wants to send the tired and excited Capulet to bed. The latter in turn sends the nurse to wake Juliet.

C.4.5) Sorrow and dismay (In Juliet's chamber)

The nurse finds the seemingly dead Juliet. Capulet, his wife and Paris join her. The anticipation in the house changes to grief and dismay. All bewail their cruel fate. Lawrence is called for. He calls on the bereaved to keep countenance and convey Juliet to the family crypt. In the second part of the scene, a crude conversation between the musicians called for the wedding and the servants illustrates a different perspective on the events. Concern and dismay are a question of personal attachment. For many a man or woman a glass of wine, a merry song, waggishness or a meal for lunch are more important than mourning for the young woman.

C.5.1) Message of death (On a street of Mantua)

Romeo dreamt that he was dead and brought back to life by Juliet. He considers this as a good sign: "Ah me, how sweet is love itself possess'd, When but love's shadows are so rich in joy!"[97] He confidently awaits message by Lawrence. Instead of him, Balthasar, a servant of the Montagues appears, bringing message of Juliet's death. Romeo decides to brave fate and unite with Juliet in death. He bribes an impoverished apothecary who in his own distress sells Romeo a fast-acting, deadly poison even though this action is punishable by death in Mantua.

Romeo sets on his way to Verona in order to take his own life by Juliet's side in the family crypt.

C.5.2) The misfortune (In Friar Lawrence's cell)

Lawrence hears from his fellow Friar John that the letter meaning to inform Romeo of the deceit and call him to Juliet into the crypt did not get through to Mantua because of an epidemic. He consequently rushes to the crypt to bring Juliet, who is soon to wake, into his cell.

C.5.3) For never was a story of more woe than this of Juliet and her Romeo (In the cemetery)

While Paris and his page are decorating Juliet's grave site, Romeo and his servant Balthasar approach. Paris sends the page away and hides. He observes that Romeo sends Balthasar to Montague with a letter and begins breaking into the crypt. Paris shows himself and confronts Romeo. The latter asks him to leave, as otherwise he will need to kill him. Paris does not budge. They draw their swords and fight. Paris's page watches the fight from afar and runs away to call the guards of the Prince for help. But Paris falls in the fight with Romeo. In dying, he asks the latter to be buried next to Juliet in the crypt. Only now does Romeo recognize his opponent and ruefully fulfils his last wish. Then he takes one last look at sleeping Juliet, drinks the poisonous potion and dies at her side.

Lawrence stumbles through the nightly cemetery with Balthasar. He discovers that Paris as well as Romeo is dead. He has to break this to Juliet who awakens at this moment. They hear somebody approaching. Lawrence flees, leaving Juliet behind in the crypt. The latter discovers dead Romeo with the chalice of poison in his hand, kisses his still warm lips and stabs herself with his dagger before the guards led by the page can reach the crypt. Prince Escalus, the Capulets and the Montagues are called for. Montague reports that his wife has died that same night out of sorrow for Romeo's banishment.

Lawrence, the only one who knows all of the facts, now tells the love story of Romeo and Juliet. Romeo's suicide letter confirms it. The Prince demands a peace settlement for the rival families: "Capulet! Montague! See what a scourge is laid upon your hate, That heavens finds means to kill your joys with love!"[98] Capulet and Montague shake hands and decide they want to memorialize the two lovers with a golden monument. The Prince concludes:

A glooming peace this morning with it brings.

The sun for sorrow will not show his head.

Go hence to have more talk of these sad things;

Some shall be pardoned, and some punished:

For never was a story of more woe

Than this of Juliet and her Romeo.[99]

Inspection of the Episode

The elicitive approach to this episode poses some unexpected challenges. Although almost half of the main characters die a violent death within a short time span, hence dramatic conflict action as episode is sufficiently provided for, there is no clear main theme that explains these excessive acts of violence. The argument between the Montagues and the Capulets does not have a cause, no focus point, no direction, no name, no reason, no aim. The murderous dance celebrates itself as an end in itself. Security only seems to be of importance to Prince Escalus, who as state authority wants to suppress the family feud in the name of public safety, while all other characters proceed through events until death almost with relish. Mercutio, for instance even gracefully wisecracks himself into his own death in C.3.1).

The situation is no different for justice. Escalus alone seems to be concerned about it. His attempts are rough and ready. Both wealthy families, however, are obviously not concerned with material interests. Revenge for past injustices at least in the episode is also no distinct topic. Even the violent death of one or the other member of the family does not seem to influence their fundamental attitude. The sense of reason of the heads of the families, enforced by Prince Escalus following the double suicide, lacks material, ethical or moral substance. They simply decide to aesthetically memorialize the dead with a golden monument. Justice is limited to the fact that Montague has Juliet's statue made and Capulet Romeo's.

Harmony poses a complex field here. It could be assumed in light of so much violence and murder that there is something terribly wrong with harmony in the city more generally. However, this is contradicted by the concept of the tragedy, where all happily agree to the murderous

activity and take entertainment from and in it. The characters effortlessly communicate, know and recognize one another even when masked, and aestheticize the feud, the love and the murder. They orchestrate this as a highly energetic Dionysian ritual to which all delightedly agree. Verona finds itself in a murderous carnival of brawling love, loving hate, as stated in C.1.1. What is lacking is not harmony, but balance. This is illustrated in the dialogue at the beginning of the fight in C.3.1:

TYBALT: Mercutio, though consortest with Romeo –
MERCUTIO: Consort? What, dost thou make us minstrels?

An thou make minstrels of us, look to hear
nothing but discords. Here's my fiddlestick;[100] here's
that shall make you dance. Zounds, consort!

[…]

MERCUTIO: Alia stoccato carries it away
Draws

Tybalt, you rat-catcher, will you walk?
TYBALT: What wouldst thou have with me?
MERCUTIO: Good king of cats, nothing but one of your
nine lives, that I mean to make bold withal, and, as
you shall use me hereafter, dry-beat the rest of the
eight. Will you pluck your sword out of his pilcher
by the ears? Make haste, lest mine be about your
ears ere it be out
TYBALT: I am for you.[101]

He draws. And with that the causeless battle takes a start, at the end of which Mercutio and Tybalt will be dead and Romeo has to flee. The problem lies not in too little harmony being present but in too much. Everyone, not solely the Montagues and Capulets, but Mercutio as well, oscillate in the same confrontational energy that has no cause, no reason and no aim. Yet all are taken in by it in common consent regardless.

The perspective of truth remains. The plot is not ostensibly concerned with it, but taking the historical background of the origin story into account it becomes clear that religion as truth is a bigger topic here than it appears at first glance. Religious references occur frequently: not intrusively, but more interlaced and interwoven into the frantic antithesis of desire and aggression, libidinous bliss and murderous impetuosity. Tybalt,

for example, hates the Montagues like hell. Prince Escalus equates rebellion to blasphemy. Friend and cousin Benvolio listens to Romeo's true confession. Rosaline rejects Romeo's advances as she has taken a vow of chastity to join a monastery. Romeo himself in his ruminative entry into poetry in C.1.1 refers to a divine providence that is at work in the creation and preservation of the world. His personal confusion, expression of a devastating fight, not only has religious aspects, it *is* religious:

> Why then, O brawling love, O loving hate,
>
> O anything of nothing first create!
>
> O heavy lightness, serious vanity,
>
> Misshapen chaos of well-seeming forms,
>
> Feather of lead, bright smoke, cold fire, sick health,
>
> Still-waking sleep that is not what it is!
>
> This love feel I, that feel no love in this.[102]
>
> […]
>
> When the devout religion of mine eye
>
> Maintains such falsehood, then turn tears to fire;
>
> And these who, often drowned, could never die,
>
> Transparent heretics, be burnt for liars![103]

Romeo's complex, devoted and heretic imagination not only defines the further course of the play; it also refers to a more subtle truth framing the plot through it, enabling it to exist in the first place. The truth of religion was embedded into a culture of hate and violence—not only at the time the play was created. The Christian Gospel of Love was preached under penalty of hellfire and the implementation of earthy fires and instruments of torture. Does divine love, forming all time and places, also encompass those horrors, or is earthly power distorting and consuming cosmic love for human beings beyond recognition?

These are fundamental questions not explicitly and openly entering the text, but nonetheless appearing metaphorically. These metaphors transfer onto the course of events and are mirrored in the historical events surrounding them. Lawsuits against Catholics as well as against Protestants

and their persecution for being considered heretics were a ubiquitous component of inner-Christian religious battles in England following the death of King Henry VIII. Purges against Catholics were commonplace during the realm of Elizabeth I. The years following the execution of Mary, Queen of Scots in 1587 were characterized by aggressive persecution. These were the years in which Shakespeare wrote *Romeo and Juliet*.[104] This episode can hardly be read for the purpose of ECM without having knowledge of this background. In order to feel oneself into an episode as a conflict worker and be able to orient oneself inside it, it is indispensable to have the best possible knowledge of the surroundings. While in practical work this principle usually refers to cultural, geographical or social moments, the challenge in the current example lies in the historical distance of half a millennium. This is unusual and illustrative particularly because in this way, practice can take place outside supposed implicitness. I choose truth as an access topic for ECM of the episode.

With respect to the layers in the sense of Lederach, the play almost exclusively takes place in the world of Top Leaders. All significant protagonists hold noble ranks in the city. Inside this nobility there are further distinctions to be made. Both Houses may be affluent and influential; Prince Escalus, however, is the representative of undivided political power, who in this context is to be regarded as sole Top Leader. The two heads of the families have direct access to him, but nonetheless are his subordinates, taking his words for orders. They are consequently Middle Ranges at Top Leader level, while all other youngsters, Romeo, Juliet, Benvolio, Mercutio, Tybalt and Paris, represent noble Grassroots who usually bow to the word of the respective head of the families, but sometimes conspiratorially evade it as well. Examples would be Juliet, in regard to the marriage or Tybalt, when Capulet sends him out of the house. These hierarchies are clearly determined. The Grassroots, to be named such in societal stratification, that is to say servants, pages or musicians, only play a subordinate role that can be excluded from inspection. The nurse and Friar Lawrence who both have special positions pose exceptions that remain to be discussed.

The Involved Parties

Romeo and Juliet, as Grassroots on Top Leader level of Verona, are the eponymous main characters of the tragedy. Hierarchically, they are under

parental authority. Romeo's parents do not display a sharp profile in the episode. Montague often appears helpless, unrealistic and distanced. Lady Montague is anxious and unremarkable. Lady Capulet in comparison is insistent matriarch, her husband a capricious patriarch. They could all contribute decisively to a different course of events in the episode, but in the plot they are more part of the fateful framework than the tragic-bearing actors.

This cannot be said about Prince Escalus, the Top Leader of the Top Leaders. His character is concerned about justice and security in an unjust and insecure world. His efforts are comprehensible from the human side and represent a political mirror of the times in which the tragedy originates.

The fate of Paris, his relative, is no less tragic than those of Romeo and Juliet. He dies on Juliet's grave by the hand of Romeo. He is unaware of what is happening to him even in the moment of his death. He does not realize that his marriage to Juliet was not undertaken with her free will. He does not act reprehensibly. He is led down the garden path and misused by all sides. He deserves empathy, but is, particularly because of his cluelessness, an unsuitable character for an exercise of ECM.

The contrary holds true for those seemingly minor characters who actually know most: Friar Lawrence and the nurse. They are familiar with multiple operational levels and secrets. Both manipulate the actors and remain passive where they would have different options. This behaviour appears remarkable to me from the perspective of ECM, which is the reason for taking a closer look at both of these characters.

Benvolio, Mercutio and Tybalt are relatively carefully described characters, albeit their metaphorical names, their constructed temper and dramatic function in the episode can already be read off: the benevolent, the lively and the intrepid. An analysis of their personality could therefore unearth little that would surprise.

Apart from Romeo and Juliet, I am putting Friar Lawrence and the nurse into the centre of my considerations. I am further grouping mighty Prince Escalus, capricious Capulet along with his insistent wife, the unremarkable Montagues, clueless Paris, benevolent Benvolio, lively Mercutio and intrepid Tybalt as witnesses, mirror and amplifier of the dysfunction of a social system that until the bitter end exacts so much blood from its members.

Romeo Montague as Character

Upon first glance Romeo Montague appears to be the epitome of the adolescent dreamer, never having experienced, suffered or realized the difference between infatuation, unconditional love for another human being and complete love as a way of life. On top of that the melancholiac loves nothing and no one more than his own infatuation and the pain it brings him. In C.2.3, Friar Lawrence mercilessly states in regard to Rosaline: "For doting, not for loving, pupil mine."[105] This poses the question of whether or not his sudden devotion to Juliet is more than the spontaneous exchange of beloveds. His attitude remains unchanged, only the woman of his dreams is being swapped. Romeo implores in the same scene: "I pray thee, chide me not. Her I love now Doth grace for grace and love for love allow. The other did not so."[106] This may very well be, but the boy, who does not seem to be spoiled by nourishing maternal love, here speaks of a 13-year-old girl whose hand he touched once and who allowed him to do so. From this conjuncture, he develops a frenetic drive that eventually leads to his demise.

He has nothing different to do. He comes from an affluent family. In the entire episode, no one ever mentions that he has to fulfil some sort of professional duty or to work or study. He can indulge in his passion all day without anyone missing him. With regard to this, he does not differ from many other actors in this carnivalesque surroundings. Apart from the servants, no one seems to work there. Romeo at least is educated according to his social status, as apart from his devoted poetry he has also mastered the sword. Before his suicide, this 17 year old kills two men, Tybalt and Paris, in battle and causes the death of a third, Mercutio. Additionally his mother dies out of grief for him. A remarkable trail of blood, even for eventful times, draws through his young life.

This allows a question about the influences of character on this capable young man who does not need to be reduced to his melancholy, but can also be considered as an unrestrained adolescent thug. When a 17 year old loses a friend to violence, in the next moment kills that friend's murderer in a duel and sleeps with the daughter of his nemesis in his house the very same evening, then that does not allude to the psychogram of a quixotic dreamer.

Romeo suffers from love. He is characterized by a family, a society of dawning modernity, that merely holds a single word for the connection to the cosmic All-One, a spontaneous hormone release, an urgent sexual

need, the appreciation for the taste of a particular food, the joy for a particular activity, the emotional relationship between mother and child, a mystical experience, a narcissistic disorder, resonance with animals or plants, the complete devotion to another human being and so much more: love. Is the term not overstrained by such mellow language that it eventually degenerates into an arbitrary non-word? How is a young man growing up in the powerfully eloquent world of Veronese aristocracy, which here poses as herald of modernity, meant to be able to distinguish between all these powerful qualities of experiences of a human being that here is squeezed into a single word? How should he know how to orient himself in his corporeity, sexuality, emotionality, mentality, spirituality?

How is he to realize that hate, of which the object in this case is the family of the Capulets, instead of being the opposite of love, is its very own shadow aspect; that it is not hate that hinders love, but fear? Where fear is a quality that in this carnivalesque bedlam is forbidden to a young man, yet simultaneously poses as the eleventh Christian commandment: You shall not fear! The occurrence of fear thus becomes even more terrible, as added to the already sufficiently terrifying feeling of fear itself, a guilty conscience of being fearful emerges. Where fear is suppressed instead of transformed, love and hate are the crude currency.

What Romeo was tragically missing in his childhood is an education in love and hate that would allow him now as adolescent to deal with his natural mood swings. Since he quite clearly did not learn that love between people rests upon mirroring, he first satisfies himself in it and is consequently completely baffled when Juliet reciprocates his gesture. Experiencing a sign of unconditional love for him is so overwhelming that the young man turns utterly dysfunctional.

This poses the question about what Romeo experienced in his childhood. How is it that he cannot deal with the fact that he is being loved? His parents represent the milder part of the family feud. Mother Montague in C.1.1 is glad that Romeo was not involved in the brawl and Father Montague worries himself helpless about his son's taciturnity. How consciously is the parental couple itself acting on the sexual–family layer; how much can it serve their son as an orientation? Lady Montague, from the little that readers get to know about her, seems to be someone who avoids conflicts and contacts alike. She seems content about anything that happens and in the end evades impending pain through her own death. Father Montague has lost the connection to his son a long

time ago already. He has surrendered. Romeo cannot learn much about love and live from these parents. Quite to the contrary, on the socioemotional–communal level, they passed on the hate for the Capulets from his birth without an explanation. If their son Romeo wants anything like affection, belonging, emotional security or love from the Montagues, all vital at least in the child imprinting period of development, the hatred for the Capulets is automatically part of the package. This hatred is an inexplicable part of love that is placed on his shoulders: Hate (others) in order to be loved (by us)! In light of this emotional incongruence, the social and behavioural problems of the boy hardly come as a surprise. At first he sidesteps into depression, builds an ideal world of being in love with being in love to finally explode violently and self-destructively.

Juliet Capulet as Character

At the time of events Juliet is 13 years old. That alone turns her into a challenge for an exercise of ECM. With a twenty-first-century mind, she is a child protected by all laws due to her age. Her age plays a role in the episode as well, but this fact is dealt with in a purposive manner. In C.1.2 Paris courts Juliet, and her father says: "My child is yet a stranger in the world. She hath not seen the change of 14 years. Let two more summers wither in their pride Ere we may think her ripe to be a bride." Paris replies: "Younger than she are happy mothers made." And Capulet: "And too soon marred are those so early made. [...] And, she agreed, within her scope of choice Lies my consent and fair according voice."[107] Later, in C.1.3, Lady Capulet brings her the message: "How stands your dispositions to be married?" Juliet reveals: "It is an honour that I dream not of."[108] The mother urges: "Well, think of marriage now. Younger than you Here in Verona, ladies of esteem, Are made already mothers. By my count I was your mother much upon these years That you are now a maid."[109]

Juliet's age here is neither considered a moral nor a legal problem. The juridical understanding of the child in need of being protected as evolved in modern times does not exist in this context. A kind of empathy spanning across times, as often present in applied conflict work for social and cultural matters, is necessary in order to recognize Juliet as a fully responsible actor. Neither is easy, yet represents a prerequisite for the ability to act and understand according to the respective surroundings. Juliet cannot be considered in the same way that a child of modern times would be.

Nevertheless, her character is determined by her age. She has little experience of life and none of love. She feels no urge to gain this experience. Much more are the parents and among their servants the nurse setting this impulse for her in a quite manipulative manner. They instruct her to set her wits to the topics of love, marriage and motherhood. These enter her life more as a demand than as a need.

Juliet's ego formation is not yet complete by far. The well-protected girl's primordial matrix of character-forming years has so far not been influenced by life experiences. The matrix, however, is the more visible for it. Her tendency for plotting conspiracy is remarkable, in decisive moments fatally determining the course of action. Following the emotionally overwhelming encounter with Romeo in C.2.2 she is not satisfied with his vow to be faithful. Within hours, she comes up with a plan to step up spontaneous infatuation into secret marriage. She entangles Romeo by making the secret marriage a condition for hearing his courtship. In the same way, she later blackmails Friar Lawrence in C.4.1 into complicity regarding her feigned death by threatening actual suicide, laying the moral responsibility for the secret marriage with Romeo on the monk's shoulders. Once he has married the couple with intentions of peace, she communicates the compulsion to involve himself in this intrigue as well. Juliet twice undertakes the attempt of shaping her young life through deception. The cheated ones both times are her parents. The result is her suicide.

At this point, there is an interesting moral question, and also a relational and communicative one. What brings Juliet to such behaviour, who has hardly experienced anything negative until that point? Part of the answer is probably to be found directly as part of the episode. She is overwhelmed with the issues of love, marriage and motherhood suddenly placed upon her by her parents. But at least in the beginning the demands of the parents are not final. Socially acceptable ways to escape them are still within reach. Only when events become ever more entangled does her father in C.3.4 turn out to be a bad-tempered tyrant threatening to kick his unruly daughter out of the house and disown her.

At this point I am imputing to Juliet that her father's outburst hardly surprises her. Based upon her behaviour until that point, I would conclude that the relationship between parents and child is mainly based on etiquette rather than on feelings. Capulet is not fond of his only daughter. He consequently believes it to be hard to bring someone to accept her as marriage material. She internalizes this derogatory opinion of her

father through her looks. This becomes clear in C.3.4 and C.4.1. This is the reason for him to push for the wedding with Paris while she is at the wedding with Romeo. Capulet is incalculable, and the weak, narcissistic mother disloyal towards the child. At no moment does Juliet turn to her mother or her father as her feelings surge. Quite to the contrary, they are constantly to be deceived. In a state of despair, when the fatal plan to wed Paris emerges, she does not even consider telling her parents the truth.

This raises the question of Juliet's ability to love. Has she ever experienced or learned love out of truth that is free from fear? Was the parents' love for their child ever unconditional? Or was Juliet, the unwelcome one, raised from a young age to exchange affection and approval as currency for compliant behaviour? Was she trained to hide her filial feelings and needs in order to meet the expectations of her parents? Did norms and decencies in her aristocratic childhood dominate so severely over feelings, needs and congruent communication that Juliet turned into an unscrupulous deceiver of those human beings closest to her from an early age? Even more so, did her parents ever connect themselves to their child through the bond of unconditional love? Or did they gladly yield the floor to her nurse? Her mother was only 14 years of age when Juliet was born and most likely as unable to cope with the situation as her daughter is now. The role that the nurse plays in Juliet's ego formation in this context can hardly be overestimated.

The nurse is Juliet's actual confidant who, as remains to be shown, maintains a highly incongruent style of communication. Incongruent communication particularly with the most important attachment figure not only confuses children, but in extreme cases can lead to mental illnesses such as schizophrenia. Whether Juliet is simply overwhelmed by questions and emotions that are too large or whether she is mentally ill is something I cannot determine. I do contend, however, that a mentally stable 13 year old would very well be capable of dealing with the situation by clearly voicing a no to Paris and confiding in a loyal mother regarding Romeo. But Juliet meets the will of her parents with pretence, consequently acting in an entirely different manner. She not only makes the incongruent communications style of the nurse her own, she also deliberately deceives her parents while demanding absolute loyalty and honesty from others: from Romeo, Lawrence and the nurse. She is thrown out of kilter emotionally when receiving at least that from Romeo.

Juliet is not only overwhelmed by Romeo's infatuated affection, but by the topic of love itself. She never learned to love. She holds no role models and no frame for her love experience. As a result, it turns boundless and eventually destructive. If truth is the general topic I employ to access the episode, the notorious liar Juliet is the actor who deserves most attention for the moment.

Juliet's nurse as character

Juliet's nurse has no name. In the episode, she is playing a bizarre role that could be inspired by Zagne of the *Commedia dell'arte* that became popular in Shakespeare's day. Her relationship to Juliet in past and present becomes clear in C.1.3. In a monologue she speaks when it becomes apparent that Lady Capulet is unsure of her daughter's age, she says:

> Come Lammas-eve at night shall she be fourteen.
>
> Susan and she – God rest all Christian souls! –
>
> Were of an age. Well, Susan is with God;
>
> She was too good for me. But, as I said,
>
> On Lammas-eve at night shall she be fourteen.
>
> That shall she, marry, I remember it well.
>
> 'Tis since the earthquake now eleven years,
>
> And she was weaned – I never shall forget it –
>
> Of all the days of the year, upon that day.
>
> For I had then laid wormwood to my dug,
>
> Sitting in the sun under the dovehouse wall.
>
> My lord and you were then at Mantua –
>
> Nay, I do bear a brain – but as I said,
>
> When it did taste the wormwood on the nipple
>
> Of my dug and felt it bitter, pretty fool,
>
> To see it tetchy and fall out wi' th' dug![110]

While the biological mother cannot remember the birthday of her daughter, the nurse who breastfed the child for 3 years knows every detail. The mother was not present when she stopped breastfeeding.

