

## **FIVE REASONABLE PEOPLE**

### **THE UNDERLYING STRUCTURE OF MORALITY**

### **CHAPTER 4. FILM SONG POEMS PROVERBS**

WOLT tells us society is made of:

- out-to-win, individualist 1s,
- right-and-proper, hierarchical 2s,
- harmony-seeking egalitarian 3s,
- authority-dodging, fatalist 4s and,
- aloof from the rat race, a few hermit 5s.

If these five types really exist wouldn't they show up in popular culture? They do and where fiction reflects values, WOLT allows unique analysis.

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### **INTRODUCTION**

A century of ivory-tower research has brought the social sciences no insight into popular culture. No film critic, no literary reviewer, no pop culture observer, calls on theories from academic psychology. Compare

with economics where academic theories—liked or loathed—are central to serious discussion.

If “psychology” has meaning surely it must be illustrated by fictional characters. And if “sociology” is a thing then surely the social interactions in film and literature should demonstrate it. Shakespeare, for example, universally seen as a perceptive elaborator of human nature, should be a deep well for psychologists and sociologists to draw from. Yet he is ignored, as is all fiction.

Proverbs and maxims epitomise our ways of thinking but are also ignored by social science. Music and song are of the essence of being human; anthropologists record exotic forms but psychology and sociology are oblivious.

These cultural forms are in all human societies and are a major influence on our lives. Everyone participates; for many they are an absorbing passion; for some a vocation. Academics study them as the “humanities” but psychology and sociology, the disciplines which study human behaviour, do not recognise their existence let alone offer any theory to understand them.

The behavioural sciences are helpless before ordinary song and story. WOLT is not helpless whenever the theme concerns values or morality.

## **HEROES OF FILM AND FICTION**

We might expect fictional characters and situations to be fairly clear “ideal types” because a narrative needs them to be recognised quickly and unmistakably. Fiction is often analysable with WOLT and the concept of the hero is an easy way to show it. There is quite a lot of literature on heroes, some of it famous and all of it vague and general. WOLT allows heroes to be categorised.

*Type 1 and Type 2 heroes*

The classical heroes of ancient Greece were all 1s, as suits a context of polytheism, and though that particular context has vanished, the modern Type 1 fiction hero is an American staple—Natty Bumppo, Horatio Alger, Tom Swift, Superman, Rambo, Dirty Harry, etc. The standard American film consists of a Type 1 hero who battles evil 2s (the vast criminal conspiracy; the bureaucrats who took his badge from him) in order to execute, always successfully, a Type 3 agenda of making the world safe for ordinary people. There is usually a final showdown against a malicious Type 1 opponent who must be very competent in order to make the hero's victory significant. Along the way a few 4s may graduate to 1-ism—and others will die anonymously to prove how high the stakes are.

Presumably no one thinks the world really operates like this yet the pervasiveness of this pattern, and its success as entertainment indicates that it resonates with Americans. The English spy, James Bond, is the same cocksure winner but has a Type 2 agenda of making the world safe for the government, i.e., restoring order. Perhaps this is because the British are comfortable with 2-ism and nervous about a superman acting for ordinary people.

The Type 1 hero is an intrinsically superior individual who has (more or less unexplained) special talents and who is above all rules. Type 2 heroes are rarer and more complex, more three dimensional, so to speak. Their superiority is due to blue blood, or diligence, or bravery, and propriety is their watchword. The dashing, rascal Type 1 hero does not perspire or show a furrowed brow; the solid, reliable Type 2 hero is stressed but of stout character.

The Type 2 hero is admired for his courage. Courage is irrelevant to the Type 1 hero who knows no fear and is admired for his competence. The self-aggrandising Type 1 single-handedly makes the world

a better place; the self-effacing Type 2 barely manages to save the community or group from disaster. 2-ist film heroes are not common and seldom American where bureaucracy is likely to be the object of disdain and heroic winning is an article of faith.

Is Errol Flynn in *Dodge City* (1939) a Type 2 hero? As sheriff he brings the law and resists mob rule but he also wins the girl and goes off at the end to rescue another lawless town. It seems he is a superior individual showing that 2-ism works providing there is Type 1 in charge.

The *Harry Potter* stories (again, British) are very 2-ist with their emphasis on training, on respect for elders, and the problem of coping with flawed people.

Does the Type 1 hero need the 2s to play off or to contrast with?

### *McDonald's*

A sustained, realistic exemplification of 1-ism is given by the 2016 film, *The Founder*, which tells how the aggressive Ray Kroc, from a beginning as a salesman of franchises for the McDonald brothers, builds a national, then global, hamburger chain. The film exemplifies the competitive, obsessive nature of 1-ism, showing how friends (even the wife) are to be used and discarded, and how 1s never have enough money or fame. As Kroc says, "Contracts are like hearts; they are made to be broken."

The brothers, Mac and Dick McDonald, are solid 2s, emphasising quality, cleanliness, speed and efficiency. Kroc wins their support when he pitches his vision for further outlets in Type 2 terms. "McDonald's can be the new American church and it ain't just open on Sundays," he says, explaining how the golden arches will join the US flag on the courthouse and the cross on the church as the defining icons of small town American family values. As Angus Algie whimsically remarked to me, where in France the Y, X, Z axes are expressed by the abstract *liberté, égalité, fraternité*, in

the US they are concrete McDonalds, wooden churches, and brick courthouses.