On Juliet's place in her heart the nurse states clearly: "Thou wast the prettiest babe that e'er I nurs'd. An I might live to see thee married once, I have my wish."[111] No attitude, however, follows from this emotion. The servant who just claimed to have her wits about her, in the next moment disguises fickleness as dullness: "I would say thou hadst sucked wisdom from thy teat."[112]

In C.1.4, she shows spontaneous enthusiasm for the courtship of Paris. Through it, she contributes to Juliet's well-mannered readiness to test affinity during the evening festivities. This in turn leads to the unexpected encounter between Juliet and Romeo, of the hostile House of Montague. Just as in him, the conjured fever kindles in the girl: "Prodigious birth of love it is to me That I must love a loathèd enemy." The nurse as Juliet's most important confidant had just supported the courtship of the Paris enthusiastically, and her only reaction to the current announcement is: "What's tis? What's tis?"[113]

In her next appearance in C.2.4 she already acts as Juliet's messenger to conspiratorially arrange the wedding and wedding night. Although she checks Romeo's sincerity like a mother-in-law, she nevertheless puts herself at the service of the adolescent conspiracy against her employer without compunction. She even assumes the active part by fixing the rope ladder at Juliet's balcony for Romeo. She reveals Paris without being asked to do so by calling him a toad in front of Romeo and admitting that her enthusiasm was feigned. Back with Juliet, she immediately pronounces herself in favour of Romeo and underlines her active part in the conspiracy: "I am the drudge and toil in your delight, But you shall bear the burden soon at night."[114]

In C.3.2, the nurse brings Juliet message of the fight but tells it in such a confused manner that at first it seems as though Romeo was dead. Only after some further questions it becomes clear that Tybalt is dead and Romeo banished. The nurse now changes side to stand with Tybalt and condemns Romeo. She does not support Juliet in her struggle. When the girl wants to kill herself out of despair, however, she goes to search for Romeo. She finds him in C.3.3 at Friar Lawrence's and persuades him to act like a real man: "Stand up, stand up. Stand an you be a man. For Juliet's sake, for her sake, rise and stand. Why should you fall into so deep an O?"[115] By doing so, she once again contributes to a turn in the storyline, as Romeo follows her prompt. On the morning after the wedding night she warns the lovers of the approaching Capulets, enabling Romeo to escape in time.

When Capulet is up in arms against Juliet's opposition to the marriage with Paris in C.3.4, the nurse attempts to protect the girl from her father's anger. In this dramatic moment, however, Juliet is betrayed multiple times. First, her biological mother renounces her: "Do as thou wilt, for I have done with thee."[116] Only the nurse remains for Juliet. She asks for advice, comfort and help. The next turn follows: "Then, since the case so stands as now it doth, I think it best you married with the County. O, he's a lovely gentleman! Romeo's a dishclout to him."[117] Juliet feels betrayed by the nurse and feels constrained to invent another cunning that enables her to deceive all, including the nurse. What follows is the final break-up: "Go, counselor. Thou and my bosom henceforth shall be twain."[118]

From C.4.2 the nurse conducts herself as a loyal servant of the parents, who, however, does not inform them about the secret of the marriage between Juliet and Romeo, whereby the wedding preparations for a marriage with Paris take their unchecked course. She could have averted this moment. However, she keeps quiet and does nothing.

The stereotypical notion of the nurse as Zagne of the *Commedia dell'arte* is useful, but does not exhaust all possibilities for characterization. The servant moved in from the countryside and holds a low educational level. She sometimes falls victim to her own naïveté. She attempts in house and kitchen to defend herself against the ladies and gentlemen of the house and the menial staff through wit, scurrility and vituperations. She is not an imbecile, rather sly and shrewd. This puts her into an affective but factually not always justifiable opposition to her mistress. Her maternal feelings for Juliet are genuine. This is insufficient for taking up a clear position. On the contrary, her non-reflective manner repeatedly contributes to Juliet's confusion. Since she is the most important figure of attachment and emotional bond for the young girl, she decisively influences the course of events from beginning to end. She never meets this responsibility, which is why she can most certainly not be reduced to an entertaining side character.

Friar Lawrence as Character

Friar Lawrence is the chaplain and Romeo's mature confidant, something the boy cannot find in his disoriented father. Romeo shares the melancholy of his infatuation for Rosaline with him, not with Montague. As soon as he meets Juliet he goes to visit Friar Lawrence in the cloister

garden. He does this not with seeking advice in mind, but with conspiratorial intentions.

Friar Lawrence is well educated. People like to make use of his knowledge yet are not interested in the depths of his philosophy and morals. Few listen to his monologues. In this sense, he comprehensively founders in his society. He knows of Romeo's idolatrous projection onto Rosaline. He sees through the transference onto Juliet and yet still lets himself be persuaded to play a part in the secret marriage, since he pursues a deeper goal that no one shares. He tells Romeo: "In one respect I'll thy assistant be, For this alliance may so happy prove, To turn your households' rancor to pure love."[119]

Shortly afterwards, in C.2.6, the secret ceremony is performed. Friar Lawrence once again strengthens his intentions and turns the conspiracy into his personal concern: "Come, come with me, and we will make short work, For, by your leaves, you shall not stay alone Till Holy Church incorporate two in one."[120]

After having killed Tybalt, Romeo again flees to Friar Lawrence in C.3.3 instead of fleeing to his father. He hears Prince Escalus's statement from him. In light of the threatened death penalty, the monk considers the banishment to be a mild verdict of a benevolent prince. As Romeo cannot accept this because he fears that he will never be able to see Juliet as consequence of the banishment, the monk chides him as being childishly foolish and wants to comfort him with philosophy. He cannot get through. When the nurse appears, telling of Juliet's despair, Romeo wants to kill himself. Friar Lawrence prevents this with an inflammatory speech in which he appeals to Romeo's masculine and corporate virtues. He proposes that Romeo should sneak into the Capulets' house to consummate the marriage and then immediately flee to Mantua. He promises Romeo to further advocate for him at the Prince's and to seek for a positive solution in general. This provides the boy with the courage to agree to the plan.

The monk's plan fails on the unexpected turn at the Capulets' once Romeo's has fled. The sudden haste of Juliet's parents to organize the wedding with Paris, and their despair about it, puts the monk into a difficult position. This is even more evident, when Paris personally beseeches him in C.4.1 to conduct the marriage ceremony. He subsequently draws up the scheme to put Juliet into a state of apparent death and to call upon Romeo to free her from the crypt following the funeral. Friar Lawrence is the sole intellectual creator of this cunning plan. He convinces Juliet and provides her with the drug. He promises to inform

Romeo. When the young couple consider themselves abandoned by all, he remains the only confidant and he uses cunning as a solution.

Since Friar Lawrence's letter does not get through to Romeo, this refined plan also fails, increasingly involving the monk in events. In C.5.2 he personally hastens to the crypt in order to release the apparently dead Juliet before she wakes. But in C.5.3 he arrives too late to prevent the fight between Romeo and Paris next to the graveside. When he arrives, both are already dead. He explains this to awakening Juliet, whom he wants to be cared for at a "sisterhood of holy nuns". But he runs away once he hears the approaching guards. Juliet takes advantage of this to kill herself. Wise Friar Lawrence in this decisive moment contributes to the ultimate course of events of the tragedy through behaviour that is hardly well thought through and quite cowardly. In his final justification he is aware of his failure, which diametrically contradicts the classical meaning of his name, the one crowned with victor's laurels: "And here I stand, both to impeach and purge Myself condemnèd and myself excused."[121] He makes a full confession to Prince Escalus and ends with: "And if aught in this Miscarried by my fault, let my old life, Be sacrificed some hour before his time, Unto the rigor of severest law."[122] The prince waives this off in one sentence by calling him a holy man. There is no more attention paid to his guilt. Resolving the family conflict becomes the sole responsibility of the prince.

Lawrence's thoughts and actions are always rational, and surprisingly not very spiritual. He certainly acts as empathetic psychologist, but more like an enlightened scholar than a spiritual chaplain. He tenaciously believes in the positive consequences of well-considered decisions of reason and cannot be swayed from these beliefs despite all setbacks. Through this, he becomes ever more entangled into events where he resorts to ever more poisonous intrigues and antics. This contributes markedly to the fatal outcome. The monk's sense of reason hence seems to be lacking spiritual grounding. At least he does not trust divine inspiration in his considerations. He certainly is not a mystic. The impression is created that Romeo is more spiritually gifted than the monk. Perhaps this is the reason for the sympathy of the monk towards the boy.

The Unsuspecting Witnesses

This learning example offers an opportunity to consider the episode not only in a literary sense as a tragedy of young lovers, but also in a systemic

logic as a bifurcation point for the dysfunctional system of Verona. Aspects of the dysfunction are the powerful and restrained Prince Escalus, who can reach his goal as figure of political law enforcement neither with sternness nor with benevolence, the capricious Capulet complete with his insistent wife, who is as alien to her daughter as the Montagues, lacking any distinctive image, are to their son. The aristocratic glitterati, from the guileless Paris to benevolent Benvolio and lively Mercutio to intrepid Tybalt as collective are mirror and amplifier of the obliquities of central characters.

In applied conflict work and in ECM not all members of a dysfunctional team can be paid attention to in the same measure. Surrounding the centre of the episode a second and third ring of actors cluster that are significant for feedback without individually stepping into the centre. I consider the circle of mentioned characters in this manner.

From a moral and an atmospheric point of view, the common characteristic of these characters is their ignorance. None of the parents is informed of their children's affair in time. Paris, Tybalt and Mercutio die unsuspectingly. Even Romeo's supposedly trusted friend Benvolio is not informed about the complete truth until the very end. Following the deaths of Tybalt and Mercutio, when Friar Lawrence and the nurse increasingly take charge, he becomes insignificant. In all cases, the ignorance at least in parts is self-inflicted. From a transrational perspective, however, it is important to consider that imbalances of social systems do not pose the question of guilt. The inevitable and selective change in quality of the elements of a social system manifests as a change of consciousness of the individual and is the result of communicative operations of the group. The group's consciousness develops transpersonally through simultaneous, selective and also conscious change of members. Conscious should not be mistaken with intentional and morally culpable. The unsuspecting ones in this respect are innocent. Transrationally I once again pose to myself the biblical question whether guilt is the opposite of innocence or an aspect of it.

The Relational Layers

In the case example, the dysfunction can be traced from the inner layers towards the outer ones, from the epicentre to the episode. Interesting in this case is the clarification that results from permeating the deeper layers. As episode, the superficial conflict action comprises a riddle in

respect to root and direction. Even on the first layers, drive and intention of the actors still do not become apparent. When ECM leads into the deeper layers, the dysfunction can be identified, acting from the depth to the surface. I follow this path from episode to epicentre.

The Sexual–Family Layer

Family feuds and adolescent sexuality take such a prevalent role in the narration that it becomes difficult to distinguish them as a deeper layer from the surface of the episode. During the episode, however, only one sexual act takes place: the consummation of marriage between Romeo and Juliet. Atmospherically, even this stays in line with the romantically infatuated tone of "brawling love", of intrigue and deception. The nightingale is a lark. As physical event, the love act remains something that is only being hinted at. The importance is placed in the symbolic consummation of marriage.

Outside this, a sultry atmosphere prevails in Verona, where sexual energy is channelled or compensated for through violent masculine fights of rivalry.[123] Swords rave like libidinous penises. Penises become erect as bloodthirsty swords. Shakespeare anticipates a Freudian analysis in this fluent metamorphosis. The first appearance of atrabilious Romeo reinforces this atmosphere of adolescent, turbulent eroticism. The internalization of "brawling love" is exemplified and dynamized by the excessiveness in his infatuation. He refrains from sleeping with chaste Rosaline and yet participates in most fights with relish. He follows everyone else. In this atmosphere, he, his friends and enemies blunder into a common abyss as though there were no different sense or aim for life. The secret marriage with Juliet, too, is accompanied by dancing swords. Blood flows.

Such abundance of sexual energy and such a lack of sex in the episode draw attention towards the outer layer of the family. The correspondence between the interpersonal and clearly established family feud and the intrapersonal idealization of "brawling love" can hardly be missed here. A gigantic blockade hinders the system from reaching dynamic equilibrium. This becomes apparent in the incongruent style of communication that creates a primordial matrix for the young generation, which causes them to collectively act violently. None of the children seems to have enjoyed the privilege of a nurturing bonding with any of their parents. This not only holds true for Romeo and Juliet, but also for Tybalt, Benvolio,

Mercutio, Paris and others. Blaming as a defensive style of communication is justified as an obsessive form of etiquette in the older generation. Alternatively available attachment figures similarly do not communicate congruently; rather, they communicate incongruently in a different manner: the Nurse as Distractor, Friar Lawrence as Computer.[124] Instead of orientation, the children are provided with parental disorientation and unjustified instructions that most significantly portray that those who want to belong to one family need to hate the other.

The sanctity of this principle remains as much of a mystery in this layer as its origin does. The narrational level does not suggest anything in particular. Speculations are of little help. Going by the facts, we can only observe that Lady Capulet became a mother while she was still a child herself and that she was unable to cope with this task. She was not able to form a trusting bond with Juliet. She acts disloyally towards her while at the same time unquestioningly obeying her capricious husband. The relationship did not produce another child. There is no exchange of affection between the Capulets in the episode. The age of Lady Capulet becomes clear in the dialogue of C.1.3: she is 28 years old. When her husband asks for his long sword in C.1.1 in order to gear up for the fight with the elder Montague, she gripes: "A crutch, a crutch!, Why call you for a sword?"[125] The count is repeatedly referred to as "old Capulet". In C.1.2 he says himself: "and 'tis not hard, I think, For men so old as we to keep the peace."[126] Capulet is hence significantly older than his wife. The marriage shows aspects of a father–daughter relationship. The mother thus blocks adolescent Juliet's natural place in the family system. This promotes the overall dynamic to hastily marry off Juliet young and push her out of the house. In doing so, the mother fosters a repetition of her own drama in her daughter's fate.

Montague is roughly the same age and similarly feeble as Capulet. His wife appears temperate in nature in the few appearances she has. In C.1.1 she clearly instructs him: "Thou shalt not stir one foot to seek a foe."[127] Lady Montague is more mature than Lady Capulet, but she is anxious and suffers poor health. In the end, she dies over grieving for her son who was banished; a son whom she constantly fears for without being well acquainted with him. As the mother of a 17 year old, she is significantly younger than her elderly husband. The Montagues only have one child and in their relationship too the times of affectionate actions have long passed. As with Capulet, the metaphorical penis of Montague has turned from a once swift sword into a crutch ridiculed by his wife.

As a father, Montague cannot get through to his only son. Already in C.1.1 his conversation with Benvolio turns into an admission of failure. When Benvolio asks him if he knows the reason for Romeo's melancholic state, he replies by saying: "I neither know it nor can learn of him. [...] Could we but learn from whence his sorrows grow, We would as willingly give cure as know."[128] He thus utilizes his nephew in order to sound out his son. At the very least what is recognizable here is Romeo's tendency to engage in intrigues.

All this taken together shows that with both the Capulets and the Montagues blockages on the sexual–family layer are present, which foster the fever of the children and the violence between the families at large. The factual origin of this cannot be identified here. Montague states in C.1.1 that this is an old family feud that keeps being stirred up. Perhaps it originates in a family secret from previous generations. Systemic work could potentially investigate this thought further. At this point, I leave it by merely pointing out the possibility.

The Socioemotional–Communal Layer

The factor creating community in Veronese nobility is that of the family feud. The Capulets are the Montagues' shadows, the Montagues those of the Capulets. Through this the super-familial layer of aristocratic society is created. The assigned characteristics are unfounded. They hold no attribute that would make one or the other clan recognizable. The elderly heads of the family at best can be distinguished by their temper. The characters of the younger generation, unsuspecting Paris, benevolent Benvolio, lively Mercutio or intrepid Tybalt, are assigned randomly to the tribes. Nothing is typical for one family or the other. No one is good or bad by default. There is more that connects them than separates them. This in particular enables a consensus over the unavoidable conflict to be communicated. Communication is selected because once this has been executed all elements are different from before. Taking the decision for a particular change through communication entails the abandonment of a plethora of other options that were not selected. A community reduces the overabundance of options that are available by communicating. The Veronese aristocracy chooses the option that will most significantly hamper their dynamic equilibrium, almost up to the point of reaching self-effacement. In belligerent harmony, they ignore or discard all other options available. The paradoxical message is that those

who want to belong to the aristocratic community of Verona need to be at variance with a prominent subgroup of this community. In system theory, it is not thinking humans who build the group-whole through their rational decisions, as Friar Lawrence would like to have it. Instead, the system utilizes the compulsion to communicate its elements in order to regulate its possibilities in a self-referential manner. This system kills its elements and strives towards its point of bifurcation.

Following the ECM principle of correspondence, such a destructive community inevitably produces self-destructive individuals. Any individual wanting to meet the emotional needs for comfort and belonging to a community in such a system has to fail here. It is practically impossible for a young person to find his or her place and act accordingly under these circumstances. The "brawling love" of Romeo and Juliet is not an isolated case. It stands symbolically for a whole generation from which only Benvolio survives. None of the actors is emotionally balanced. No one, not even Friar Lawrence, develops a sufficient sense of awareness of the self, the social environment and the carnivalesque violent phantasies of the community. Therefore no one is capable of waking the others from the nightmare.

ECM illustrates that the dysfunction on the emotional–communal layer significantly penetrates into the sexual–family layer, having an impact on the episode from there. The metaphorical anti-tank mine also triggers the anti-personnel mine.

The Mental–Societal Layer

The mental–societal layer is mainly represented by Prince Escalus. He shows character traits of the good keeper of moral *vride* yet at the same time points surprisingly distinctively to modern *pax*.[129] His challenge as representative of governmental law and order lies with the conflict ethics of his vassals. The relished *vehede* between Montague and Capulet is a matter of honour, principles and traditions. Neither family requires a reason and continues with the exchanging quarrels at every given opportunity, despite all security policy measures taken by the Prince. Already in C.1.1 Escalus mentions three civic quarrels that apparently came into being through the cantankerousness of the two families. He forbids this for the future under penalty of death, taking the breach of his sovereign *pax* following Mercutio's death in C.3.1 personally: "I have an interest in your hearts' proceeding: My blood for your rude brawls doth lie

a-bleeding; […] attend our will; Mercy but murders, pardoning those that kill."[130]

In C.5.3, Escalus is faced with the ruins of his faltering attempts to try to find a middle way between strictness and kindness. He could not assert justice and security, his great *pax* against this brawling love. He is not faced with a criminological riddle, but with a political one:

> Where be these enemies?—Capulet, Montague,
>
> See what a scourge is laid upon your hate,
>
> That heaven finds means to kill your joys with love,
>
> […]
>
> A glooming peace this morning with it brings.
>
> The sun for sorrow will not show his head.
>
> Go hence to have more talk of these sad things.
>
> Some shall be pardoned, and some punishèd.[131]

The sovereign manner in which the *vehede* is dealt with illustrates the dilemma of a political project set between the fading morals of the Middle Ages and the rationality of modernism not yet proclaimed as binding. Escalus's plan predominantly founders on the mentality of the actors. The mental–societal layer relates interpersonally to a sense of belonging to the represented organizational unit reaching beyond a context that can tangibly be experienced—society. This requires intrapersonal approval of ethical and aesthetic principles mainly from those Top Leaders supposed to lead the respective society. The elderly heads of the Montague and Capulet families are unfit to do so. They therefore dictate an anachronistic culture of life and conflict to their clans. Doing so, they sacrifice the younger generation for a matter long passed. Their crimes are the consequence of a mental–societal notion originating in the fear of being rejected from one's clan and the uncertainty resulting from it that gradually gains momentum throughout the episode, eventually culminating in a dramatic ending. Inversely anachronistically to the counts, Friar Lawrence heralds a rationale that does not yet impact society to the extent that it will influence it. When the idea of a society fails to provide a framework for societal life, irritations, dysfunctions and blockages in direct encounters are the result. With actors who do not live in the here

and now, a state cannot be created. Prince Escalus resignedly comes to accept this.

In the context of ECM this observation reveals a broader perspective for viewing the episode. When a dysfunction cannot be justified on the sexual–family and socioemotional–communal layers alone, a certain explanation from this conceptual defect on the mental–societal layer results. The dysfunction destructively radiates from the bigger and more abstract layers into the smaller and more defined contexts.

The Spiritual–Policitary Layer

The dysfunction in the mental–societal layer reminds us of the cardinal topic truth. Politics aiming at security or justice, as aimed at by Prince Escalus, cannot be implemented when the mentality of the actors resonates with harmonious agreement on *vehede* instead. Which truth, however, underlies it all? Mental–societal agreements, also those of *vride* and *vehede*, are rooted in spiritual-policitary truths. Although this is not explicitly mentioned in the episode, spiritual truth was often reduced to religious truth in the times the drama was created. Capulet and Montague could be read as metaphors for Catholics and Anglicans in Shakespeare's England who, just as the two families, did not need a deeper reason for persecuting one another. The religious references that continuously appear in the dialogues speak for the existence of such a metaphor.

The herald of religious truths is Romeo, rather than the cleric Friar Lawrence. Part of his existential struggle is contained in the question whether the creative force of divine love which shapes all times and places, also encompasses the horror of unfounded wars of religion and family, or if the earthly violence distorts and consumes this divine energy for human perception into an unrecognizable state. Posed this way, this fundamental question can arch from the spiritual–policitary layer into the mental–societal and from there via the socioemotional–communal into the sexual–family one in order to manifest in the episode as unfounded fighting and killing. This is one possible approach.

A second line of reasoning would be the loss of spiritual–policitary grounding of the protagonists in light of mental–societal fights for modernization. This could hold true for almost all parts of Europe between the German Peasants' War (1524–1525) and the end of the

30 years' War (1648). The alienatingly unspiritual rationality of Friar Lawrence, representing the Church, and the magical rapture that Romeo and Juliet are subject to at the festivity in C.1.5 all speak for this approach. From Romeo's affinity to melancholic infatuation towards his own infatuation, Juliet's childlike surge of emotions, the unusual festive surroundings and the omnipresence of disputatious eroticism, an energy field develops that carries them both away from the social hustle and bustle, allowing them to tap into a spiritual–policiary sphere that remains inaccessible to the other actors around them. What Juliet evokes in Romeo is more of a spiritual gesture and practice than an earthly, sexual desire. The short almost mystical dialogue of encounter of the lovers in C.1.5 is sustained by and laced with terms such as to profane, holy shrine, pilgrims, mannerly, devotion, saints, holy palmers, pray'r, pray, faith, sin. In between Tybalt's aggression and the nurse's bustling, both get carried away, in language and atmosphere, into a parallel world of spirituality where it is clearly impossible for anyone to reach them. The friends Mercutio and Benvolio actually cannot find Romeo in the following scene, C.2.1. He physically hides in the Capulets' garden, and seems to be disconnected from reality: "Go, then, for 'tis in vain, To seek him here that means not to be found."[132] From this point on Romeo and Juliet live in their own world about which the others suspect nothing. The spiritual character of this infatuation is further underlined by their longing for holy marriage and martyrdom. Both repeatedly announce their suicide before making the other the deeper reason for it. The confused longing to self-sacrifice oneself for holy love once more points towards a mentality inherent to a time period where the body was not highly appreciated and was seen as the earthly vessel of the soul. This stands in contrast to the mechanistic rationality of the new times that have yet to commence, but will necessarily be present in the audience's perspective. Spirituality and a policiary understanding of space and time reaching beyond institutional religiosity are hence a deeper message of the play through which the distortions of the episode can be deduced. The main concern is not which religion or denomination offers truth but spirituality as a basis for truth in itself. Under the circumstances of frail spirituality, societal stubbornness, communal insensitivity and romantic love the inescapable and permanent change of the world results in a bloodbath. This message strikes to the core of modernity.

Elicitive Conflict Mapping

Once all layers for this learning example in the relevant relationships have been looked at, a path becomes clear that from being a barrier to the spiritual–policitary layer for many Veronese aristocrats instead creates a mental–societal atmosphere in which the anachronistic orientation towards *vehede* and *vride* is the dominant one, even though the political system does not advocate it any longer. This makes the constant conflict appear futile and without reason on the socioemotional–communal and sexual–family layers. The conflict parties cannot depend individually on an ultimate explanation for being or not being in the world and the bigger context of things. Therefore, no political ethics exist to guide them. The dynamic of carnivalesque fighting is consistently nurtured by their unwitting and instincts-driven community and family behaviour, appearing hopeless for those affected.

Following the ECM principle of homeostasis, the healing of a system results from the counter-movement through all layers, from opening up the topic of truth in the spiritual–policitary layer to sense-making in the episode. Irritations in the different layers resulting from this lack of truth call to be remedied. From a re-established spatio-temporal awareness an agreement in the mental–societal framework of worldly events, the satisfaction of the socioemotional–communal need for belonging, the healing of inner-familial relationships, including the corresponding sexuality, into relational harmony follow. This enables congruent communication and is enabled through congruent communication. If this feedback loop can take place unrestrictedly, the invalidity of the interfamilial dispute becomes clear and its settlement possible. This is illustrated in Fig. 4.3.

In elicitive conflict transformation, this insight is not used to take the clients by the hand and lead them to discover their courses of action, to satisfy their needs and establish a connection between episode and epicentre. The findings of ECM are used to sketch a framework where the involved parties can find energetic satisfaction and factual compromise out of their own incentive, in their own way and at their own pace.

Facilitating

Course of action 1 (sexual–family)
Romeo and Juliet decide to be secretly married by Friar Lawrence and to consummate their marriage secretly as well. They keep the secret till
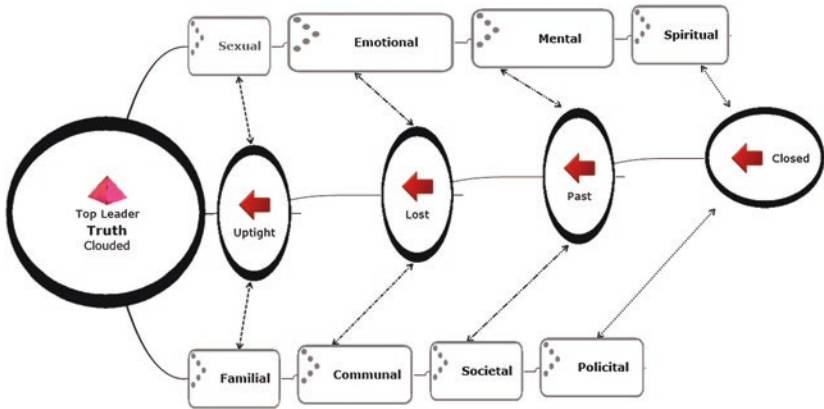
Fig. 4.3 ECM partial illustration on truth for the drama Romeo and Juliet

death. The youthful love mystically manifests itself in the encounter during the Capulets' festivities rather than in the sexual union of the newly-weds. The wedding night normatively seals the pact. Because of its non-disclosed nature it is aimed at God or their own conscience, certainly not at their families, community or society, as these do not hear of it. By taking these actions the young people twist the societal objective of the marriage into its opposite, helped by the conspiratorial support of Friar Lawrence and the nurse. Apart from meeting the psychological, moral and ritual aspects of the interpersonal on the spiritual, mental, socioemotional and sexual layers, a wedding also always serves the interpersonal purpose of announcing the liaison and commitment politically, societally, communally and to the family, in order for members of the social environment to be able to orient themselves.

For action 1, an obvious option would be for the couple to do what generations of couples have done before and after them so many times that I call it a natural way of things: to enjoy their love physically and emotionally with relish and to confront the parents with a fait accompli, preferably as publicly as possible. Even though this would pose a temporary scandal, it would nevertheless put the elderly heads of the families under a healing pressure to act. The generation-spanning code of honour of aristocracy provides for these sorts of cases in suggesting a forced or emergency wedding, which in turn enables Romeo and Juliet to have

their way without the bloodshed that their love claims in the episode. Friar Lawrence, too, would have reached his goal of uniting the families sooner if he and the nurse had supported the young couple in a direct and public way.

This approach might not be entirely fruitless, since the impulsive count Capulet already proclaims in C.1.2 that it would not be so hard for old men like him and the more circumspect Montague to keep the peace. He might have referred to the fact that old men reach faster for their crutches than their swords; however, the statement could also be understood as a semblance of wisdom in old age that could be built further upon. Against this option speaks the factor that this approach puts the greatest responsibility upon the shoulders of the weakest and youngest actors. In light of the problem at hand, it is not a reason to dismiss the option entirely. All human beings, young and old, are condemned to freedom and hence are also accountable for the consequences of their actions.

It would, however, still be useful to take a closer look at what happens on the sexual–family layer of the older generation. Both the one-child marriages of the older men with younger women hold a number of unresolved factors that could prove to be fatal for the young couple. It is therefore a possible but risky approach.

Course of action 2 (socioemotional–communal)
In the socioemotional–communal layer, the responsibility shifts towards the older generation. The statement about the ability for peace in the elderly generation has to be looked at in more detail. There is no doubt that they were the protagonists of the feud in the past. Now, however, the initiative has slipped from their reach. It is the metaphorical penisswords of the young men, not the crutches of the old ones, that dance in the episode. The young ones start the squabbles. They do not wait for instructions. They do not ask for permission. They unreflectedly copy an example they were set when growing up and nurture their fury against the others because of frustration with their own people. The older generation provided the groundwork but it is no longer the driving force. Capulet at least for a split second even shows that he is ready to reorient himself. In C.1.5 not only for age reasons does he refuse to argue with Romeo who has sneaked into join his festivities. He explicitly gives him the right to hospitality and with clear words forbids the angry Tybalt to carry out any kind of hostility:

Content thee, gentle coz. Let him alone.

He bears him like a portly gentleman,

And, to say truth, Verona brags of him

To be a virtuous and well-governed youth.

I would not for the wealth of all this town

Here in my house do him disparagement.

Therefore be patient. Take no note of him.

It is my will, the which if thou respect,

Show a fair presence and put off these frowns,

An ill-beseeming semblance for a feast.

[…]

He shall be endured.

What, goodman boy? I say he shall. Go to.

Am I the master here or you? Go to.

You'll not endure him! God shall mend my soul,

You'll make a mutiny among my guests,

You will set cock-a-hoop, you'll be the man![133]

More could follow from these clear statements than a short-lived right to hospitality. They indicate respect for a young member of the hostile family which could be further built upon. If the other family generates such a "portly nobleman", the equally young "gentle coz" could be encouraged to permanent reconciliation with the "virtuous and well-governed youth". The pairing of one's own daughter with this nobleman under these circumstances would also not be much of a scandal. Capulet, however, is too fickle to make use of this opportunity. He drifts off to worry about the mood during his party and lets the opportunity pass. His wife is of little help to him. Dull Montague also does not muster the energy to provide a comparable impulse. There would be a realistic chance for an official ending of the anachronistic *vehede* that binds youngsters and servants alike. It would be politically indicated. By way of creating a functioning society where a younger generation can constructively find its place, ending the *vehede* would be highly welcomed. That Capulet

reaches out to Montague without attaching conditions and on his own accord before the children die could be viewed as a realistic option.

Course of action 3 (mental–societal)

Which courses of action are available to the generation sustaining society? Prince Escalus, representing the authority of the state, heads this group. Even though the concept of division of powers is alien to him still,[134] he acts in a rather modern manner. He prohibits physical violence by law, pronounces at times strict and at times mild judgements on individual breaches of peace and executes his law as if policing the society. Even though he acts to his best knowledge and belief, he founders on an ideal–typical dilemma of modernism: mentalities cannot be prohibited or changed by law. He fails to take the feedback loops in social systems into account. Even though he has the capacity of reason on his side, he can convince neither the disputatious spirits of the heads of the families nor reach the delirious youths. He tries to do so in his parley with Capulet and Montague in C.1.1 but fails to recognize that the mentality of his citizens needs to permeate his laws, his jurisdiction and its administration before it can react to this mentality. Put differently, in order to bring them into his beautiful new world, he would need to pick up the conflict parties where they currently are. Enacting reason by law is a reflex constantly to be observed in modernity that has often proved to be tragic fallacy.

For Prince Escalus, too, the affair of the young lovers would provide a political opportunity. He only hears of it, however, when it is already too late. He neither enjoys their trust nor that of their confidants. Providing sovereign aloofness is his contribution to the tragedy. At the same time, this is where his options for action lie hidden. He could, anachronistically, enrich his political project in adding a so-called bottom-up strand of communication. Particularly referring to the aristocracy present in this case, this would not be a utopian action. The Grassroots, with which the play is concerned, are not the lowest of the social classes, but the young noblefolk of the city whom the Prince knows personally. They belong to the Top Leader level he is acquainted with. To understand them, to know their motives, values, style, stories and temperaments makes sense also from the perspective of modernity. Changing the societal system from there is more rational than administering new norms from above. This not only results from the logic of the episode. It has also proved to be true in actual political history since Shakespeare's times.

Administered modernity often ends in tyranny, communally garnered modernity in acceptable compromises.

Escalus could turn himself into an institution of trustworthy appeal through which Romeo and Juliet could enforce their liaison against the will of their parents if necessary. If he were an entirely good ruler as he wants to be, he would enjoy the trust of Friar Lawrence, who in turn could bring the case, which also holds political significance, to his attention. The distance from the nurse maybe demands too much of both sides, but in principle communication should be possible on this level too.

The pace of the drama is too fast for Prince Escalus's course of action to be realized effectively. The mental–societal layer cannot be fundamentally altered in the space of a few days. Rather, the "moral of the story" should probably be located here. If the elderly survivors merely erect golden memorials for Romeo and Juliet in C.5.3, viewed from a political perspective all these young people died in vain. Prince Escalus's course of action becomes relevant here, as it was not applied before and thus likely became a contributory cause for the fatal run of events.

Course of action 4 (spiritual–policitary)
The secret marriage between Romeo and Juliet, by definition a spiritual topic, stands in the centre of the episode. Following the teachings of the Roman Catholic Church in Old High German the word marriage, *Ehe*, standing for eternity, law and order, describes a sacrament after all. Since the *Decretum Tametsi* of the twenty-fourth session of the Council of Trent in 1563, the Church had been solely responsible for matters of marriage, recognizing the reality of a marriage only when two partners administered the sacrament to each other out of their own free will in front of a priest and at least two witnesses:

> […] the holy Lateran Council […] commands that in the future, before a marriage is contracted, the proper pastor of the contracting parties shall publicly announce three times in the church, during the celebration of the mass on three successive festival days, between whom marriage is to be contracted; after which publications, if no legitimate impediment is revealed, the marriage may be proceeded with in the presence of the people, where the parish priest, after having questioned the man and the woman and heard their mutual consent, shall either say: "I join you together in matrimony, in the name of the Father, and of the Son,

and of the Holy Ghost," […] Those who shall attempt to contract marriage otherwise than in the presence of the parish priest […] and in the presence of two or three witnesses, the holy council renders absolutely incapable of thus contracting marriage and declares such contracts invalid and null, as by the present decree it invalidates and annuls them.[135]

A marriage as spiritual and bodily union correctly contracted in the sense of the Council is valid and unannullable. It established personal and economic rights and responsibilities between spouses. During these times not all people were able to get married. Only those who could sustain a family were permitted to engage in the sacrament. A large part of the population was excluded from getting married because of this decision. This does not apply to Romeo and Juliet.

Historically, contracting marriage often also served to seal peace and alliance treaties between families, clans and the rich. The sacrament of marriage did not only act to satisfy the personal interests of the spouses, but also the public purpose of economic and political proceedings. The public nature of a marriage ceremony was therefore a mandatory prerequisite even before the Council had taken place. It had been a predisposition for societal and lawful recognition of a marriage for generations.

Romeo and Juliet meet all necessary criteria. Because of their noble descent, both are worthy of marriage. From the public announcement of the marriage ceremony, the moral and societal constraint to end the *vehede* between the families of Capulet and Montague would have followed. If the resistance of the heads of the family was feared in advance, the announcement of a marriage that is valid would nevertheless not have changed anything in retrospect. Even though the state in these times did not yet hold legal responsibilities in respect to marriage matters, notifying and including Prince Escalus at this point would have been a politically wise step to take.

The reason for Friar Lawrence to act against the rules of his Church with the intention to bring peace between both families is incomprehensible. By keeping the marriage ceremony a secret he achieves the opposite of what he intends to happen. In addition to that he makes a remarkable formal error. Since there are no witnesses present, the marriage does not adhere to the criteria of the Council of Trent. By taking the law-abiding path into the public sphere, the seemingly responsible cleric would have all options at hand to prevent the dramatic ending from taking place. Even the required act of announcing the forthcoming

marriage ceremony between Paris and Juliet would still have provided ample opportunity for voicing objections from Friar Lawrence, the nurse or a messenger sent by Romeo, such as the trustworthy Benvolio.

Friar Lawrence holds the fewest reasons for taking part in the chain of intrigue. In C.5.3 Prince Escalus exculpates him too casually. He could have directed the story in a completely different direction by carrying out his official duties in a more open and correct manner.

This fact becomes even more remarkable when taking into account that the spiritual aspect of the sacrament of marriage is sustained by the young people themselves, particularly by Romeo. They already experienced their mystical awakening and unification as a couple in C.1.3. Friar Lawrence would merely have had to have acted canonically correctly in order to prevent the tragedy and create the longed-for state of peace. His philosophical sermons could not help the young lovers in education or spirituality. Why he acts in this way remains unclear. The alternative is impossible to miss.

Variations of learning by the use of examples

The prerequisite for elicitive conflict transformation is that at least one member of a group or community turns to a facilitator for help, hoping that transformation will make an individual or collective life become more bearable. In the relevant drama of Verona, a number of actors would be a possibility for this.

Romeo, Juliet and Lawrence are until the bitter end the protagonists of the most recent secrets and lies. The nurse is only in on the secret until the simulated death takes place. Capulet and Montague know of older family secrets that they never reveal. One cannot rule out the possibility that they are not only bearers of older conflicts but also are involved in causing them, since both marriages are unusual in their age structure and style. In both cases at least, the crutch-like penises of the fathers as considered by the mothers have an impact on the world view of the younger generation. What pastime does a woman take when a man engages in masculine fights of rivalry?[136] One could be tempted to ponder delicate speculations regarding this relationship. Yet based on the facts these cannot be resolved.

Romeo and Juliet suffer and most certainly Montague and Paris do as well. I assume that the loyal Benvolio is also troubled by the circumstances, which for him must provide a riddle. Although Mercutio and

Tybalt die, their deaths are not the consequence of their suffering but of their cockiness. Capulet expresses his suffering in his moods and flightiness while the countess follows her own agenda, which remains half-hidden. The nurse evades the consequences of her actions through her fickleness. Friar Lawrence arrogates himself the role of the secret director of communal life, and by doing so puts himself above all rules of his Church in order to fail—with the price being other people's lives. He serves as an admonishing example of a conflict tinkerer and peacemaker who exaggerates and exceeds his expertise at the cost of his clients.

Clients whom I identify as well suited for elicitive conflict transformation in ECM learning examples are Romeo, Juliet, Prince Escalus and Montague. For the first variation I assume that Romeo, following his first encounter with Juliet, does not turn to Friar Lawrence, but instead as client to a conflict worker with a different outlook. Since the play features a Friar John who only acts as runner for Lawrence, I promote him to elicitive facilitator and substitute in C.2.3; the Franciscan Lawrence with Franciscan John for Romeo's contact person.

Variation 1: Romeo with Friar John in the cloister garden (instead of C.2.3 with Friar Lawrence):[137]

Enter Romeo

ROMEO: Good morrow, father
FRIAR JOHN: Benedicite

> What early tongue so sweet saluteth me?
> Young son, it argues a distempered head
> So soon to bid "Good morrow" to thy bed
> […]
> But where unbruisèd youth with unstuffed brain
> Doth couch his limbs, there golden sleep doth reign
> Therefore thy earliness doth me assure
> Thou art uproused with some distemp'rature,
> Or, if not so, then here I hit it right
> Our Romeo hath not been in bed tonight

ROMEO: That last is true. The sweeter rest was mine
FRIAR JOHN: God pardon sin! Wast thou with Rosaline?
ROMEO: With Rosaline, my ghostly father? No

I have forgot that name and that name's woe

FRIAR JOHN: That's my good son. But where hast thou been then?
ROMEO: I'll tell thee ere thou ask it me again

> I have been feasting with mine enemy,
> Where on a sudden one hath wounded me
> That's by me wounded. Both our remedies
> Within thy help and holy physic lies
> I bear no hatred, blessèd man, for, lo,
> My intercession likewise steads my foe

FRIAR JOHN: Be plain, good son, and homely in thy drift

> Riddling confession finds but riddling shrift

ROMEO: Then plainly know my heart's dear love is set

> On the fair daughter of rich Capulet
> As mine on hers, so hers is set on mine,
> And all combined, save what thou must combine
> By holy marriage. When and where and how
> We met, we wooed, and made exchange of vow
> I'll tell thee as we pass, but this I pray,
> That thou consent to marry us today

FRIAR JOHN: Holy Saint Francis, what a change is here!

> Is Rosaline, that thou didst love so dear,
> So soon forsaken? Young men's love then lies
> Not truly in their hearts, but in their eyes
> […]

ROMEO: Thou chid'st me oft for loving Rosaline
FRIAR JOHN: For doting, not for loving, pupil mine
ROMEO: And bad'st me bury love
FRIAR JOHN: Not in a grave

> To lay one in, another out to have

ROMEO: I pray thee, chide me not. Her I love now

> Doth grace for grace and love for love allow
> The other did not so

FRIAR JOHN: O, she knew well

        Thy love did read by rote, that could not spell
        But come, young waverer, come, go with me
        In one respect I'll thy assistant be,
        For this alliance may so happy prove
        To turn your households' rancor to pure love
        […]
        I shall announce in coming Sunday's mass
        Thy true desire's wish to wed the lass

ROMEO: I will be slain by angry Capulet,

        My father won't condone me such is set
        I'll tell thee all I know, but this I pray
        That though consent to marry us to-day
        O let us, hence I stand on sudden haste

FRIAR JOHN: Our church speaks firm its verse remember, still

        Wisely and slow. They stumble that run fast
        Our church speaks firm its verse remember, still:
        A priest, three times, three mass announcements will
        Need yet to pass for holy union's rightful stance
        In eyes of church and God full will, a chance
        To marry needs as base a sacrament
        I pray thou hearest my request, for I
        Can only call to church thee and thy love
        Once no objections have been raised
        Thus holy law and right has been appraised
        And hence, I say in truthful churches will
        "I join you together in matrimony,
        in the name of the Father, and of the Son,
        and of the Holy Ghost, …"

ROMEO: Tell me not, friar, that thou hearest of this,

        You know fair well of feud and enemies
        That Montague and Capulet have been
        Not either of them ever will allow
        For Juliet and me our marriage vow
        I pray that though consent to marry us to-day
        In secret! Good heavens knows it right this way!

FRIAR JOHN: Yet void, invalid it would be on Earth

> Marriage stands as union's peace between two souls
> A man's, a woman's holy wish and cause
> What feud between the houses once arose
> They can't deny to God this union's peace
> I further know no sacramental reason
> That speaks against this marriage, prove it treason
> I ask for thy to call Benvolio
> And Tybalt, too, may witness these events,
> May talk to fathers Montague and Capulet
> To win paternal blessings for you both
> Your union's base is not deceit—may bring
> To old abyss this love a bridge, and cling
> Should thy parents or dear Juliet's
> Seek council from me I will be at hand
> Advise I will as holy council's strict command
> Your wish and that of dearest Juliet
> I will convey, since true hearts are to wed
> I shall bring peace to fathers' martial scorn
> May love forever conquer this feud's thorn
> Should I, the church's servant be too frail
> To reach our goal my actions will be thus
> I'll go and ask for help kind Escalus

From this point onwards, the episode could take on a different direction. Romeo needs to realize in the abbey courtyard that the Franciscans are unavailable for his intrigue in the name of love. Even more so, if he were to find a clerical accomplice, the marriage contracted in this manner would not be valid. Friar John clearly spells out to him that the price to pay for the wedding ceremony to take place is peace between the two families. If Romeo plays the game openly, he can count both Church and state in his corner, since the Church cannot and does not want to act differently and Prince Escalus would take up this opportunity to eliminate the family feud. Additionally, a number of family members from both families would lend themselves as natural allies. Benvolio certainly supports him. Tybalt, the "gentle coz",[138] could despite his reservations not close his mind to Juliet's plea. If Romeo further considers the age-related frailty of both heads of the family and the openly demonstrated readiness for reconciliation of Capulet, overall the odds do not stand

entirely against him. Capulet calls him a "portly gentleman",[139] and "virtuous youth",[140] in front of the festive crowd in C.1.5. Why would he then stubbornly refuse to accept such a son-in-law from a rich background? Even more so when state and Church encourage him to do so. A marriage would further accommodate the identifiable interests of Lady Capulet, since Juliet would have to leave the house as a consequence. Opposition would hardly have to be expected from worried Lady Montague. Montague already let Benvolio know about Romeo in C.1.1: "Could we but learn from whence his sorrows grow, We would as willingly give cure as know."[141] This does not sound hopeless. Romeo and Juliet have a chance. The project can of course still founder on the carnivalesque pugnacity of the community, yet the prospects are better than when the option of intrigue is taken up. Even failure would produce less bloodshed than the option chosen in the original version, which would later allow for another alternative attempt.

I have to assume that in the original version Friar Lawrence was unaware of the canonical reason for voidance when carrying out his secret actions without witnesses present. This seems peculiar since Verona is a neighbouring town to Trent where the Council, taking more than a year to discuss and pass these rules, took place. Even more peculiar is Lawrence's stubborn hanging onto the method of intrigue even when the first victims fall prey to this approach. Tybalt dies at the hand of Romeo since he is unaware of the fact that Romeo has just become his cousin-in-law. Mercutio in some ways dies as collateral damage at the hand of Tybalt, but this is caused through Romeo's intervention. Prince Escalus bans Romeo and Romeo flees to Friar Lawrence's cell for the time being. In C.3.3 Friar Lawrence would at least have a chance to prevent further harm. Instead of partnering up with the nurse to instigate world-weary Romeo to secretly consummate the marriage in the Capulets' house, Friar Lawrence could convince Romeo to immediately comply with the Prince's ban and bring him into safety. This would give Friar Lawrence the task to reveal the secret and in his opinion the lawful marriage to the public. This means he would have to own up to the truth. By doing so, Paris would cease to court the already married Juliet and Capulet would send his married daughter to her husband in Mantua. A pardon for Romeo by Prince Escalus could be obtained as well, if the full truth was made clear to him in time.

Friar Lawrence wastes all these opportunities and instead continues to scheme the intrigue. This leads to entanglements surrounding the planned marriage between Paris and Juliet that Capulet overhastily

arranged. When Paris meets Friar Lawrence and Juliet, both confuse and unscrupulously deceive him by communicating incongruently. Friar Lawrence is again deceitful when revealing the truth would prevent greater harm. The lives of Paris, Romeo and Juliet will fall victim to this deceit. In the crucial scene I therefore again substitute Friar Lawrence with Friar John—as an elicitive conflict worker whose client is Juliet.

Variation 2: Paris and Juliet in Friar John's cell (instead of C.4.1 with Friar Lawrence)

FRIAR JOHN: On Thursday, sir? The time is very short
PARIS: My father Capulet will have it so,

    And I am nothing slow to slack his haste

FRIAR JOHN: You say you do not know the lady's mind?

    Uneven is the course. I like it not

PARIS: Immoderately she weeps for Tybalt's death,

    And therefore have I little talk of love,
    For Venus smiles not in a house of tears
    Now, sir, her father counts it dangerous
    That she do give her sorrow so much sway,
    And in his wisdom hastes our marriage
    To stop the inundation of her tears,
    Which, too much minded by herself alone,
    May be put from her by society
    Now do you know the reason of this haste
    FRIAR JOHN

aside

    I would I knew not why it should be slowed.-
    Look, sir, here comes the lady toward my cell

Enter Juliet

PARIS: Happily met, my lady and my wife
JULIET: That may be, sir, when I may be a wife
PARIS: That "may be" must be, love, on Thursday next
FRIAR JOHN: Thy shan't ignore the holy church's will

    Announced a marriage has to be
    Without a doubt against it to prevail!

PARIS: Who claims such facts has slandered this face of mine
JULIET: That is no slander, sir, which is a truth,

>   Are you at leisure holy father, now,
>   Or shall I come back after mass,
>   To make confession mine to you, good friar?

FRIAR LAWRENCE: My leisure serves me, pensive daughter, now.–

>   My lord, we must entreat the time alone

PARIS: God shield I should disturb devotion!–

>   Juliet, on Thursday early will I rouse you
>   Till then, adieu, and keep this holy kiss

FRIAR JOHN: On Thursday next,

>   That's not according to the church, dear Sir
>   Yet still—thou shalt not sadden nor despair
>   Together we will see if haste makes waste
>   And find a way to right this deed
>   Farewell for now, Sir Paris!

Paris exits

JULIET: Come weep with me, past hope, past care, past help
FRIAR JOHN: O Juliet, I already know thy grief

>   It strains me past the compass of my wits
>   I hear thou must, your will against it
>   On Thursday next be married to this Count

JULIET: Tell me not, friar, that thou hearest of this,

>   Unless thou tell me how I may prevent it
>   If in thy wisdom thou canst give no help,
>   Do thou but call my resolution wise,
>   And with this knife I'll help it presently
>   *She shows him her knife*
>   God joined my heart and Romeo's, thou our hands;
>   And ere this hand, by thee to Romeo's sealed,
>   Shall be the label to another deed,
>   Or my true heart with treacherous revolt
>   Turn to another, this shall slay them both
>   Therefore out of thy long-experienced time

Give me some present counsel, or, behold,
'Twixt my extremes and me this bloody knife
Shall play the umpire, arbitrating that
Which the commission of thy years and art
Could to no issue of true honor bring
Be not so long to speak. I long to die
If what thou speak'st speak not of remedy

FRIAR JOHN: Hold, daughter, I do spy a kind of hope,

Which craves as desperate an execution
As that is desperate which we would prevent
If, rather than to marry County Paris,
Thou hast the strength of will to slay thyself,
Then is it likely thou wilt undertake
A thing like death to chide away this shame

JULIET: O, bid me leap, rather than marry Paris

From off the battlements of any tower,
Or walk in thievish ways, or bid me lurk
Where serpents are. Chain me with roaring bears,
Or hide me nightly in a charnel house,
O'ercovered quite with dead men's rattling bones,
With reeky shanks and yellow chapless skulls
Or bid me go into a new-made grave
And hide me with a dead man in his shroud
(Things that to hear them told have made me tremble),
And I will do it without fear or doubt,
To live an unstained wife to my sweet love

FRIAR JOHN: Hold, then. Go home; be merry;

And look thy father in his eyes
When thee declare fair truth and rise
Declare to him, full heartedly, mature
Your spouse, your union, love, young and pure

JULIET: Inform my father? A scolding I will get!
FRIAR JOHN: Romeo's sweet spouse you are, the one,

by name of the Father, and of the Son,
and of the Holy Ghost, …
This union I will conjure and witness

> And swear on Saint Francis' holy name
> No-one can tear what our Lord conjoined
> I cannot marry thee to Count Paris
> Not Thursday, not on any other day—
> A fool who thinks constraints can make me sway

JULIET: Good friar, my father will revile me instantly

> A wretched, a puling fool he'll say to me
> His mercy none will be, you see
> "Graze where you will", he'll say I swear to thee
> No longer will he let me house with him
> He'll have me hang, beg, starve, die in the streets
> For, by his soul, he'll ne'er acknowledge me

FRIAR JOHN: Graze, beg, and starve, die in the streets

> Thee can as well do in Mantua,
> Too, Many more, yes useful things, and pray,
> A long, fulfilling life as wife of young Montague
> Assuming Escalus' grace and mercy
> Old Capulet will think well hard to voice
> Old scorn and scornful word to you
> Once he has heard full truth from you two
> Against God's will no Count can speak
> A well-governed man he called your Romeo

JULIET: My father's scorn, dear John, how can I take it?
FRIAR JOHN: O he shall free thee from this present shame

> To rid yourself from Paris' claim
> Those who not fear a leap from any tower,
> Who likewise hide with creatures, thieves, no fears
> And chain themselves with roaring bears
> Can take a grave for rest at night-time hour
> Those need not fear blind rage, temper nor scorn
> For truth prevails in them and is
> To morning mist what midday finds in sunlight's kiss

JULIET: O, tell not me of fear!

> The burden I will carry whatever it entail
> And tell my father all there is to tell

FRIAR JOHN: Now, get you gone. Be strong and prosperous

And send thy father Capulet regards

Variation 2 follows the same intellectual approach as variation 1. It does, however, start at a different point in time, where disaster has already started to take its course. The victors of this alternative option would, apart from the already fallen, namely Tybalt and Mercutio, be the same people. The focus is put on the client's, Juliet's, responsibility for the far-reaching consequences for the social system. Juliet can count on the support of Friar John and also on the nurse, who still is in on the secret at this point and occasionally finds a sympathetic ear with Lady Capulet. Benvolio could be sent to banned Romeo in Mantua and function as reliable liaison person, meaning that Romeo's voice would at least be obliquely represented. The odds could hardly be longer than in variation 1. Friar John holds remarkable scope of action for an external conflict worker and can adapt the operational framework dependent upon the reaction of the particular client, without manipulating them. He contributes to finding clarity. By acting more cleverly, more empathetically and more correctly in advance, he is able to hold a relatively stable position in the decisive moment—when the marriage becomes public.

Variation 3 considers the general theme truth in the episode from the perspective of a different possible client, namely Prince Escalus. So far he has been viewed from the point of view of the main actors. He appears to be a relatively predictable parameter in the episode. As a circumspect ruler he is ahead of his time, but most importantly ahead of the mentality of his subjects. He cannot be designated as modern but as reasonable. He heralds aspects of modern state leadership. He can and should not be expected to base his thoughts, actions and decisions on constitutional principles or human rights, as modernity generates at a later point in time. Much ethical content of modern lists of rights are, however, much older than the legal form they attained in the Age of Enlightenment. Interestingly for variation 3 of this learning example, from this list of rights is the right to be heard of the accused. This is already to be found in the Old Testament. Before the expulsion from Paradise, God grants first Adam and then Eve a chance to explain the fall from their perspective. He only issues his banning sentence after this.[142] This has been the theological justification for the criminal procedural right to be heard of the suspect or accused since the early Middle Ages. He or she needs to

have the opportunity to make a statement concerning the accusations against him or her in court. His or her submission additionally needs to be taken into account in the verdict. The right to defend oneself can only be exercised effectively by those who know the allegations made against them. The accused, therefore, needs to be informed of the suspicious facts established against him or her.

This is all binding for Prince Escalus when dealing with the Romeo's cause. He breaks with this principle when emotionally and spontaneously issuing his banning order following the death of Mercutio in C.3.1. I therefore introduce a legally trained and elicitively oriented conflict worker, serving as public prosecutor advising the Prince. According to old custom, I here use the Latin term procurator:

Variation 3: Prince Escalus, Benvolio, the procurator, the spouses Capulet and Montague on a public place in Verona (instead of C.3.1 without the procurator)

PRINCE: Where are the vile beginners of this fray?
BENVOLIO: O noble prince, I can discover all

> The unlucky manage of this fatal brawl
> There lies the man, slain by young Romeo,
> That slew thy kinsman, brave Mercutio

LADY CAPULET: Tybalt, my cousin, O my brother's child!

> O prince! O cousin! Husband! O, the blood is spilled
> Of my dear kinsman! Prince, as thou art true,
> For blood of ours, shed blood of Montague
> O cousin, cousin!

PRINCE: Benvolio, who began this bloody fray?
BENVOLIO: Tybalt, here slain, whom Romeo's hand did slay—

> Romeo, that spoke him fair, bid him bethink
> How nice the quarrel was, and urged withal
> Your high displeasure. All this uttered
> With gentle breath, calm look, knees humbly bowed
> Could not take truce with the unruly spleen
> Of Tybalt, deaf to peace, but that he tilts
> With piercing steel at bold Mercutio's breast,
> Who, all as hot, turns deadly point to point

And, with a martial scorn, with one hand beats
Cold death aside and with the other sends
It back to Tybalt, whose dexterity
Retorts it. Romeo he cries aloud
"Hold, friends! Friends, part!" and swifter than his tongue
His agile arm beats down their fatal points,
And 'twixt them rushes; underneath whose arm
An envious thrust from Tybalt hit the life
Of stout Mercutio, and then Tybalt fled
But by and by comes back to Romeo,
Who had but newly entertained revenge,
And to 't they go like lightning, for ere I
Could draw to part them was stout Tybalt slain,
And, as he fell, did Romeo turn and fly
This is the truth, or let Benvolio die

LADY CAPULET: He is a kinsman to the Montague

Affection makes him false; he speaks not true
Some twenty of them fought in this black strife,
And all those twenty could but kill one life
I beg for justice, which thou, prince, must give
Romeo slew Tybalt; Romeo must not live

PRINCE: Romeo slew him; he slew Mercutio

Who now the price of his dear blood doth owe?

MONTAGUE: Not Romeo, Prince; he was Mercutio's friend

His fault concludes but what the law should end,
The life of Tybalt

PRINCE: I have an interest in your hearts' proceeding:

My blood for your rude brawls doth lie a-bleeding
But I'll amerce you with so strong a fine
That you shall all repent the loss of mine

PROCURATOR: Let us keep the law of our sides

Where verdicts speak from pain and anger
No just, no righteous person sits in judgment
We hence shall have the day of hearing

>   Once to grave Mercutio and Tybalt were brought
>   Once plenty tears were shed upon their honour
>   And full moon shines bright upon us all

PRINCE: To court you both, you baulky enemies—

>   Capulet! Montague!
>   See what a scourge is laid upon your hate,
>   That heaven finds means to kill your joys with love
>   All are punish'd
>   I will be deaf to pleading and excuses
>   Nor tears nor prayers shall purchase out abuses

PROCURATOR: Romeo shall well be come to court

>   And tell us all his version of events
>   Pagans, servants too may stand attest
>   Consult on holy bible's oath Benvolio
>   Let him us tell what happened here with Romeo
>   We want to seek truth for the matter
>   Did he seek peace, did hatred lead his sword?
>   Hear my word
>   Mercy but murders, pardoning those that kill
>   Let Romeo the murderer hence in haste,
>   The hour he is found, I say, will be his last
>   Should we find that mediation be his mind's to grasp
>   If Romeo can prove and have us ask
>   Forgiveness, speech from minds not from those swords
>   Be pardon'd him not punish'd as some other
>   Be grace prove counter to such poison's wit
>   As year long feuds; may Prince's ruling hit
>   The mark to prove as peace to Montague and Capulet

PRINCE: A glooming peace these hours with them bring

>   So hear me, both, Capulet and Montague
>   Bring to grave Mercutio and Tybalt too
>   The stream of tears may flow and soon run dry
>   And courts proceedings will convey
>   If mercy to be shown, if lawful actions did prevail

Variation 3 reveals that Prince Escalus made a fatal formal mistake when
spontaneously and in an emotionally laden manner banning Romeo in

C.3.1, a mistake that is not quite so different from Friar Lawrence's, already discussed. Escalus has an alternative at his hands that could lead the episode in a different direction following the deaths of Mercutio and Tybalt. Had the Prince granted Romeo the right to be heard, Romeo would have been forced to reveal the marriage with Juliet in order to defend himself and avoid the death penalty. Juliet, Lawrence and the nurse would be available as witnesses, implying that in connection with Benvolio's favourable testimony, he would have had fair prospects for an acquittal and reconciliation with the Capulets. Romeo is not guilty of Mercutio's death in a legally relevant way. With regard to Tybalt, an act of self-defence could be argued since an intention to kill cannot be insinuated once all background factors have been made clear. Romeo would of course have to hand himself in and explain himself while risking the death penalty. However, given that he already voices suicidal tendencies in Friar Lawrence's cell in C.3.3, the prospect of the death penalty should not put him off either. On the contrary, a just trial could bring the complete truth to light and pave a way for him and Juliet to have a future together. The result would not be without flaw, but similar to that of variation 2—the best for all those who remain following the death of the two young men.

Variation 4 pursues the question of the cardinal theme truth in light of the communicational style in the House of Capulet. The starting point is C.3.4 where Capulet is angered about Juliet's refusal to marry Paris immediately following Tybalt's death and Romeo's banishment. Within the space of only a few sentences, he throws the following accusations at her:

> Doth she not give us thanks?
>
> Is she not proud? Doth she not count her blessed,
>
> Unworthy as she is, that we have wrought
>
> So worthy a gentleman to be her bride?
>
> […]
>
> Out, you green-sickness carrion! Out, you baggage!
>
> You tallow face!
>
> […]
>
> Hang thee, young baggage, disobedient wretch!

[…]

Wife, we scarce thought us

blessed

That God had lent us but this only child,

But now I see this one is one too much,

And that we have a curse in having her.

Out on her, hilding.

[…]

But, an you will not wed, I'll pardon you!

Graze where you will, you shall not house with me.

[…]

hang, beg, starve, die in the streets,

For, by my soul, I'll ne'er acknowledge thee,

Nor what is mine shall never do thee good.[143]

Upon first glance this sounds like the archetypal anger of the patriarch in light of the awakening sexuality of his cherished princess. From the perspective of Capulet, however, this is not the truth: His 13-year-old daughter to his knowledge holds no sexual interests; she is not even in love. She rather finds herself in a moment of mourning for the gentle Tybalt and is overwhelmed with the subject. Capulet is angered in an obscenely rude manner about the innocence of his daughter, which he, moments before in C.1.2, brought as an argument when talking to Paris. He summons Juliet's unflattering looks and insults her with all the accusations that the patriarch expects daughters to put up with if they get involved with undesirable people or subjects without asking permission. He has hit the nail on the head, yet is unaware of that fact. Perhaps he senses what he cannot know and his over-reaction can be explained from the incongruence emanating mainly from Juliet, meaning that she would have at least contributed to the fatherly anger.

Lady Capulet provides a prelude to the tirade with a sentence not less fierce: "I would the fool were married to her grave."[144] Following this, she only remarks that "tallow face",[145] and "baggage",[146] would be too hard on Juliet: "Fie, fie, what, are you mad?"[147] Following the count's

exit, she closes her mind to Juliet's pleading for a month or at least a week's grace period: "Talk not to me, for I'll not speak a word. Do as thou wilt, for I have done with thee."[148]

Following the unfolding events and knowing all necessary details, the nurse acts in a similar manner. At first she tries to protect Juliet from the count's rage, while he in turn uses the term "hilding", quite a severe insult at the time, towards her: "God in heaven bless her!, You are to blame, my lord, to rate her so."[149] In the end, however, she switches sides as already mentioned and supports the marriage with Paris.

In her understanding, Juliet has been sentenced to the maximum punishment by her father. But even in this scene, where from her perspective and as matters stand all seems lost, she does not reveal the truth which could at least prevent the imminent marriage to Paris, despite the presence of the protective nurse and despite knowing of Friar Lawrence's support. As Romeo's wife, she cannot be married again before everything has been untangled. The worst that the furious father could have done in light of these circumstances would be to expel her from her home, while her mother in C.3.4 already plays with the thought of sending a murderer after Romeo to Mantua to avenge Tybalt. Being thrown out of the house would at the very least have allowed Juliet to go to Romeo in Mantua and warn him. There would be a further chance for reconciliation through a clarification of facts. Why does she not attempt this? Why does this conversation fail so dramatically on the factual level?

I am alleging that the fatherly outburst is an expression of a deeper disturbance in the relationship rather than being caused by an incongruently communicating Juliet. It can be sensed that the count is deeply unhappy with Juliet as his daughter. He considers his only child neither beautiful nor worthy enough to become the spouse of the noble Paris. He considers himself as having been punished by God since his wife only bore him one child. This one, maybe because she is no son, is not good enough for him. At this point a theme about the parents' relationship that has long lain unresolved breaks open, and is fought out at Juliet's cost at the worst possible moment. It may be that the young Lady Capulet prevented further pregnancies on purpose in order not to endanger her quasi-childlike position as the Count's favourite. Or the elderly Count could have been unable to beget more children after Juliet was born. In further consequence, this could pose the question whether Capulet is Juliet's biological father at all, which in turn would open up new abysses. His frustration about Juliet and the kind of insults he uses

certainly point towards a deeper layer and a family secret rather than an immediate inability to understand Juliet's refusal in the episode. In any case, the parents are so tangled up in their own problems that they fail to recognize Juliet's despair and cannot understand her pleas. They are not trustworthy contact persons for their daughter and therefore never hear the full truth from her.

The nurse, aware of Juliet's secret, does not reveal it, even though this would clearly be to the benefit of all involved. She potentially knows the answers to the questions I can only ask here. She may weigh up all the secrets she knows in this moment and make the decision to keep quiet. She cannot be held morally accountable for this, even though the decision turns out to be fatal for Juliet, Paris and Romeo. Before the marriage of Juliet to whomever can even be discussed, the dysfunctional Capulet family system requires the work of a peace worker. Following the incident in the public place in C.1.1, I therefore have Capulet seeking advice as client of the elicitive conflict worker Friar John in the cloister garden. Variation 4 is, rather than a modified original scene, composed anew[150]:

Variation 4: Count Capulet and Friar John in the cloister garden (instead of C.1.2 with Paris on the street)

Enter Count Capulet

CAPULET: Good morrow, father
FRIAR JOHN: Benedicte!

> What sweet salute I hear this early hour
> It gladly I return to open this encounter
> Count Capulet,
> did you so soon bid good morrow to thy bed?
> Care keeps his watch in every old man's eye,
> And, where care lodges, sleep will never lie
> Therefore thy earliness doth me assure
> Thou art uproused with some distemp'rature

CAPULET: Of outer and of inner kind, good father

> Montague, he set this ancient quarrel new abroach
> Be assured it was for him that it began
> He's bound as well as I in penalty alike

FRIAR JOHN: Of honorable reckoning are you both,

> And pity 'tis you lived at odds so long
> Such citizens' dispute for three times
> Already came forthwith by words alone

CAPULET: The servants of my old adversary,

> With mine engaged in fighting's close affair
> While they were interchanging thrusts and blows
> Came young folk more and more and fought on part and part,
> Till the Prince came, who parted either part

MARCUS: Who called for drawing swords, long, cold and bloody?
CAPULET: Yet given I was only taunt and crutches

> Not one foot I could stir to seek a foe

FRIAR JOHN: Your blade you flourish in Montague's spite

> From whence do flames of blindest rage such grow?

CAPULET: For our blood just his brats' blood!
FRIAR JOHN: One eye for eye til all Verona blind?

> With grace and such old age you both behold
> A peace, I say, is fit and God's will old

CAPULET: Oh father, wrath so deeply eats my soul

> Such grief it burns my heart, my rest, a-whole
> Of peace no thought without such mockery

FRIAR JOHN: Not Montague! But demons drive you, for the longest time I say!
CAPULET: O let me tell of Montague, old days

> Where for a maiden's grace a-many tricks we played another
> O brawling love! O loving hate!
> O any thing, of nothing first create!
> O heavy lightness, serious vanity,
> Misshappen chaos of well-seeming forms!

FRIAR JOHN: And thy good heart's oppression?
CAPULET: Just one child, father, I can call my own

> A tallow face as Juliet, not worth a crown
> No sons, no blessings, God did send our way
> No doubt that much still kindles Lady Capulet's desire
> However, my old loins leave in need me dire
> Whatever I shall do with maiden nag and sour
> It steals my sleep, my good night's hour
> My child is yet a stranger in the world,
> She hath not seen the change of fourteen years
> Such comfort as do lusty young men feel
> When well-appareled April on the heel
> Of limping winter treads, even such delight
> And asked to dance and sing through starry nights
> Where fresh fennel buds shall meet another,
> Which in more view of many, mine, being one
> May stand in number, though in reck'ning none

FRIAR JOHN: Why, I am glad on't, this is well, This is as't should be

> Yet I dislike how thou spok'st of Juliet's grace

CAPULET: Forgive me father!

> A woman's worth is not what friar would it like to be
> 'tis measured by good cupid, by noble men's courting
> An offspring of desires long time gone
> Our Juliet did not result an Aphrodite's song
> Yet careful was her teachings measure
> Religion, science, even arts good treasures
> Let hope fail last for some kind gentleman
> To take her on despite her worthlessness

FRIAR JOHN: But few God's servant understand may seem

> of women and such worldly matters
> The man in me, however, sees a plenty
> Count Capulet, has thou considered
> That thou seest ill in the child where ill is part of you?
> May you have failed to think that thou suffer'st
> On in and outside, alike

>That the name of one's who wakes your night
>Is not Montague but Capulet?

CAPULET: Oh father, how can 'tis ever pass?

FRIAR JOHN: Dear count, you have to understand the brawl

>Can nothing melt your heart to offer peace to Montague…

CAPULET: Montague, my foe, could he achieve it?

FRIAR JOHN: Old men shall fall and stumble so they say

>Where younger ones not blind do youthful play
>The only son of Montague he's said
>To be a portly gentleman, a well-govern'd youth
>To spring, it is that Juliet is dancing

CAPULET: To Montague I give my only child?

FRIAR JOHN: And if they be like brother-sister pair?

>And if they understand with trustful gaze
>>Where old men stubborn failed and failed for days?
>>Unrestful nights of thee will soon be ceased
>>Should thy scorn for Montague decrease
>>If thee trust thyself enough to see
>>thy self reflected in your Juliet's loved glee,
>>and take the path of peace on for yourself
>>inside and out with trust and worthy ways
>>Should you not least want honour to your wife
>>If old, a cupid's treasure never fails,
>>Your darkest demon never will disturb you
>>Past be past!
>>What is not now that would not last
>>Create remembrance well in the eyes of posterity
>>To the sacrifices of your enmity

Decisive for this fourth variation are both timing and incentive. Capulet realizes after the tumult in the town square that the situation cannot continue in this manner. He becomes aware of the nagging inner unrest disturbing him and seeks advice where people seek advice in his times—with the chaplain, Friar John. In my constructed version he helps in an elicitive manner to put things into relation to another, intentionally but

not invasively, hence to help recognize the correspondence between inside and outside, to recognize the relationship between his insincere attitude towards—among others—his wife and child and his endless struggle with the external enemy. The Prince put the continuation of the outer fighting under penalty of death in C.1.1. The continuation of the inner fight, however, similarly threatens elderly Capulet with a disgraceful death. During their conversation, Friar John enables him to have this insight. Having this insight at such an early point in time could not only have provided Capulet with a more comfortable autumn of his life, it could also have prevented the killings that in the original version take place owing to ignorance or brawling love.

I insinuated the idea that a connection between Romeo and Juliet could end the old family feud—admittedly a little idealistically. The older generation should not instrumentalize the children for this aim. The romantic love that arises in the original version is not even vaguely perceptible in this version. Of main concern here is the pragmatic thought that the future of the respective Houses of Capulet and Montague and their relationship to one another necessarily lies in each case in the hands of the only child. The elderly heads of the families would be well advised to enable a friendly approaching of the children and to reconcile the young mothers as well as the relatives with this thought. If a marriage had taken place out of this love, then this would have been more than could have been hoped for, planned or expected. It would not even have been necessary. Simple friendship between Romeo and Juliet would have enabled the elderly heads of both families to die in peace and for Verona to come to rest.

This remarkably rich tragedy allows for a plethora of further variations and invites us to learn from it in a way few others do. I selected my variations in this way because I can illustrate through them that in the social system of Verona, the simultaneous failure of multiple societal institutions, the Church, the state and the family, led this tragedy that has moved humans for centuries. This simultaneous dysfunction is not an atypical one for moments of severe social change. The historical example may be linguistically challenging. It does, however, provide an excellent template for learning about the conflicts of the twenty-first century. These first years are characterized by a quick succession of changes, perceived as political, social and economic crises, currently in a remarkable manner increasing the value of truth in contrast to the cardinal theme of security that has so far dominated the scene. This is not so different from

the atmosphere provided by the plot framework of Romeo and Juliet. I therefore invite all to make further attempts at creating further variations of this learning example and also to disagree with my thoughts.

NOTES

1. I thank Daniela Ingruber for the important methodological advice given when developing this chapter.
2. I would particularly like to thank Daniela Ingruber and Gerhard Oppl for this advice.
3. Private email correspondence between Daniela Ingruber and Wolfgang Dietrich, 3.3.2013.
4. Dietrich (2013, pp. 74–111).
5. Reichert (22.9.2012).
6. Blum (21.9.2012).
7. Quoted after Boteva-Richter und Schirilla (2013, p.2). Owing to the so called refugee crises in 2015 and 2016 these numbers for sure exploded between the publication of the German original of this volume and its English translation.
8. Herwig (2005).
9. The made-for-television film *The March* was not released on VHS or DVD for the wider public. Copies of the film can, however, be obtained by contacting the BBC Active Video for Learning Service that grants licences for education and training purposes for institutional use only http://www.bbcactivevideoforlearning.com/1/Home.aspx.
10. Thiele (2005, p. 71).
11. Ingruber (5.10.2012) and Milborn/Riedler (2006, p.248).
12. Herwig (2005).
13. Private email correspondence between Andreas Oberprantacher and Wolfgang Dietrich, 1.9.2014.
14. The numbering of the scenes chosen here reflects my narrative sequence. It was not adapted from the script.
15. We would like to give food to the whole world, but we cannot.
16. Fanon (2002).
17. The European Currency Unit ECU existed from 1979 until 1998 and thus during the period relevant for the plot discussed here was the unit of account for the European Community. The ECU was exchanged for the Euro on 1.1.1999.
18. The European Security Force is a fictional institution. To a certain extend it reminds me of FRONTEX.
19. For more detail, please refer to Dietrich (2012, pp 74–76).

20. Short for the French expression *Frontières extérieures*.
21. *Die Zeit* (22.12.2013).
22. In more detail in Dietrich (1998, pp. 43–94).
23. Dramatic examples for this case shortly after the first broadcast of *The March* were Somalia in 1993 and Rwanda in 1994. For both cases of political autism of international organisations impressive and well-known films were produced that are similarly suitable as learning examples: *Black Hawk Down* (2001), *Hotel Rwanda* (2004), *Shake Hands with the Devil* (2004), *The Whistleblower* (2010).
24. In light of the actual end of Gaddafi as political system and as a human being more than 20 years later the film was prophetic.
25. I am here using the terminology of Wallerstein (1974) that was discussed at the time when the film was produced.
26. The actress Juliet Stevenson was born in 1956. She was 34 years of age during filming.
27. The actor Malick Bowens does not reveal his date of birth. He gained international recognition with his role in the 1985 film *Out of Africa* which was awarded seven Oscars. He consequently will most likely be a little older than the other two actors playing main roles.
28. The actor Joseph Mydell was born in 1955, hence was 35 years of age during filming.
29. Jesse Jackson, born in 1941, ran twice for president of the United States of America. He was considered a passionate speaker and virtuoso of media work. He maintained a provocative style and favoured, apart from the emancipation of Afro American women, particularly topics of humanitarian and international nature in the tradition of Pan-Africanism. In 1988, he achieved a formidable second place in the primary race of the Democratic Party.
30. The film was produced before the wave of new countries entering the European Union in the 1990s and 2000s after which Ireland, having joined in 1973, could no longer be called a late arrival.
31. I was unable to determine the date of birth of the actor James Hayes. He shot his first film already as an adult in 1967, which most likely really makes him about 20 years older than Juliet Stevenson.
32. The film does not provide any information on Claire's father. In the patronymic name composition Fitzgerald, the syllable Fitz derives from the Latin word *filius* or *filia*. This means that Claire is the daughter of Gerald. Given that no information on Gerald is provided beyond this fact, it does not actually provide anything meaningful.
33. Strohmeier/Yalcin-Heckmann (2010, p. 45).
34. Please refer to Dietrich (2012, pp. 16–64).
35. Dietrich (1988, p. 81).
36. Satir et al. (1991 p.167).

37. In regard to the deep cultural message of this image, please refer to Dietrich (2012, pp. 38–41).
38. I am here referring only to the current state of knowledge at the point the film was produced.
39. For the background story please refer to Dietrich (2012, pp. 187–196).
40. In this respect the film's portrayal is all too realistic. The nemesis of the institution based on political casting with non-expert functionaries is not only in the EU more a rule than an exception.
41. This topic was most intensely discussed at the time of the film's production and could have been picked up particularly by a female Commissioner.
42. Following the teachings of defensive communication patterns of Satir (1988, pp.115–140).
43. Following Satir (1988, pp.127–129), Computer would be the correct technical term to use here.
44. Regarding the mental–societal blockage of the central actors, particularly of the functionaries of the European Union, the film is all too realistic.
45. In more detail in Dietrich (2013, pp.91–102).
46. I thank Herbert Dietrich for suggesting such a well-suited film example.
47. *1959 in Paris.
48. www.celebs.com (23.11.2012).
49. 1771–1832.
50. Published in 1820.
51. Satir (1988, pp.115–140).
52. Rosenberg/Rand/Asay (1985, pp.180–187).
53. Actress Jodie Foster, born in 1962, was almost 50 years of age when the film was shot.
54. The "now"of the narrative in this case is presumably to be understood as 2006, the year where the play first premiered for theatre. The so-called Darfur conflict is only mentioned from 2003 onwards.
55. For a more detailed understanding of the category in this context, please refer to Dietrich (2012, pp. 142–145).
56. Satir (1988, p.125).
57. Rosenberg/Rand/Asay (1985, pp.241–251).
58. Rosenberg/Rand/Asay (1985, p.251).
59. For the further information on the As-If type, see Rosenberg/Rand/Asay (1985, p.220–236).
60. The actor John C. Reilly, who was born in 1965, is 3 years younger than Jodie Foster.
61. Dietrich (2012, pp.130–144).
62. Christoph Waltz was born in 1956 and is therefore almost 10 years older than John C. Reilly.
63. 1907–1979.

64. Satir (1988, pp.121–123).
65. Satir (1988, p.125).
66. Rosenberg/Rand/Asay (1985, pp.180–187).
67. Dietrich (2012, pp. 130–144).
68. The actress Kate Winslet, born in 1975, is 19 years younger than Christoph Waltz, who plays her husband and was born in 1956.
69. Rosenberg/Rand/Asay (1985, p.119).
70. Satir (1988, pp. 127–130).
71. Please refer to Dietrich (2013, pp. 175–186, for more detail).
72. I here refer to the well-known work of Nietzsche (1989) and the equally well-known citation by Rumi: Out *beyond* ideas of wrongdoing and rightdoing, *there* is a field. I'll meet you *there*. Cited, among others in Collopy (2002, p. 109).
73. United Nations Educational, Scientific and Cultural Organization UNESCO (26.11.2011).
74. Translators' note: This English version of Volume 3 of the trilogy does not include Max Frisch's *Andorra* 1961) as the first learning example. The respective parts and introduction have hence been omitted.
75. Translators' note: Since Romeo and Juliet was originally published in English, this translation uses the original in the *New Folger Edition* of the *Folger Shakespeare Library.* Barbara Mowat, Paul Werstine, eds., *The Tragedy of Romeo and Juliet* (Washington: Folger Shakespeare Library, n.d.), accessed 23 November 2016. www.folgerdigitaltexts.org. Citations are indicated by act, scene and line number.
76. Shakespeare, n.d. 5.3.320–321.
77. For the historical technical terms, please refer to Dietrich (2012, pp. 96–107).
78. Shakespeare n.d. 1.1.83–99.
79. Shakespeare n.d. 1.1.245–247.
80. Shakespeare n.d. 1.2.107–108.
81. Shakespeare n.d. 1.3.103–105.
82. Shakespeare n.d. 1.4.113–120.
83. Shakespeare n.d. 1.5.104–121.
84. Shakespeare n.d. 2.3.87.
85. Shakespeare n.d. 2.3.91–93.
86. Shakespeare n.d. 2.3.94–95.
87. Shakespeare n.d. 2.4.183–186.
88. Shakespeare n.d. 2.5.73–83.
89. Shakespeare n.d. 2.6.1–2.
90. Shakespeare n.d. 3.1.100–113.
91. Shakespeare n.d. 3.2.148–150.
92. Shakespeare n.d. 3.5.23–24.

93. Shakespeare n.d. 3.5.187–207.
94. Shakespeare n.d. 4.1.18–37.
95. Shakespeare n.d. 4.2.48–49.
96. Shakespeare n.d. 4.3.59–60.
97. Shakespeare n.d. 5.1.11–12.
98. Shakespeare n.d. 5.3.301–303.
99. Shakespeare n.d. 5.3.316–321.
100. Euphemism for sword.
101. Shakespeare n.d. 3.1.46–84.
102. Shakespeare n.d. 1.1.181–187.
103. Shakespeare n.d. 1.2 95–98.
104. Ward (2008, pp. 6–7).
105. Shakespeare n.d. 2.3.87.
106. Shakespeare n.d. 2.3.91–93.
107. Shakespeare n.d. 1.2.8–19.
108. Shakespeare n.d. 1.3.70–71.
109. Shakespeare n.d. 1.3.75–79.
110. Shakespeare n.d. 1.3.19–34.
111. Shakespeare n.d. 1.3.65–67.
112. Shakespeare n.d. 1.3.73–74.
113. Shakespeare n.d. 1.5.154–156.
114. Shakespeare n.d. 2.5.80–81.
115. Shakespeare n.d. 3.3.96–98.
116. Shakespeare n.d. 3.5.215.
117. Shakespeare n.d. 3.5.229–231.
118. Shakespeare n.d. 3.5.252–253.
119. Shakespeare n.d. 2.3.97–99.
120. Shakespeare n.d. 2.6.35–37.
121. Shakespeare n.d. 5.3.235–236.
122. Shakespeare n.d. 5.3.275–278.
123. Translators' note: The author uses the German expression *Hahnenkampf* here, literally translating as cockfight. The term in the German language describes a male, often almost ritualistically engaging in fighting others for status, hierarchy and similar, and lends its meaning from the animal kingdom where, for example, stags fight one another to determine territorial or mating rights.
124. Satir (1988, pp.115–140).
125. Shakespeare n.d. 1.1.77–78.
126. Shakespeare n.d. 1.2.2–3.
127. Shakespeare n.d. 1.1.82.
128. Shakespeare n.d. 1.1.147–158.
129. For these technical terms please refer to Dietrich (2012, pp. 96–107).

130. Shakespeare n.d. 3.1.198–207.
131. Shakespeare n.d. 5.3.301–319.
132. Shakespeare n.d. 2.1.45–46.
133. Shakespeare n.d. 1.5.74–91.
134. The in this respect groundbreaking writings *De l'esprit des lois* (The Spirit of the Laws) by Charles-Louis de Secondat, Baron de La Brède et de Montesquieu were published in 1748, meaning roughly 150 years after the publication of this play. Montesquieu's inspiration, Spinoza lived from 1632 to 1677, hence in political and intellectual terms as well as time-wise closer to Shakespeare's writings.
135. The Global Catholic Network - Eternal Word Television Network (23.11.2016).
136. Translators' note: As already stated earlier in this chapter, the author here again uses the German expression *Hahnenkampf*, literally translating as cockfight in a sentence using play on words to convey various aspects. The original sentence, *Was macht frau eigentlich so, während man hahnenkämpft?* hints at the fact that engaging in such fights over status, territory or recognition in a given surrounding is a distinctly gendered expression. *Hahnenkampf* as the fighting between two male poultry exclusively describes male behaviour, posing, as the author writes here, a question about what women are expected to do when men engage in it and more specifically to the learning example, what the Ladies Montague and Capulet are doing while their husbands engage in these actions.
137. Shakespeare n.d. from 2.3.36–101 onwards.
138. Shakespeare n.d. 1.5.74.
139. Shakespeare n.d. 1.5.74.
140. Shakespeare n.d. 1.5.77.
141. Shakespeare n.d. 1.1.157–158.
142. Genesis 3, 11–13.
143. Shakespeare n.d. 3.5.147–206.
144. Shakespeare n.d. 3.5.145.
145. Shakespeare n.d. 3.5.162.
146. Shakespeare n.d. 3.5.161.
147. Shakespeare n.d. 3.5.163.
148. Shakespeare n.d. 3.5.214–215.
149. Shakespeare n.d. 3.5.176–177.
150. As per usual I am trying to safeguard my language by adapting parts from the existing material. For this scene, however, this is not entirely possible since completely new elements have to be constructed. My poetic capacities do not match those of Shakespeare. For the sake of the example in this exercise I kindly ask my readership to bear this in mind when reading and working with this section.

The Doer-Less Victim

When starting to write this volume on the banks of the Ganges, I had a clear idea of how it would need to be structured. I intended to explain ECM as an artisanal aspect of the art of elicitive conflict transformation. At that time, my thoughts mainly revolved around the question of presentation. I came to the conclusion that I would use films and scripts as learning examples, as I have done up to this point. For the last chapter of the book and thus the trilogy, I was planning to tell stories from my practical work, where I was concerned about how and whether I could as the narrator of my own stories avoid stepping into the role of a prescriptive teacher, explaining to my students or readers how elicitive conflict transformation works by the book. Even if I could manage to resist this temptation as an author, how could I prevent being interpreted in that manner? I was still bothered and worried by that thought while in the process of completing my work on *Romeo and Juliet*. Then fate took charge. I wrote about *Romeo and Juliet* during a stay in Portugal in the autumn of 2013. From there, and after a stopover in the Tyrol, I was meant to continue by travelling to Brazil for a lecture tour. During my stay at home, however, a misfortune occurred that had grave consequences. Following a free fall from more than 3 metres, I hit a flight of stairs in my home head first.

From that moment a remarkable metamorphosis took place. From one moment to the next, I had jumped from the role of an energetic lecturer, man, father, author, professor, peace worker and leader of academic ventures into that of a patient, client, person in need, victim, the

involved party of an existential conflict with myself—in the true sense of the word. For I was not pushed into the role of the patient by anyone. I was alone in my own home at the time of my accident. Only my inattentiveness could be held responsible for the absurd course of events. The resulting course of events was so severe that in the beginning, when I could not remember anything because of a traumatic brain injury, even the detectives from the criminal investigation department literally could not believe that a third party had not been involved. Rumours abounded in my home village.

What followed were months in hospital, always in the role of patient, at the mercy of a host of doctors, health care professionals and nurses. At first, my survival depended on them. Subsequently, my long-term health and mobility were at stake. All gave their best. They succeeded. I escaped with comparatively minor long-term damage, thanks to their skills and their efforts dedicated to one of the countless human beings who become their patients, and thanks to their dedication to me.

I open the last chapter of this trilogy with the story of my fall. Through it, a widened perspective of the world, human beings, our feelings, relations and conflicts became accessible to me. It enabled me to live through the threefold meaning of the term *Aufhebung* towards the end of this book project in all of its intensity.[1] Of course, I kept this hurtful incision in my life course stored in my memory. Through the support of many, I was eventually able to revoke its destructive consequences, to heal physically. My appreciation for humanity was increased, raised through this experience in a manner not accessible to me previously. Through all of it, I unexpectedly identified a way to react to Daniela Ingruber's criticism of my merciless handling of characters in film and script in Chap. 4,[2] by looking at my accident and hence myself as mercilessly as I had done to them. This example cannot be recommended for imitation. However, the opportunity is useful for a methodological experiment.

DIETRICH'S ACCIDENT

I have walked through many personal crises and conflicts in my life. I was successful sometimes because I did not hesitate to apply my talents and strengths. Others vanished into thin air even though none of those involved knew how and why. At times, I confided in professional conflict workers and had different experiences doing so. Occasionally, I simply

drew the short straw and met my match. Given that I was an involved party in all of these cases, my knowledge and tools discussed in this trilogy were of little help, since every single one turns into a weapon in the hands of a knowing party when used in one's own interest to manipulate the opponent. I have done so with devastating results. I do, however, also know the inverse experience, being manipulated by others. It felt particularly dreadful to know that I had been betrayed in this manner by alleged confidants. In isolated cases, I was hurt by it for years. I know what it means when people say "my heart is being broken".

My fall in autumn 2013, where I among other things broke all those bones in place that embrace and shield the heart, turned me into a victim. It began with an injection that helped me endure the pain as my broken body was lifted onto the stretcher. I found myself in an unconscious dependence from that moment. There was no escape. I was a victim, but one without a perpetrator, without a counterpart that could have been made responsible for his suffering; the role rebounded onto me and I was thrown into a state that up until that point I had not wanted to imagine for myself.

Days in which I was hovering between life and death followed, as I was told later. I am not sure if what I experienced during that time passes as a near death experience in scientific literature and research. It was an extraordinary encounter and fusion with Einstein's "whole called by us universe" as cited in the preface and, by all means, my personal crash course in Mind and Life. My consciousness, more precisely my being unconscious, was altered through a wild cocktail of endorphins and medications during this time. I can claim nothing certain about this. I do, however, remember an extraordinary moment of utmost peace.

I experienced myself as a child playing on the floor of a dim living room. A door leading into a brightly lit neighbouring room was left wide open and welcoming. I moved towards the door and considered whether I should take up the invitation. I hesitated, but was not anxious, as the temptation to leave felt as peaceful as staying. While I stood pondering, a sensation embraced me for which no term pertains that I know. For the sake of argument, I call it "pure love". I sensed that my sons did not want me to walk through that door. I was unaware that upon hearing of my accident both had immediately rushed to the hospital. They trembled together at my side while I decided in my being unconscious whether I should go into the light. They gave me the will to life when everything was touch and go. They say that even the biggest misfortune has

its positive aspects. I am thankful that I was allowed to experience this unimagined power up until then in a moment of frailty. Eye to eye with death, I was permitted to have the deepest experience of my life together with my sons. I would never want to miss this gift, despite the price I had to pay for it. An often-sung verse from the anthem of our Innsbruck master programme, "All is Welcome Here", in retrospect gained a whole new, deep meaning for me[3]:

> I stood alone at the gateless gate,
>
> too drunk on love to hesitate.
>
> To the winds I cast my fate,
>
> and the remnants of my fears.
>
> I took a deep breath and I leapt,
>
> and I awoke as if I'd never slept,
>
> tears of gratitude I wept,
>
> I was welcome here.

I did not go through the door. I decided in that same moment to go to Brazil and to finish this book. I more or less regained consciousness at some point, refused to accept my current condition and pestered my sons with my travel arrangements. I did not want to postpone my flight to Brazil, but wanted medical transport that would take me across the Atlantic with all my fractures to ensure I could appear as planned. That appearance would be impossible since I could not even stand up at the time, something I did not want to hear. Only much later, when going to Brazil had long been postponed and the worst had been overcome, did the doctors dare to tell me that flying would not be possible at all for an entire year owing to the severity of my head injuries.

I hence began to write this book from the point of view of the victim, not the doer and master, while still in the hospital. In this way, the doer-less victim became a conclusive topic for me, as it overarches all considerations of these three books. It is not only because reflecting upon it helps me to overcome my personal trauma while I write, but also because the figure appears to be an archetype that enables me to portray ECM transrationally from a subjective experience without lecturing or accusing third parties.

Thus, I could not mark anyone a perpetrator in this case, even in the most absurd interpretation of events. Tom Woodhouse asked me whether and in what way I could interpose this into my peace theory.[4] I took his question as an assignment to risk an attempt at exploring this further. It could be argued beforehand that the doer-less victim is an arbitrary construction that earned me the right to overcome my subjective trauma but that has no scientific relevance beyond this. There were and are, however, many more accident victims beyond me, and the accident is no perpetrator. In Volume 1 of this trilogy as well as in the *Palgrave International Handbook of Peace Studies*, I explored cultures that energetically view accidents or illnesses as disturbances of peace and how they deal with both, similarly to how they approach interpersonal conflicts.[5] I make use of this observation in order to move from the simpler accident to the more complex incident by discussing the doer-less victim.

I define accident in accordance with transrational peace philosophy as the result of an unfortunate decision between the orienting attitude geared towards self-preservation and the realizing attitude geared towards self-transformation that I understand as a contact boundary at work while configuring my relationship to my surroundings.[6] My internal dynamics in interplay with the surrounding energies from the environment did not produce dynamic equilibrium, but a destructive imbalance of proportions for me as a persona, an accident. It was about time and an excellent opportunity to adjourn myself to the dry dock and carry out a reality check.[7] What exactly did the unfavourable composition of proportions between my basic attitude and my surroundings look like in this learning example?

The Episode

On that day, I returned home from a trip lasting several weeks. I had a few hours to get some of those things done that need to be taken care of in an empty house following a long absence. After dinner I sorted the post, had a glass of wine while watching sports news on television and went to bed. My bedroom is located on the first floor. I fell asleep quickly. At some point during the night my full bladder woke me. I set out in the dark, as I had for decades. Then, however, I walked past the en-suite toilet of my bedroom and went to the spot where according to my memory the bathroom and toilet were located in my Portuguese

accommodation that I had left just hours before. Half asleep, I put my foot where in Portugal there was a stair, but where in my house stood the crossbar of the banister securing the staircase. With a sweeping movement, I opened the imaginary door in the place where there is empty space in my house. My hands grasped at nothing, but my legs were already leading the way to enter the Portuguese bathroom. I pushed my body over the upper crossbar of the Tyrolean banister as a consequence, overbalanced and plunged headfirst to the ground. The impact of hitting the stairs after a free fall of a good 3 metres must have caused a shock to my system. I did not sense my serious injuries, but got up and lay down on the sofa in the living room, disgruntled. Soon afterwards, I made my way back to bed on the first floor. The cranial fracture meant that blood was pouring out of my left ear. This left a trace on the white carpet and the wooden floorboards. I smeared blood on the walls with my fingers without noticing. The result was a picture worthy of a horror film. I fell back asleep. When waking in the blood-sodden bed the next morning, I was unable to move. My mobile phone was lying in the office. For this reason, I was unable to call for help and had to hold out another day for my housekeeper to arrive for work. In my memory, I spent that Sunday with a lucid mind and fully conscious. What this actually means remains undecided. Be that as it may, after 30 h my housekeeper called a doctor and the ambulance crew informed my sons soon afterwards.

Inspection of the Episode

Does an episode like this have a theme at all? If so, how can it be identified when no obvious interpersonal conflict is told? I thought that haphazardly creating one like this would not make sense, for example, by accusing the carpenter who installed the banister decades ago. After all, it did not only impeccably serve its purpose, but also sturdily withstood the accident. Right away, a good friend advised me in her emotional get-well wishes to sell the house. She added that she did not quite know from where this idea stemmed. I read her advice as a reflex of deep Christian culture. Where there is a misfortune, there is a culprit! When no actual human being can be made accountable, then the house that so perfidiously "unsaddled" me is turned into a persona. Being guilty, the house in this manner of reading deserves to be sold as a punishment.

Even though I fear that this impulse, possibly not as a carefully thought-out counsel, but indeed as an emotional reflex, might be the response of

the majority in my surroundings who are characterized by Christianity, I will not follow it. If I were to do this, moral concerns from my Catholic socialization would arise when passing the malicious house of misfortune to third parties for good money, who consequently and unsuspectingly would need to face up to its insidious quirks. This would make me guilty of knowing about future episodes of misfortune for these people and so turn me from victim into perpetrator. Looking back on my accident, this would again raise the question of a hidden perpetrator, which I do not want to pursue in this way.

Introducing security as the most pressing theme in the discussion is unsuccessful, although a human being was critically injured. The accident was caused through human error, not through faults in security or construction. Justice similarly does not play a meaningful part. From the perspective of the person affected, it is of course always unfair that they are affected, but in this case it does not concern the relation to others. It is an allegation against fate that can be expressed in the question of why it "always has to be me". I also cannot satisfy this aspect, since I never had to endure serious illnesses in my life and was never seriously injured in the few accidents I had been involved in up until this point. This cannot be discussed as retributive justice. What should be compensated? The theme of truth also does not lead anywhere, since my behaviour on that day was so unspectacular that it cannot be claimed that I violated any human or higher law. Harmony in the first instance does not force itself as a theme, given that on the one hand there was no one else in the house and on the other the only actor was blissfully asleep after a calm evening until the accident.

In the elicitive model, however, harmony serves as a gateway to the other layers. It can be asked whether a disturbance from the depths had pushed to the surface in this way. Particularly my type of misperformance, which the doctors also kept asking me about, attracts attention. How can a healthy human being commit such a severe mis-step in a house that he has lived in for more than three decades? It appears as though my consciousness travelled straight to Brazil from Portugal, leaving the body alone on its detour via the Tyrol. Half asleep, if not sleepwalking, and left to its own devices, my body seems to have lost orientation. This is no scientific explanation, but a different way to express the fact that inner unrest could have caused disorientation. Was there possibly a conflict in the inner team of the only person involved?[8]

At this point, I start to hear the voices of many well-intentioned people who told me, half admiring, half worried, that my workload,

creativity, determination and life pace appear vertiginous from their perspective. I heard them and replied that I love my work, that it gives me pleasure, endows meaning and fulfils me. I do not perceive it as a burden. From my early youth, I never wanted to have to distinguish between work and free time. Living with time clocks or being paid by working hours to me is a modern misunderstanding of the human condition. Sense and purpose of being cannot be measured and compensated in this way. This mindset has carried me through fulfilled decades that I view, in retrospect, as sometimes wild and exciting, but sensibly and successfully lived. Nevertheless, in light of such an incident, a reality check on the basis of the layer model seems appropriate:

The Sexual–Family Layer

It would be idle to speculate if an attentive partner would have stopped my walking astray that night in time; or if help would at least have been on site 30 h earlier. It was not the case. Creativity is also assigned to the sexual–family layer. This was a big topic at that time. I was occupied with the chapter on *Romeo and Juliet* and this book as a whole. I came straight from Portugal, where the concerns were set on interlinking university courses and legal affairs. A visit to the Tamera Healing Biotope in Alentejo subsequently impressed me. The tour of Brazil posed the challenge of new topics, methods and partners in surroundings that were unknown to me at the time. I felt obliged to plan it convincingly. I was also occupied with all the organizational questions concerning the journey and the full spectrum of family themes, from the development of my sons to the well-being of my mother, living alone. The winter term of our master programme had begun online and the projects connected to the UNESCO Chair needed to be looked after and guided. Furthermore, there were two colleagues waiting for my contributions to their readers. I wanted to cut the hedge and prepare the vegetable garden for winter before leaving. The telephone line of my house had been cut following a storm. Diploma examinations had to be conducted at the University of Vienna. I needed to keep in mind that I had to pay personal income tax and the social security contribution that was already due before my departure. For all of it, I had 3 days. In short, organizational skills and creativity were required.

   Living by myself was my deliberate decision once my younger son had decided to go to Vienna for university. After 30 years as a conventional

nuclear family with all of its highs and lows, I felt energetic, creative and independent, enough to try something entirely different. My long-standing partnerships had exhausted themselves. A sensitive sensorium for erotic gravitation eases living alone.

The system of my family of origin had tipped over following the death of my father 10 years prior to the accident. Not that my family had died out, but after the central force that held all of the divergent parts together had ceased to exist, the system fell victim to its micro-fluctuations. The stress of the family had dissimulated, repudiated or at least implicitly built up long before. The point of bifurcation had been reached with the death of the head of the family. It only took some unfortunate outside influences and a few inconsiderate internal actions to throw the system into turmoil. In the decisive moment, the decision was taken against a possible state of higher order and for disintegration instead. This happens in the best of families and is human, but causes grief and feelings of loss for those affected. What remains is memory.

Even without a lived family of origin or current nuclear family beyond the close relationship with my sons, I was and am not afraid that living alone could turn into being alone. On the contrary, in order to meet the demands and requirements of my creativity, I need and claim time for myself. I enjoy and use it. Lived creativity awakens the interest of attractive and interesting people. This is the circle of good life when the merry-go-round is spinning at a comfortable speed.

As with every decision, the decision for such a life also bears conse-quences. A lot of concentration, coordination and contact are required, since what is shared in a conventional family needs to be taken care of alone and because, for many things, people and relations need to be sought out that are simply already there in the conventional model. Maybe I should have listened more closely when my friends were warn-ing me against the acceleration of the merry-go-round they perceived. But I was smoothly leaning into the curves, enjoying the hum of an engine running at its limit.

Put shortly, I cannot claim with absolute certainty that I processed all of the impressions, experiences and expectations between Portugal and Brazil in those few hours of sleep in such a relaxed way that the Cartesian mind was able to function flawlessly in the here and now of the Tyrol. Even though I do not remember it this way, considered from a distance it may very well be possible that the misperformance in the episode was a result of unrest in the inner team on that layer. When daring to enter the

dry dock as described in Chap. 3, I was frankly taken aback by the extent to which what I had written about the family layer there applies to myself here.

The reality check would be incomplete, however, if I narrowed it to the question of the causal course of events of the accident. The episode is only complete here and now, the gestalt closed, when cause and effect have been connected and the underlying layers have been inspected on this basis. The central event in my perception was not the fall, but the mystical encounter with my sons when faced with death. The flow of our relations has always been intense and affectionate, sacred and healing, but not free from intergenerational cascades nonetheless. While I was struggling against death, my sons were at my side. They were fully conscious, yet perceived the intensity of the encounter no less intensively than I did. When I regained consciousness, we repeatedly talked about the experience we shared. In it, we were testing how we could distinguish between the relational and personal meaning of events for each one of us.

The flow of life resounds for the younger one and myself at many pitches, as a great adventure, often exciting, but upon closer inspection echoing without dangerous vortices or poisonous dissonances. The mystical encounter characterized by my fighting death widened the spectrum. In the way he experienced it, my temporary frailty forced him into concerns and positions that up until that point I had occupied. In order to support and represent me to third parties, he had to have a try at previously uncharted territories of his manhood. He took up the challenge, passed with flying colours and grew through it. By doing this, he decisively contributed to my successful healing. The sacred river of our shared life gained a dangerous cascade and we were not afraid.

The elder one cared for me with devotion throughout many of the weeks following the accident. This intense time enabled us to recall emotional rapids and cascades once more that we had long suffered together. Relationally my frailty healed what was almost forgotten. My weakness reinstalled our relationship anew and tenderly. It also intensified harmony in the relationship between both young men. My older son additionally struggled with the sight of my frailty in a way that caused him to reconsider the path that his own life was taking. His mother, who supported him and me in those days, observed him carefully and told me this. This also caused our faded relationship to oscillate at a new pitch. My individual physical healing process connected systemically to the

family resonance that would not have been possible in this way without the accident. Cause and effect need to be considered together. For me, the question of the why of the accident in this layer does not only answer itself in the causal search for my mysterious walking astray into the fall, but at least partially also systemically from a family leading note demanding to be resolved into a new harmony. I understand the double meaning of victim in this light less as a voluntary offering, rather than an involuntary suffering.[9]

The Socioemotional–Communal Layer

Long before I knew that it could become relevant towards the end of this trilogy and without using the term at the time, I revealed my socioemotional–communal layer in the introduction of Volume 1,[10] where I write about life as an offspring of a family of refugees in my Tyrolean home village. I will not repeat this still valid self-assessment. Instead, I summarize in reference to it that I, like the Indonesian *Damai,* searched for my place, found it and acted accordingly.

During my long stay in the hospital, I was allowed to experience testimonies of deep friendship and solidarity that in their warmth obliterated boundaries between family and community. Especially while in the condition I described earlier, immediately after admission, these testimonies touched me and more than just satisfied my need for belonging in a moment of weakness. They confirmed, strengthened and sealed ties and redefined me as a communal being. The contact boundary at work is a place where the tension between self-preservation and self-extension finds its way into consciousness and is processed with a tendency towards a restoration of balance.[11] The accident changed me unquestionably, as in a deeper sense it was not I who had this experience. The experience had me. It turned me into the persona that I have been since. Owing to the high spinning speed of my personal merry-go-round, I had not realized strongly enough the emotional loss of belonging that I was compensating for through my own individual experience. My speed must have been a coping strategy that caused a loss that was meant to belie myself of the loss.

Alternatively, my accident was an expression of a necessary extension of the communal system as a whole in order to reach a new level of quality. The state of exception potentially enabled a communication style and openness of the heart not appreciated by my disdainful normal mode.

My altered state of consciousness certainly enabled deeper and refined qualities of encounter for myself. When the whole is more than the sum of its parts, my evaluation is relevant but does not represent a complete explanation. The relation between cause and effect lies beyond the horizon of my subjective perception and appraisal, but dealing with the accident changed me. I created myself anew during the crisis and relearned aspects of my being.

Something bothers me in this context that I perceive as a meaningful side aspect. Within the 30 h that passed between my fall and rescue, three friends called me who had planned to see me before I would vanish to Brazil. Since the phone was lying out of my reach in the office, I was unable to answer their calls. All three assumed that because I did not call them back, I would prefer to stay undisturbed on that Sunday following my return from Portugal. All three decided not to pay me a visit. This is the reason that nobody found me for such a long period of time, even though the front door was not locked. No one will consider my friends' actions unusual. It does, however, express a distinct change in behaviour in our village. Not very long ago, friends or neighbours would not announce their visits. They simply were there, knocked at unlocked doors and entered. The change in custom may primarily be a result of technical possibilities. A few years ago not every household had a telephone connection. Today everyone has a mobile phone. Taking into account my many travels, it is rather unlikely that I may be spontaneously caught in the house, which is located slightly off the beaten track. Consequently, insiders barely come around to my home without calling beforehand. Unannounced visitors have become a rare occurrence.

Does this say anything about the community, me and my role? Might it be possible that the community as a system has come out of dynamic balance and that my accident was an expression of it? I cannot evaluate this as the one affected, but I do remember having been very selective in the choice of visitors I tolerated at my bedside in the hospital. I clearly communicated this choice or, rather, had it communicated through my sons, even though outside my hospital room very little took place the way I had wanted to configure it. It seems that the communal system structured itself around the event of the accident, selecting its parts with regards to, among others, the proximity to and distance from the hospital bed, suitability of communication means, style and speed of information. A multitude of chosen actors enter the episode

through the connection of cause and effect. In this light, the accident no longer appears as an isolated, fateful, single event. This assessment of the interpersonal communal and family meaning resonates with my intrapersonal emotional and sexual experience. If the accident is interpreted as an expression of a dysfunction in the communal system, I can consider myself its victim. Although it may not be possible to assign a perpetrator to this victim, the episode is nonetheless taken from individual meaninglessness into an interpersonal context. The community that renews itself through the sacrifice of one of its members is a well-known archetype.

The way I dealt with the socioemotional layer in a written format later caused astonishment among those test readers who were also close to me while I was in the hospital. They pointed to the intense feelings that good wishes of current and former students, friends and colleagues had triggered in me. Karin Michalek even spoke of a healing field,[12] and with that rather aptly described my feeling. With it, a methodological dilemma surfaced at the same time. When writing, I mostly had in mind the rural surroundings I have been living in since my birth. The persons she referred to do not belong there. Following ECM, my relationship to them can of course only be assigned to the socioemotional–communal layer, since I know all of them well and they all mean a lot to me. This raises the question of whether or not the global disposition of the community that belongs to me was cause or consequence of an accelerated lifestyle. If the wild ride between eccentric hillbilly and polyglot man of the world portray compensatory behaviour, then the price to be paid for it should come as no surprise.

The Mental–Societal Layer

My fall cannot be assigned to any mental–societal layer. It could have happened under any circumstances. However, in my view, and characteristic of a particular mentality, it appears that my delirious decision for life was connected to a list of duties. I connected survival with my sons, impetuously with my journey to Brazil and the completion of this book. To function like this even while unconscious is an expression of a mentality profoundly characterizing my society and me as a person. I was unable to allow myself to survive without a cause. I had to survive on behalf of a task. My sons were at the heart of it. I know and I knew in that moment, however, that the day will come when I will need to leave them

alone in this world and when our love will have to live beyond what is measured as time. I do not doubt this. I am not afraid of this. It can come any time. I would have been ready even then.

My travel plans to Brazil were connected to an obligation towards those who had worked for the tour and for me personally. It was of particular concern to me because it is connected to a passion that I can intrapersonally correlate with the aspects discussed thus far. My disposition to travel was both a mental and societal one, including all layers.

If it is directed from an author to an audience, as is the case on most occasions, a book of course also belongs to the societal layer. The core message of this now completed book was already formulated and known to my closest co-workers at the time of the accident. Josefina Echavarría and Norbert Koppensteiner could have communicated ECM to the world without my help.[13] I was and am certain they would have done it at the very least as well as I have. From my unconsciously adopted and consciously carried-out decision to survive for a cause, the mentality of an unflagging performer of duty is evident and mirrors the society he belongs to for better or worse. Had the tabloids been interested in my internal struggle, I could certainly have gained acclaim for my sense of duty. That ideal-type Austrian who does his or her duty made the Second Republic socially, economically and politically one of the most successful societal projects of the twentieth century. We do, however, know its shadow aspects, among others through the Waldheim affair.[14] That forced us to become aware of the historical morass from which this flourishing success takes its nourishment.

The way my dutiful mentality corresponds with a society that at present claims one of the best public health systems of the world is clearly expressed in the current episode. In many places, the question of life and death would not have played out in this way. This is not precisely a mere affair of endogenous opioid peptides, when speaking of a blend of endorphins and medications that put me into a state of altered consciousness at the beginning. Medications need to be available and affordable. Experts are needed to administer them proficiently, including all the doctors, health care professionals and nurses whom I thank for having fulfilled their duty. Furthermore, logistics are needed that enable the functioning surroundings in order for all this to happen. The country has this available by courtesy of a comparably efficient administration, relatively high tax compliance among the population and a force of volunteers decisively supporting the entire health and welfare system. Austrians often fulfil

their duty in private as in working life. This saves and improves many lives every day. My story is a humble example among many. My intrapersonal mentality takes shape only in this interaction of interpersonal societal aspects. Without professional application of medications, I would have died of my head injuries and my endorphins would be irrelevant for this story, as nobody would remain to tell them.

The Spiritual–Policitary Layer

ECM is an aid to professional conflict work. Involved parties typically do not apply the method to themselves as I am doing here. The spiritual–policitary layer is rarely accessible to conflict workers from outside in the way it is accessible to self-observers from the inside. It hardly comes into the episode as obviously as in this example.

If I want to capture the story in a meaningful manner, the moment of decision between life and death gains central meaning. During the course of my life, I have undertaken a lot to deliberately enhance my consciousness in a controlled manner. Most of these exercises were adapted from spiritual traditions and contexts, even if they are often labelled today as psychological or psychotherapeutic.[15] I respond well to breathing techniques and have been able to transform a lot through them in the past. The experience I was granted following the accident went far beyond that. I never experienced spiritual crises in the technical sense of the term,[16] and the spiritual events I encountered spontaneously never even matched this intensity.

The image of the dimmed living room in retrospect occupies my thoughts. Even with thorough thinking, I was unable to locate this room anywhere in the diary of my earthly life. It remained unexplainable to me why my unconsciousness chose an unknown and quite unspectacular place for the big decision whether what characterizes my personality would persist or collapse into itself. Why did this feel so familiar? Why did I feel so secure? Eventually, I asked myself whether the terms that I use to inadequately describe this living room might not apply to the world as a whole, the way in which I perceive it as spatio-temporal reality. I am acquainted with a lot owing to my long-standing travelling. I rarely have problems in adjusting to and engaging with unknown contexts. I realize that these contexts will almost always remain superficial for me, that I will belong to them temporarily and leave them again sooner or later. I have not felt a touristic nervousness since my youth.

I feel secure in what ultimately are the unfathomable qualities of the world, do not fear them and assume that most of what is worth knowing will remain undiscovered by me. In the shadow lies what every one of us can merely discover and grasp in parts. The Pavamana Mantras of the Upanishads translate as:

> Lead me from falsehood to truth.
>
> Lead me from darkness to light.
>
> Lead me from death to the immortality.
>
> Peace, peace, peace.[17]

This, of all formulas known to me, matches my respective sensation best. It was, however, a subjectless situation. Behind the inviting light from the neighbouring room, I did not perceive even a trace of someone inviting me. I do not remember addressing even the slightest impulse, the plea, "Lead me…" to anyone. There was neither the idea, nor the subject. Of course, it crossed my mind that the subject is nothing more than grammatical fiction in structuralism.[18]

Based loosely on Nietzsche,[19] it holds no being behind doing, no doer behind the deed, no speaker behind speech. Consequently, there is no inviting behind the invitation and no leader behind the leading. The structuralist explanation for my deep experience could not satisfy me. A little later, I encountered a helpful quote by Wolf Singer,[20] member of the Pontifical Academy of Sciences in Rome. He writes:

> If we sweep the heavens of masterminding gods and goddesses, the feeling of thrownness of course significantly increases. This certainly is a big problem. I just cannot see the reason why this has to be translated into an attack on human dignity. Quite to the contrary—I think that nothing would be more dignified than withstanding this insight. If this really were to become public property it would actually have to lead to a vast solidarisation of humans with one another. It would have to severely shake every single one of us. The life and the small quantum of happiness that we have would appear to us as the preciousness we own and we would appreciate it more highly than before.

From my experience, I can fully agree with this statement, but my question for the inviting one behind the invitation had not really been

answered yet. So I wrote to Swami Veda Bharati in Rishikesh and asked him for his help as well. He immediately clarified:

> The Absolute Light has no name and no designation. It is addressed to that Absolute Light that is within you, within the universe, whose body this universe is, and the One who transcends it all also.[21]

The confusion results from the translation of the mantras from Sanskrit into the subject-focused grammar of modern languages. In the Pavamana mantras no person, no personalized god is addressed. Behind the light there is no one making light; behind the invitation there is no one inviting; behind the leading there is no leader. My perception stands in harmony with this and Swami Veda Bharati's response gives me peace. The Dualistic separation between body and mind is both a philosophical misconception and grammatical fiction.[22] The scientific finding awaits the appreciation and engagement of peace research.

Elicitive Conflict Mapping

Once all of the layers of the relations relevant for this learning example have been looked at, a path becomes visible, which illustrates that a superficially isolated event without an apparent cause can be interpreted as an expression of a deeper and more complex conflict. It is wise in this case not to succumb to the fascination of skandalon, but to consider the narrative in its entirety. This is to say that the episode does not solely consist of the accident and its course of events. The deeper roots and consequences of the accident are as much a part of the episode as the healing process. Nobody will contest this in individual terms. The interpersonal terms, on the other hand, are readily overlooked or suppressed once the episode does not directly tell the drama of families or communities.

   In hospital and during rehabilitation, I experienced that the healing of the body can be connected to a deep inner contemplation. The slowness and uncertainty of bodily healing create room for reflection. Accident, pain and fear provide impulses to take up this opportunity. Courage and opportunity for self-extension grow inversely proportionally to the loss of opportunities for accident-dependent self-preservation.

   Resonance, as a metaphorical sonar in ECM, proves to be a useful tool for this reflection. The ECM principle of correspondence enables the sight of external equivalents and internal processes. No one
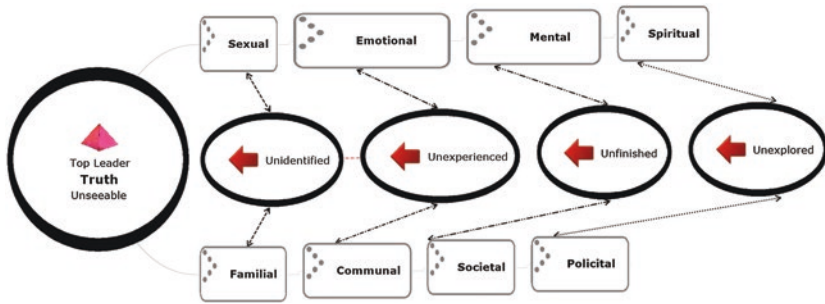
Fig. 5.1 ECM partial view on the theme truth in the author's accident

is an island and no internal process is exclusively an individual matter. Whatever happens to or inside someone has family, communal, societal and policitary implications, even though they often appear hidden. Transrational peace philosophy concurs with those cultures that define illness and accident as disturbances of peaces.[23] Because modern, Western perception has received little training for these contexts, the tools of ECM can be helpful for analysis. I draw a map in Fig. 5.1 for this learning example.

From this map, I am able to read that life-threatening injuries lead me to the spiritual–policiary boundaries that remain unknown to most people until paying for this borderline experience with their lives. From the mental–societal perspective, I did not have to, could not and did not want to do so, since I had not fulfilled all that I perceived as my duty in this world. During the experience, I conceived this as conflictive. The impulses of both layers were in constant struggle rather than complementary. Inattentiveness on the socioemotional–communal layer may be connected to this. Everything seemed to be in order for me on the surface, because I experienced distraction from the deeper layers. I lived past communal opportunities and hardly noticed that I was neglecting the emotional place that I had been finding for myself in order to act according to it. This also had an effect on the sexual–family layer, since the profound relationship to my sons is familial, but it is not family. The search for liveable alternatives to the conventional model is a legitimate model, as long as it does not turn into flight. I consider this project as incomplete. The empty space left by my father, my struggle with his worldly assets and the intense relationship to my sons still relates to the

male line of this family of refugees, which remains undiscovered, waiting to be unearthed. The search is fulfilment It is, however, fuelled by needs that are not considered sufficiently satisfied in the here and now. This leads to an acceleration in lifestyle in order to not sense these deficits. People who accelerate for as long and as exhaustively will at some point and in some way experience the limits of the possibilities this intoxicant has to offer.

The ECM principle of homeostasis specifies the possible operative direction for healing. The starting point for the given case is applied conflict work with my inner team that will have an effect on the outside from there, following the ECM principle of correspondence. The healing of the system takes place through the contramotion throughout all layers, induced through the renewing force from the unusual accident experience. This process was initiated in my fall and will remain in force even when this book has long found its place on bookshelves. Concluding, I would like to thank all that have always accompanied me on this path and that will continue to do so, with a few fitting lines from a poem that Katya Buchleitner sent to the hospital upon hearing of my accident.[24] They can be read with many interpretations:

> You taught me, and you pushed me,
>
> out of the air-plane, into new planes,
>
> if I didn't jump by myself.

At this point, I do not continue with my story as I have done with previous learning examples, as I reserve my personal conclusions, the facilitating, for the time after this book has been completed.

Lederach's Accident

I will now expand the concept of the doer-less victim by presenting another example of an accident in which more people are involved. This transition is easy, since John Paul Lederach sent me a get-well message while I was in the hospital where he wrote,[25] among other things, that my accident reminded him of his own. His story can be read in the book *When Blood and Bones Cry Out*, which he co-authored with his daughter Angela Jill.[26]

I am impressed by the single-mindedness in his account with which he remains focused on his epistemological interest despite the traumatizing personal experience. It can be found in the book section entitled "The Sonics of Healing". Lederach considers the question of why certain pieces of music enter human consciousness at entirely unexpected moments only to become inseparably connected in one's memory. He cannot answer the question, but illustrates the phenomenon in the subchapter "Sonic Survival" by use of personal examples, which others can relate to their own lives. From my perspective, this helpful approach encouraged me after my own accident to adapt accounts of personal experience as a learning example and method in my own trilogy. In his second case example, "How I met Bob Dylan at the Pearly Gates", Lederach tells of a car accident in Spain.

The Episode

In November 1997, Lederach was sitting on the back seat of a full car, driven by Juan Gutiérrez, who at the time was the director of the Euskarian Peace Research Centre *Gernika Gogoratuz*. They were near Pamplona, driving at a speed of approximately160 km/h, when suddenly they crashed into a lorry that prior to that moment had been the last vehicle involved in a multiple car collision. Lederach was badly injured. He provides a detailed description of events from his perspective. Following the collision, he climbed out of the vehicle despite countless fractures and internal injuries, dropped into the mud beside the road drenched by the rain, gasped for air in panic and fought against imminent fainting. In this moment, he heard Bob Dylan sing a line from the song "Tomorrow is a Long Time". Lederach was taken to hospital. He writes about the days that followed:

> Bedridden, incapable of any movement that would not produce pain, I spent hours and hours awake only in my head. I tried to reconstruct the whole song, a small challenge that kept me alive, though at times it also drove me crazy.[27]

In the first phone conversation, he asked his wife to bring a CD entitled *Bob Dylan's Greatest Hits Vol. 2* from the USA to Spain. The song had been released on this album in 1971, originally of course on vinyl.[28] The favour must have appeared as absurd to Mrs Lederach as did my

insistence to my sons that I should go to Brazil. I probably worked on planning it in a similarly hurt, grim and life-saving manner, as did John Paul on the complete recollection of Dylan's lyrics.

Next to a series of commonalities, there are differences. When reading Lederach repeatedly, I realized that music did not play a role during my fall or later at my own pearly gates. Everything happened in complete silence. This amazes me, as music is very important in my life. I have admired Bob Dylan since my youth. His music and poetry have accompanied and influenced my life. Like so many of my generation, I played and play his songs on the guitar; however, in the moment of my personal "Knocking on Heaven's Door", Dylan did not play for me. The reasons for this remain unanswered.[29]

Much more important to my own analysis is the circumstance that Lederach was not alone when his accident happened. He was sitting in the back seat and had no crucial bearings on events before freeing himself from the car badly injured. He did not have to wait 30 h for the ambulance to arrive, but forty endless minutes, in the mud of the roadside ditch, while pouring rain was falling on his face and every one of his painstaking breaths could be his last.[30] He describes the importance of the Dylan song for the crash victim in the life-threatening situation in detail. What is fascinating here is that not once is there an implication of an accusation towards any of the other parties involved. Who caused the multiple car collision? Was the dangerous crossing secured according to the circumstances by the Spanish road maintenance authorities and the police? Did the lorry driver act correctly as the last link in the chain of accident casualties? Was Juan Gutiérrez driving too fast for the poor conditions of visibility and carriageway? Did he miss a warning sign or was the area not adequately signposted? Were the car's brakes not functioning properly and was the tyre tread correct for the wet carriageway? Was the driver distracted? Why did Chris Mitchell in the passenger seat not alert him any earlier? Why did it take so long after the accident for the ambulance to arrive? Why did no one issue first aid or at least attend to the injured person and make him warm and dry? Why did no one reassure him? These and a multitude of other questions were probably asked later. The proceedings of administrative, insurance, civil and criminal law surely did not miss an opportunity to assign guilt.

Lederach does not do this. There is no accusation, no offender, not the slightest attempt of declaring anyone a perpetrator, no call for punishment. Through this, the inventor of elicitive conflict transformation

vindicates himself in front of his audience. Out of his Mennonite sociali-
zation, Lederach declared forgiveness a focal value of his academic
work,[31] yet he refrains from including anything in his narration that
could pose as a basis for potential condemnation. Where there is no guilt
and no perpetrator, there is no forgiveness and most definitely no pun-
ishment. He wrote the story into his book 10 years after the accident. It
could be possible that he was able to tell it this way because the years had
passed and this enabled him to achieve personal forgiveness and to begin
writing once the processing of the trauma was completed. It could also
be the case, however, that he never thought of guilt or the perpetrator
from the beginning and hence did not need forgiveness. Following my
approach to film and drama, I refrain from using my background knowl-
edge and take the text as it was printed, since this format poses an excel-
lent learning example.

I am inviting my readers first to attempt to identify the spectrum of
possible perpetrators and potentially culpable behaviour in the episode.
Then we put ourselves into the position of the severely injured victim
and ask ourselves how easy it is to forgive which of the identified peo-
ple what kind of behaviour; or how to decide which legal culpability is
morally not to be portrayed as such. Was the episode checked with the
aid of ECM? If this is the case, additional information would need to
be determined and possible surprising aspects might surface. I would
at least expect that the normative framework of the legal system would
be in contravention with the mental–societal layer. Who manages in this
learning example to put Bob Dylan unconditionally into the centre of
the story? What can be drawn from this for handling personal accidents
and conflicts?

The calmness emanating from Lederach's narration appears to me to
be *ataraxia*.[32] According to the Greek philosopher Epicurus,[33] similar
to the oft-cited mystic Jeru Kabbal in this trilogy, the fear of death is
the biggest interference in worldly peace. Since for Epicurus there was
no life after death and since the human soul had nothing to fear from
god or gods in the afterlife, nothing is in itself good or bad. It is only
human imagination that introduces such valuations. The key to healing
physical and mental wounds hence lies in mastering one's own imagina-
tion. The mental stance towards what was experienced and has happened
can be changed through will. No dread dares to enter a heart that has
cleansed itself from deadly fear. Put differently, those who have walked

through deadly fear can conquer any other fear as well and feel little need for accusations, culprits and revenge.

> I can already hear the Mennonite John Paul Lederach protest against my Epicurean interpretation of his story. But this does not come down to philosophical categorization, but to inner attitude. He describes an accident whose first-person narrating victim has no need for a perpetrator. The apparent dysfunction of the system is expressed almost fatally, but the author survives and heals through Bob Dylan's music. The learning example illustrates that the doer-less victim is an attitude that can be learned and communicated, that is, it is a question of ethical imagination or, as Lederach would say, of the moral imagination.[34]

The doer-less victim in the context of conflict work is a category communicable as a tool. It is an option for victims considering themselves as such, to tell the story of their suffering without adherence to a perpetrator. Systemically understood, the living power of the victim remains with the perpetrator when he or she does not free him or herself. Acts happen. They are performed; they fatefully chain humans to one another. However, in a system there are no monadic perpetrators or victims. Whether sacrifices are made voluntarily and as part of a ritual or someone falls victim through hostile or negligent perpetration, it always happens inside contexts. Once victims perceive themselves as such and release the perpetrator from their story, they free themselves, as does Lederach here: "…evil and all suffering in the end rest on a delimitative sense of perception, as though there was such a thing as an independent individual self".[35]

The Incident of Shakespeare and Colleagues

In a third step, I apply the figure of the doer-less victim to conflicts, where physical violence between human beings occurs. Does it make sense there as well? If so, in what way? I do not have to tell a new story in order to go further into that question, as there are plenty in the discussed case examples from film and theatre. "Victimization" (German *Veropferung*) and "perpetratorization" (German *Täterisierung*) proves that all cases are more difficult than could be expected.

In the film *The March* there is mass mortality in the air. From a supposedly great number of deaths, two direct killings are staged. In A.8, a robber not known by name shoots a marcher not known by name. This,

from the perspective of the person killed, is the fatal climax of events. The course of events illustrates that up until that moment there is no personal connection between the murderer and him. Circumstances fatally interlink with one another. The murderer arrives with the intention to rob, ready to use violence and attracted by the prospect of potential spoil raised by the marchers. From their perspective, this is a perfidious attack on their sacred project. Do the robbers come from a different world? Do they have better options, lower morals? If there are options, can they recognize these better than the marchers, who call themselves insane? Can they really take up potential options? Can the robber be condemned by the one marching, when the motive for his or her marching is unlawfully crossing borders to take from third parties what by their laws do not belong to the one marching? Particularly when this is perceived as the sole alternative to starvation? When one's own life is declared the stake for the game of the march? Are attackers and attacked, murderer and victim in their world, their hardship and their willingness to cross boundaries of what is forbidden, different? Is everyone an island of themselves, or are both parts of a system that tyrannizes them indiscriminately? Is the destructive effect of a capitalistic world order, eating its own children, not the actual topic of the film? Are the "big murderers" in Brussels to be assessed any differently from the "little murderers" in the desert? What about the sniper not known by name who shoots the boy at the Spanish coast in A.19? Is he more of a perpetrator than his commander, Charles Wells, or the inspectors issuing the political firing order? Are the soldiers not simply doing their constitutional duty? Are politicians issuing instructions not elected and tasked with the protection of wealth and security by citizens who, sitting in front of their television sets at home, fear for their Christmas roast and clean streets? Was the public victimization of the system marchers and the accusative perpetratorization of the wealthy in Europe not the original intention of the endeavour? Are exemplary killings only a risk or a calculated means of communication? Who is the perpetrator; who is the victim? Who can be forgiven? Many questions arise, and I explore them further through this example.

Learning example B, *Carnage*, asks these questions even as part of its dialogues. Physical violence in this case is limited to a scuffle between boys and two knocked-out teeth, but the moralizing parents cannot agree on who is the perpetrator and who is the victim. The inter-family negotiations reach from big questions of world politics, to Darfur and

violence in Africa into complete helplessness and despair. The longer the conversation lasts, the more every speaker turns into a self-pitying victim. Before his or her own suffering, the case becomes marginal. The Nietzschean question of whether there is a perpetrator behind the act, a speaker behind the spoken, does not just pose itself in light of the argument between the children.

Finally, in learning example C, *Romeo and Juliet*, the main actors are slaughtering each other. Tybalt stabs Mercutio; Romeo stabs Tybalt and Paris; his mother cannot endure the grief he brings her; and finally he kills himself. As Romeo is carried through the play on a death wish, Juliet also kills herself in the end. Every one of these cases could undergo a reality check, as I have done for myself above. The question for the respective perpetrator, his or her guilt, appropriate punishment or forgiveness runs through the play. All alleged holders of power, up to Prince Escalus, fail in their attempts to level the story. They simultaneously become perpetrators and victims through their own measures, losing their loved ones. Characteristic in this example is Prince Escalus's reaction to the death of the first victim, his relative Mercutio, C.3.1. The pain of his loss leads him to take the impetuous decision of banishing Romeo. In doing so, he decisively contributes to the tragic course of events. The death of the equally kindred, unsuspecting and completely innocent Paris in C.5.3 in comparison is not even a footnote to him. Paris, in the end, is left unmentioned, while a golden memorial is erected in his murderer's honour. Here, too normative and moral verdicts can be issued, but systemically, victims and perpetrators are as hard to separate from one another as the bird and the fish in the tale with which I began this book.

The Doer-Less Victim as Figure of Thought in ECM

The search for the perpetrator in all case examples illustrates that Nietzsche cannot be objected to quite so easily when he declares the subject to be grammatical fiction. Perpetrators as legal and moral subjects can be found in all narratives. The individual assignment of guilt in the way demanded by modern languages and thought, however, turns out to be difficult or even impossible when the conflict is understood as a relational phenomenon, an incident, and considered systemically. No doer behind the deed from this standpoint appears to be a reasonable category even after an armed struggle.

This not only concurs with the Nietzschean interpretation of structuralism, but also with Tantric perspectives outlined at the beginning of this book, the current point of discussion in neuropsychology and the ECM principle of correspondence. Objectively external enemies, independent of one's personal inner attitude, are not known in the perspective of higher Tantra, since external reality cannot be viewed as something separate from the consciousness of the practitioner. Intolerance, hatred, violence and war found on the outside correspond to the internal sexual, emotional and mental aggressions of the practitioner. Every being lives inside the spectrum of his or her own experiences and in doing so encounters others in whose perception he or she leaves impressions, while others necessarily also have an impact on his or her own sphere. This is the energetic understanding of the self as contact boundary at work.[36]

When introducing the doer-less victim as a transrational figure of thought accompanying ECM, I consequently do not refer to objectively verifiable and morally assessable facts. I am not asserting that the fault for their misfortune lies with the victims themselves, as the idea of fault itself pertains to the category of moral peace concepts and objective individuality to modern ones. The doer-less victim as a figure of thought based in system theory refers to the way I depicted it in previous examples with regard to the inner attitude of conflict workers that allows them to interpret their map. The work of course would be easier if the involved parties were also capable of this, but it must not be expected of them. Most parties we encounter in practical work in the twenty-first century operate inside moral and modern conceptions of peace and hence live in a postmodern state of mind. Conflict work is never concerned with proselytizing. This is why transrationality is primarily a matter of internal attitude and perspective of conflict workers, which have an effect on the respective dysfunctional system that they work in, following the principle of correspondence.

Stretching the meaning of the often-cited preamble of the UNESCO constitution in this trilogy, which understands peace as beginning in the minds of human beings, the mind is the place where the passionate construction of perpetrators needs to end. The image of perpetrators, misunderstood as objectively and subjectively separated, relationless wicked others is the justification of war, which the UNESCO constitution considers as starting in the minds of humans. The perpetrator is a constructed legitimization by the opponent, against whom a war is to

be fought. Postmodernism and more so transrationality already question and doubt this moral–modern construct, corresponding with UNESCO. They reintegrate the age-old wisdom of energetic peaces, for example the Kalachakra, without dismissing the accomplishments of modern scientific rationality. Because we are rational, we understand the need for deconstructing the reflex to create a perpetrator and the resulting enemy conceptions. Because we are rational, we think non-dually, relationally and systemically.

From moral and modern points of view, the like is intolerable. The frequent accusation of arbitrariness often attributed to peace research derived from postmodernism is rooted here. This reproval is a result of modern lack of understanding, a dynamic that does not make it any less popular thereby leading to a recurring problem in communication. Transrational peace philosophy in this respect has no easier load to carry, since it adapts the systemic and system-theory approaches and their relational understanding of peace and conflict from postmodernism. The doer-less victim in this philosophical framework is an understandable and welcome category, but it is also just that.

The problem of communication limits the applicability of the concept as a tool in practical work. Elicitive conflict work in the twenty-first century rarely takes place in energetically or transrationally framed fields of conflict. The involved parties almost always speak in a moral or modern manner, meaning individualistic, subject-oriented and normative. Additionally, they often inherit a postmodern state of mind without being aware of it and hence are open to postmodern knowledge.[37] For them, there are perpetrators behind acts, speakers behind language and thus no doer-less victims. Where there is a victim, there is a perpetrator, and the call for retaliation and punishment or at least condemnation and reconciliation. A guilty perpetrator will be found to match a superficially doer-less victim rather than releasing an obvious perpetrator from his or her responsibility in an armed conflict in order to resolve the entanglement with the victims. The house itself will become a perpetrator in the narrative of my solitary fall, rather than the murderous Romeo, a healthy symptom of a diseased system.

Transrational peace philosophy and elicitive conflict transformation do not proselytize. That is to say they do not annoy resentful parties by telling the tale of the doer-less victim. The figure is much more important for the personal attitude of the conflict worker. It prevents him or her from sliding into judgement and resentment against the opponent

too quickly out of empathy for those suffering. Those intending to maintain multipartiality need supportive aids. Taking into account the almost inevitable surfacing of personal emotions, fears and projections, the concept of the doer-less victim can be helpful for building a balanced inner attitude.

The doer-less victim may, in rare cases, also be called into action explicitly. Namely, in the case when involved parties are not demanding perpetration by others too vigorously, when forgiveness is a discussable, acceptable or, even better, discussed and accepted topic. In this case, the thinking figure of the doer-less victim mostly falls into contexts where methods already discussed in Volume 2 are easily applicable.[38] For example, those who are ready to seriously work with the method of non-violent communication will be able to demonstrate enough insight towards the feelings and needs of others such that their perpetration is not a topic of primary concern. From here onwards, the chosen method of elicitive conflict transformation is no longer crucial for further work. As an inner attitude, the doer-less victim complements ECM, as it supports conflict work in dealing with mapped reality. It prevents the search for and construction of perpetrators, which tends to be unhelpful, and thus turns them more into balancing factors in the system than into those corrupting further the already hampered dynamic equilibrium.

NOTES

1. Translators' note: This is a play on words in German. The German term *Aufhebung* or *aufheben* combines various meanings, expressed by different terms in English. Here, to store, to revoke and to raise are most applicable.
2. Please refer to the introduction to Chap. 4 of this volume.
3. The song "All is Welcome Here" can be found on the album *Satsang* (Medial Silenzia B00006GELJ) by Deva Premal and Miten. It was published in 2002, the year the Innsbruck program was taught for the first time. Karin Michalek introduced it during the celebrations of our ten-year anniversary to our circle. It was met with such a positive response that it has since been sung together by administration, faculty and students at the start of every semester and has reached the status of an anthem, beautifully expressing the spirit of the program.
4. Personal email correspondence between Tom Woodhouse and Wolfgang Dietrich, 5.12.2013.
5. Dietrich (2012, pp. 45–52).

6. Dietrich (2013, p. 26).
7. Please refer to Chap. 3 of this volume. I did actually seek out professional support in this situation.
8. Inner team meant following Schulz von Thun, as discussed in detail in Dietrich (2013, pp. 91–102).
9. Translators' note: This is a play on words in German. Variations of the German term *Opfer* combine various meanings, expressed by different terms in English. In this context, the most noteworthy terms are to sacrifice or bringing a sacrifice and victim.
10. Dietrich (2012, pp. 1–7).
11. Dietrich (2013, p. 33).
12. In a phone conversation on 6.9.2014.
13. Josefina Echavarría had already worked on the online version of ECM illustrated by Saskia Sievert that by now has been published on UNESCO Chair for Peace Studies/University of Innsbruck (17.5.2014).
14. In 1986, the former UN Secretary-General Kurt Waldheim ran as candidate for office of the President of the Austrian Federal Republic. The wartime past of the former member of SA-Cavalry Corps and National Socialist Students' League, as well as Waldheim's justification that he had only done his duty, became the basis for Austria's belated engagement with its own involvement in Nazi crimes.
15. In more detail in Dietrich (2013, pp. 45–73). The rehabilitation centre Münster that the hospital referred me to works with Progressive Relaxation, developed by the American physician and psychologist Edmund Jacobson. The Shamanic methods as a scientifically intended implementation of behaviourism amuses and continues to work.
16. Dietrich (2013, pp. 45–73).
17. *oṁ asato mā sad gamaya, tamaso mā jyotir gamaya, mṛtyor mā amṛtaṁ gamaya, oṁ śānti śānti śānti*ḥ. Mantra 1.3.28 im Madhukandam der Brihadaranyaka Upanishad.
18. See Koppensteiner (2009, pp. 103–126).
19. Nietzsche (1989). Also Wallace (2011, p. 67).
20. Singer (2002, pp. 93/94), translated by HK.
21. Private email correspondence between Swami Veda Bharati and Wolfgang Dietrich on 10.12.2013.
22. Quite similar in Wallace (2011, pp. 74–76) with reference to the story of Buddha's advice to Bahiya.
23. Dietrich (2012, pp. 45–52).
24. Personal email correspondence between Katya Buchleitner and Wolfgang Dietrich, 9.12.2013.
25. Personal email correspondence between John Paul Lederach and Wolfgang Dietrich on 5.12.2013.

26. Lederach/Lederach (2010, pp. 83–88).
27. Lederach/Lederach (2010, pp. 86/87).
28. Dylan, Bob: *Greatest Hits Volume II* (Columbia KG 31120, USA, 1971).
29. Lederach suggested in another email that we should discuss this together with Bob Dylan. It would be a great joy and an honour to me.
30. Lederach/Lederach (2010, p. 86).
31. For our differing views in this respect, please refer to Lederach's foreword in Dietrich (2013, pp. viii–xii).
32. Epikur (2005, p. 117).
33. 341–271 a.C.
34. Lederach (2005).
35. Jäger (2003, p. 285, translated by HK).
36. Discussed in more detail in Dietrich (2013, pp. 25–45).
37. I am making a recourse to Lyotard here, as already discussed in Dietrich (2012, pp. 198–201).
38. Dietrich (2013, pp. 45–151).

Conclusion of the Trilogy

I have not heard the rush of the Ganges in Rishikesh for 3 years, the 3 years that have passed while I have worked on this book. Now I find myself here again working on my conclusions. I have accomplished the task I set for my academic life: to formulate a comprehensive paradigm for peace and conflict work in the twenty-first century. My academic intention originates from a plain and still very personal experience: my personal experience that *Frieden*, the German term for peace or one of its manifold translations and equivalents, means different things to diverse people from the Grassroots to Top Leaders.

Johan Galtung encountered the same challenge more than a generation before me when he proposed, referring to Gandhi, his now famous distinction between negative and positive peace.[1] Understanding negative peace as the absence of war or physical violence was a simple task for the generation that had experienced the Second World War in the same manner that the absence of disease was sufficient for a mechanistic definition of health. For many cultures outside Europe, a reduced definition of peace or health to such an extent was and is not possible linguistically. All attempts to agree on a globally acceptable definition that describes the bigger concept of positive peace, however, remained controversial. Galtung attempted to solve this through his definition of structural violence, which he located anywhere people were influenced in a way that their actual somatic or cognitive actualization was inferior to their potential one.

Today, we know that it was difficult for modern science to accept this incomplete formula as reasonable. Even though the concept may have appeared likeable, the never-realized potential of an actual human being cannot be determined objectively.[2] Furthermore, as an idea, structural violence was tainted with a predicament in its conception typical of these times. From a philosophical point of view, structuralism does not ask for a perpetrator of violence to exist behind structural violence. It does not even require a victim that perceives itself as such. It scandalizes societal conditions in and of themselves. By contrast, the postmodern state of mind in these times could not accept a crime without a perpetrator. It demanded individually responsible people for the nonrealization of the somatic potential of human beings. Various opposition movements assigned the role of the violence-doer who is acting as both oppressor and exploiter to the political and economic elites. In a Marxist way, some legitimized their own physical propensity to violence against the structural perpetrators of violence with the conditions of structural violence that the masses had to endure. This makes the opinion leaders of practical politics uncomfortable with the rebellious concept in competitive and economically liberal capitalism. Through structural violence as a category, the original sin of the biblical notion of justice influenced political debate so that for every social hardship, for every competitive disadvantage, a party at fault and a solution needed to be identified.[3] At the very least, a neurotic momentum is attached here from a sociopsychological perspective. In clinical practice, individual fixations onto third-party responsibility for a person's personal suffering are well known and assessed as a psychotic mechanism. When this attitude is poured into the generalizing language of the political or scientific, it is allowed to be considered.

In any case, for Galtung, positive peace at that time meant not solely the absence of physical violence, but also the absence of structural violence.[4] With the post-structural turn, he completed his model through the 1990s by adding the term cultural violence,[5] under which he subsumed teachings and tenets that legitimized structural and physical violence. Positive peace in his advanced model was the undivided absence of physical, structural and cultural violence.[6]

When first entering the discipline of peace research myself, this was the widely accepted state of discussion. For me, it was too apodeictic. I found that it was not in resonance with the everyday definitions of peace of many of the people I met in my practical conflict work. Many

parties did not understand and consider peace in the way science defined it. They often considered conflict as natural and dynamized. It was even an integral aspect of their peace, or located dispeace, where according to Galtung no violence was perceived. Should all of these people have been so uneducated, undeveloped, manipulated and unaware that they could not even understand or describe their own peace? Or was the academic endeavour of identifying a single global and timeless definition of peace itself subject to an epistemic fallacy? I identified in this potential fallacy a lack of respect for human diversity and even beyond that a dogmatic ignoring of empirical findings. This fear shifted my orientation away from modern individualism and towards postmodern knowledge in order to better understand the states and frames of mind of the contexts in which I visited and worked.

It was still not apparent what philosophical, didactical and methodological consequences the consistent acceptance of the obvious would yield—that peace in practice needs to be thought of not as a rational singular but as a relational plural notion. Particularly in the German-speaking world, I first believed that my main concern was to adapt the idealistic and structuralist gridlocked discipline of peace research to the contemporary post-structuralist episteme. In the essay *A Call for Many Peaces*,[7] first published in 1997, this naïve and somewhat innocent approach is still mirrored. I did not anticipate that what was already stretching the boundaries at that time for the majority of German-speaking peace researchers would be the beginning of a long journey for me.

I was able to incorporate experiences from encounters with many cultures in my work as a peace researcher. But the collected peace definitions had to be viewed and tested with methods from different disciplines that previously had attracted too little attention in peace research, particularly with regards to diversity and beauty. Based on my quite broad education as a historian, linguist, lawyer and political theorist, I embarked on yet another academic odyssey, venturing even further into and through subjects that heretofore had been unknown lands for peace studies and examining the works of authors that were usually not assigned to its canon of works.

Beginning in 1987, encounters between the Dalai Lama, the Chilean neuroscientist Francisco Varela,[8] and the lawyer Adam Engle prompted discussions between outstanding representatives of Buddhism and Western scientists. The Mind and Life Institute emerged from them. This institute also invited a much-noticed debate at the Massachusetts

Institute for Technology in 2003.[9] There, Alan Wallace,[10] founder of the Santa Barbara Institute for Consciousness, proposed the scientific investigation of Eudaimonia, a joint venture of Buddhism and neurobiology. The term, often used in Greek philosophy, describes the success of a life in felicity and well-being.[11] Harvard psychologist Jerome Kagan spontaneously objected[12]:

> Because I don't believe that there is one happiness. There are many, many happinesses and each one has a different quality. Therefore we have to look for this multitude of families. There is not one unitary happiness.[13]

For a modern understanding of science and a modern understanding of grammar rules, Kagan's many happinesses in the plural were as alien as the many peaces that I was seeking. But the topic was in the air. The idea was to overcome being guided by normative purposive ideas in academic explorations of essential experiences of being human and human interrelations and to celebrate their multiplicity that eludes in its comprehensive wholeness an ultimate definition. It was not only the question of which peaces and "how many" that gained centre stage, but also the question of their quality of experience, which transcends the limits of reason.

On my odyssey during that time, I came across the concept of transrationality in the writings of Ken Wilber.[14] Even though I do not agree with many of his thoughts, I adapted transrationality as a key term for my effort to recognize the rational, while simultaneously incorporating the human aspect into the question of peaces and conflicts in all its aspects beyond that. I later systematically studied the recorded material of the conferences of the Mind and Life Institute. I discovered that the 2005 conference in Washington in particular, which brought together outstanding representatives of modern science and contemplative traditions, carved out what I call transrationality without explicitly using the term: the quality of reason is the gift to capture the intuitive presence of the real beyond oneself and to perceive the connectedness of all existence beyond rational consciousness.[15] This is a gift that deteriorates like any other once it is no longer cared for and practised. The respective practice is peace work. Many peaces in this sense are rational and characterized by a plethora of traits inherently human. Trans-rational means to rationally transcend the boundaries of rationality. With this insight, I wanted to formulate a peace philosophy that is suitable for widening the postmodern discourse and to release it from its subtilizing, hostile-to-life

narrowness. This aim stood at the beginning of this trilogy and at the beginning of the adventure in order to provide the Innsbruck peace and conflict studies a direction in research and teaching.

On the one hand, Volume 1 of this trilogy, as outlined in its introduction, is the result of many years of intensive research preceding it and the Innsbruck master programme. On the other hand, it is a result of a systematic kind of learning through teaching. The students of this programme and its partner institutions on all continents have contributed to the form and content of that volume, not only through their needs and questions, but also through their contributions to the lectures. Through these experiences, it became evident that my initial distinction between energetic and moral interpretations of peaces did not fully live up to the global richness of the many peaces. While it was the original hypothesis that the names, content and perceptions of the many peaces could be described and categorized using these two terms, both terms already proved to be too narrow when writing Volume 1. I eventually had to expand them into five so-called peace families and as a consequence of the previous findings introduce transrational peaces as a new category that would allow the respective narrowness of all others to be brought together into a whole, serving peaces and humans alike. Five is for me no sacred number in this respect. The attempt at least seems to have been successful; the definition has been accepted. Since the publication of Volume 1 in 2008 and particularly since its English translation in 2012, the interpretation of the five peace families has spread rapidly. I encounter them everywhere as "common knowledge" without retrospective dependence on their origin, which satisfies and amuses me as the author.

The five peace families are nothing more than a practical definitional category that allows the integration of the established reference values of the respective peace families—harmony, justice, truth, security—into a bigger transrational holon. Wilber's matrix is applied here and connects the internal and external aspects of human relations with the individual and collective ones. It follows from there that this new point of view does not have to be a modern kind of knowing better, but the knowledge about peace and conflict developed by previous generations can be taken into account, summarized and extended in a respectful but critical manner. "Sublating", *Aufhebung* in German, a key term for combined recollection, neutralization and lifting up, is useful here again for describing this process. It fully depicts the step from postmodern understanding of peace into transrationality.

Thus, I was able to achieve more in Volume 1 than I had originally planned. Working out a new category had not been my initial intention, yet turned out to be the most important intermediate result. The peace-theoretical finding provided an enhanced foundation for applied conflict work. Transrationality steadily grew into the philosophical key concept of the Innsbruck School. The publication of Volume 1 and the establishment of the UNESCO Chair based on this principle coincided in 2008. This already outlined the tasks for Volume 2 and the working years to follow: to illustrate the implications of the theoretical findings for practical conflict work on the one hand and for methodology and didactics of peace and conflict studies on the other.

The second part of the endeavour began its course in fortunate circumstances. It became clear that the Innsbruck approach proved to have much in common with the works of John Paul Lederach. During this time, he became one of the most listened-to voices worldwide from the generation of peace and conflict research that followed the founders. Since Lederach and I had often worked in the same places during the same times, we developed comparable points of view. We also accessed similar sources and inspirations. While John Paul defined himself ever more as a practitioner with increasing age, my focus on theoretical principles meanwhile was expressed in Volume 1 of the trilogy. It became apparent that no contradiction was to be found here, since Lederach's practical approach for a large part was rooted in the principles of humanistic psychology that he had adapted from Adam Curle. He invented the art term elicitive. Transformative energy is based on the relations of the conflict parties themselves and can only be channelled from there and by them. Elicitive conflict work provides a protective space for it, not a shaping intervention. For this approach, the practical work required new, appropriate methods.[16] Simultaneously, this is the compelling conclusion drawn from the transrational interpretation of the many peaces. Lederach had developed a practice that largely corresponded with the transrational principles and could be adapted for their canon of works with small changes and contradictions.

I, therefore, did not have to invent anything new for Volume 2. At first, my main concern was to depict humanistic psychology as a connecting link between transrational peace theory and elicitive practice of conflict work. For this, I was able to draw upon the treasure of experiences from neighbouring disciplines and only had to contextualize it. Here, surprises were in store as well. I was fascinated by the observation that

transrational thinking and acting had silently moved into countless topic-relevant areas of work such as diplomacy, military, cooperation for development and even into the economy without the terms transrational or transrationality explicitly being made use of there. The academic debate was markedly lagging behind peace–political developments. For this reason, I included the term the transrational shift in the title of Volume 2.

Up until this point, observation, systematization and summary were sufficient. The other aspect of Volume 2 turned out to be more difficult, although the foundations of well-reviewed knowledge in neighbouring disciplines could also be drawn upon for this. The challenge I encountered was in the methodological and didactical consequences of the continued dominance of idealistic doctrines in the German-speaking disciplines of peace studies. In the curriculum working group of the German Association for Peace and Conflict Studies,[17] I criticized, for example, that this would increasingly alienate them from the current practice of applied conflict work. Furthermore, it distances them dramatically from their own student audience and the contents of their lectures. We had started a project in Innsbruck where we wanted to overcome this narrowness. We placed the personae of the students as future conflict workers and the current conflicts of the students as a group into the centre of the didactic attention of a practice that we call, following Lederach, Strategic Capacity and Relationship Training. The term describes a mixture of cognitive knowledge transfer and humanistic personal development as a systematic preparation for applied peace work. This requires crossing the narrow rules and conventions of university teachings, at least as it predominates in the German-speaking social sciences. Innsbruck is located in Austria in the German linguistic area and in the historical sphere of influence of German law. Against this background, a systematic and careful examination of the boundaries of these rules and conventions was necessary.

This was the second main task now before us. We drew from a plethora of methods and techniques of humanistic psychology as tools for applied conflict transformation that we thought should not merely be known in practical work and conveyed cognitively in lectures. Beyond this, we introduced them to the curriculum of university peace studies, as didactical principles and content. Here, the establishment of the UNESCO Chair at the University of Innsbruck was most helpful. Humanistic psychology corresponds with the historic and often-cited insight of UNESCO that the many peaces are to be founded in

the minds of human beings, since it is also there where violence commences. In Volume 2, this allowed me to list the spectrum of breath-, voice- and movement-oriented methods applied in Innsbruck by way of example and introduce them as constitutive element of academic peace studies. Simultaneously with Volume 2, we developed a new curriculum for the programme into which we explicitly incorporated this insight and these elements.[18] Volume 2 was published in 2011. The new curriculum became effective in 2012. At this point, the Innsbruck School of Peace Studies had taken concrete shape both legally and publication-wise.

Beneficial to this development, a large group of students present in the programme since its infancy remained loyal to the project in one way or the other beyond their graduation. To be mentioned here in the first place are Josefina Echavarría and Norbert Koppensteiner, who hold the positions of students 1 and 3 of the list of graduated Masters of Peace Studies. This number has now multiplied into a three-digit figure. They were followed by further graduates of later generations. Together, we developed an independent school committed to the project in different ways and created a reality that would have been far too big to achieve for a single researcher and teacher. The school continued to attract a growing circle of highly talented and wonderful people that committed themselves to it. They relentlessly mirrored back to me my initial thinking and the actions resulting from it. Through this interplay, they decisively contributed to the dynamics, creativity and quality of the endeavour. Additionally, innovative initiatives of this circle opened up new working fields. They tested and expanded the method in teaching and practical application beyond the boundaries of the programme and that of the University of Innsbruck.

This was of substantial importance for success. The transrational multiplicity of peaces is experienced individually, communicated in encounters and reflected academically. These three spheres overlap, but they are not identical. Their natural and dynamic contradictions require ethical decisions of the perceiving subjects. There is nothing which is undertaken because it has always been undertaken this way or, on the contrary, because it is the latest fashion to do so, which calls forth any type of peace whatsoever. The first, the subjective sphere, is concerned with the fundamental ethical attitude aimed at making one's own life and that of others a little lovelier through one's own behaviour. According to old Taoist insights, what follows from this fundamental attitude is not a normative imperative that defines specific behaviour as right or wrong, good

or bad per se. Any behaviour rather needs to be situationally examined based on this fundamental attitude. Different conditions suggest different conclusions.

In the second sphere, in encounter, these ethical decisions of contact boundaries in motion are inevitably mirrored in the reaction of each counterpart. It may be helpful for those learning in a systematic and aware manner, such as students of peace and conflict studies, to refine this natural process by mirroring an experienced teacher for a certain amount of time in a disciplined and respectful way. Discipline and respecting one's elders do not revoke ethical self-responsibility of the younger and learning generations. This point seems important to me, since I observe the tendency for exaltation and self-aggrandizement of those teaching in these encounters everywhere. The respect that reprobates into exaltation thwarts the learning experience. Self-aggrandizement of the one teaching is nothing but a defensive style of communication in a dysfunctional relation with students and a tragic expression of a hidden lack of self-confidence. For describing such exaltation, the pejorative and occasionally mocking use of the originally harmless Sanskrit term *guru* has become commonplace. The negative reputation of the term is owed to its misuse by dubious teachers, often with Indian backgrounds or those making reference to an Indian content in New Age circles. Its usage spread from there into philosophical and academic surroundings as well. I strongly caution against understanding *gurus* in this way, since I have seen too many projects and institutions founder on them and too many people break apart. The sincere *guru,* a master of his or her discipline and hence a teacher freely chosen by his or her students, reveals him or herself as fallible, criticizable, refutable, mortal and functionally replaceable. Where the vanity of school founders or forward thinkers does not nurture potential successors, their departure leaves barren lands. I consider the enormous academic and human qualities of the younger generation as one of the many fortunate aspects of the Innsbruck project. Some of them by now have made their own name internationally and guarantee sustainability in the long run.

The third sphere is the academically systematizing one. This means subjective experiences of peace need to be made intersubjectively communicable, posing a substantial methodological challenge. Through passing along an experience from an I to a We, something needs to be systematized, understood, reviewed and expressed in words in peace studies, which technically exceeds the power of language. Both the risk

and appeal of this endeavour lie here. Transrational peace philosophy presents a permanent, scientific and politically portending grapple with *Wirhaftigkeit*.[19]

Humanistic psychology, firmly established as a tool of elicitive conflict transformation and a didactic of transrational peace studies, innately determined the conclusion of the trilogy. I already developed the model of themes, levels and layers towards the end of Volume 2 in order to provide the model with a clearer shape. It had become rather complex following debate and discussion. This chapter was met with curious interest in our circles but with limited enthusiasm for the time being owing to its complex nature. At first, the complexity of the newly developed did not frighten or surprise me. I have yet to encounter a conflict that is not complex in practical work. Furthermore, I have no knowledge of a definition of peace that does not ask for a deeper assessment in order to be understood. The challenge and aim were not to be found in potential simplifications, but rather in developing a toolkit that could provide orientation within that complexity. I hope that the present volume lives up to the challenge.

The orientation and decision-making in the complex landscape of human conflicts with the three ECM principles homeostasis, resonance and correspondence seems possible for me. Combining them with the technique of Mind Mapping makes them practically applicable. I canvassed them metaphorically as a compass, sonar and road map. The laboratory experiments with the principle were a success.

It became apparent, however, that this metaphor touches the limits of economic feasibility for printing measures. What can be printed with conventional means does not entirely meet what the model demands. What could meet these demands would require printing in four colours, the cost of which I would not want to expect the predominantly student audience to bear. I hence contented myself in this volume with illustrations that are economically feasible within the means of conventional publishing. As a compromise, our UNESCO Chair commissioned graphic designer Saskia Sievert to create an aesthetically pleasing version of the necessary maps. Based on this book, Josefina Echavarría has developed an online version of ECM with Sievert's creative assistance, which meets today's requirements in design as well as in function. Her version complements and illustrates this volume. It is freely accessible on the website of the UNESCO Chair.[20]

Josefina Echavarría introduced the method to our students in Innsbruck for the first time in the winter term of 2013/14, after it had been tested in a number of practical contexts. The experiment was a success. It demonstrated that ECM can be conveyed well and be a useful tool to students. Based on this result, I went a step further. In the summer term of 2014, I tested the method to design entire seminars at the University of Basel in Switzerland and Hacettepe University in Turkey, using the film and drama examples introduced in this volume. The outcome was so convincing that ECM was made into a permanent feature in the Innsbruck course, and the trilogy was brought to a conclusion with it.

ECM is now released for general use, for debate, critique and successive development. It came into being over a long period of time and through the practical experience of many. There is no risk in its use. As with all other methods, it cannot guarantee success. It is an opportunity for orientation and work, a tool for those who want to appreciate the approach and the world view and definitions of peace upon which it is based. No one is obliged to do so. With the completion of this trilogy, however, a canon of elicitive conflict transformation based on transrational peace philosophy, complete with a corresponding ECM toolkit, is available for practical application. I am satisfied with this result and sincerely thank all who have contributed to its success.

Notes

1. First in Galtung (1969, pp. 167–191).
2. For the background story, please refer to Dietrich (2012, pp. 187–197).
3. Dietrich (2012, pp. 74–75).
4. Galtung (1969, pp. 167–191). The quote itself was repeated by Galtung himself as well as many others in different publications.
5. Galtung (1990, pp. 291–305).
6. Galtung (1996, p. 271).
7. Dietrich (2006, pp. 140–163).
8. 1946–2001.
9. Mind and Life (2003).
10. *1950.
11. He repeats and explains this idea in more detail in Wallace (2011, pp. 85–88).
12. *1929.
13. Sen (2008, p. 14) agrees in regard to identity.

14. Wilber (2000, pp. 160–196, 236–244).
15. Thomas Keating in: Mind and Life 2005.
16. Lederach (1995, pp. 37–73).
17. Translators' note: translated name of the working group Arbeitskreis Curriculum der Deutschen Arbeitsgemeinschaft Friedens- und Konfliktforschung.
18. Universität Innsbruck (5.5.2014).
19. Translators' note: The German term *Wirhaftigkeit* describes the opposite of egocentric thinking, of perceiving the world mainly from an individual perspective. It implies the embeddedness of the individual into a larger group, the We, as describing a characteristic to be sensed rather than simply describing the factual term for a community. In other words, *Wirhaftigkeit* describes in a word that no human can exist as an island and hence acts and thinks accordingly.
20. UNESCO Chair for Peace Studies (17.5.2014).

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