At McDonald's Type 2 behaviour serves the Type 1 purpose by providing consistent quality and clean toilets along with profit-maximising fast food. It also fulfils the Type 3 agenda of catering to the 4s where the God-fearing, law-abiding moms and pops and their pre-teen kids move in and out with their burgers, fries and shakes, and tidy up after themselves.

### *Type 2 heroes*

The whimsical, time-travelling Dr Who in the 20th century series might qualify as a Type 5 hero, a sort of Platonic guardian. His pretty offsideer tended to be something of a Type 4, perennially disregarding the Doctor's advice and getting herself captured by the Daleks who were extreme 2s ("Exterminate! Exterminate!") as were their occasional substitutes, the Cybermen and the Vogans.

There is a tendency to cast aliens as compassion-free 2s. Those other Vogons whose task it was to vaporise Earth to make way for a hyperspatial express route in Douglas Adams's *Hitchhiker's Guide to the Galaxy*, were also archetypes. The head of the Vagon Constructor Fleet:

...all the planning charts and demolition orders have been on display in your local planning department in Alpha Centauri for fifty of your Earth years, so you've had plenty of time to lodge any formal complaint and it's too late to start making a fuss about it now.

### *Judge Dredd*

An exemplary Type 2 hero is *Judge Dredd* who helps maintain order in 22nd century Mega-City One, a seething conurbation of 400 million (all 1s and 4s; 3s cannot be crooks) stretching from Boston to North Carolina, where democracy has been relinquished in

favour of judge-rule. Good management is needed to control opportunist 1s and foolish 4s.

**Figure 5.1 Judge Dredd**



*Judge Dredd: The Exo-Men, Part 2.* Script: J Howard; Art: R Smith; Lettering: T Frame. Publisher: Rebellion Developments.

Notwithstanding its setting, this comic book is British; it has been published weekly for over forty years. Judge Dredd literally epitomises the law (“I am the law” he says as he grasps the villain by the collar) and the policemen-judges are literally self-effacing, the top half of their faces being always covered. There are no 3s though there was a 3-ist episode which concerned cruelty to animals; for humans there is no sympathy and judges themselves are, like Catholic priests, not permitted romantic attachment. Wikipedia tells us that Dredd is actually based on one writer’s Catholic school teacher and “the De La Salle monks at

the school were a major influence ... [on] the ‘judge, jury and executioner’ attitude of the judges.”

Figure 5.1 is from an exceptional story which features a Type 3 who has sympathy for a “perp” (perpetrator). Nearly every word in those panels manifests 2-ism—including the 2-ist fancy that the Type 3 would actually see the error of her ways. Just as Dredd has no time for 3-ist compassion for criminals, he also has no time for 1-ist outrage over the perps’ victims: neither the 3-ist view of society failing its members, nor the 1-ist desire for compensation or revenge, has any purchase: the judges recognise only the state as law-enforcer and the criminal as law-breaker.

As 2s, the heavily armed judges take no satisfaction from performing their policing and sentencing duties but tend to be jaded and slightly cynical, so that rather than being fascist they display some 5-ist Platonic guardianship. The situation in Mega-City One keeps deteriorating—as is appropriate because glory is in the past for 2s, and 5s tend to the misanthropic. Judges have human flaws and those who go bad observe best 2-ist practice by taking the “long walk,” an effectively suicidal descent into the squalor and violence of the “Undercity.”

The official Judge Dredd site<sup>1</sup> attributed the success of the comic to its action and ironic humour but perhaps it lies with its coherent socio-dynamics. In other words, the coherence is subconscious: the different writers over the years, who would probably be quite young and neither politically sophisticated nor learned in literature, have unknowingly understood the dynamics as have the readers.

Not everyone gets the dynamics. There have been two films, an American *Judge Dredd* (1995) which, according to Wikipedia, “won several ‘worst film of

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<sup>1</sup> <http://2000ad.com/history>

the year' awards."<sup>2</sup> The judge's face was uncovered, he had a love interest and the irony was absent. The American film makers just didn't get it. On the other hand, the 2012 film *Dredd*, of British origin, achieved critical acclaim. Wikipedia tells us that the star, Karl Urban (who never removes his helmet), "viewed the character as an average man with an insanely tough job in a fragmenting society and likened Dredd's heroism to that of a fireman."<sup>3</sup> He got it.

### *Type 3 heroes*

It may be that most real conflicts are not between right and wrong but between right and left. The idea of "hero" sits uncomfortably with the egalitarian 3s and yet the most famous hero of all time would be the charismatic Type 3 leader of a small 3-ist sect who entered the temple of the 2s, overthrew the tables of the 1s, and declared that the 4s shall inherit the earth. This tableau of antagonism became familiar in the West over the last 150 years: the 1s and 2s in cahoots and the 3s outraged at their exploitation of the 4s.

The deeds of Type 3 heroes have often been celebrated in film. *Schindler's List* (1993), *Hotel Rwanda* (2004), *Amazing Grace* (2006) might be seen as being about a Type 3 who saves others from rapaciousness. Cinderella might be a Type 3 hero compared with her Type 1 step-sisters (and presumably Type 2 father). Dorothea in George Eliot's *Middlemarch* is another. One might argue that Dr Fane in *The Painted Veil* (Somerset Maugham novel and 1934 and 2006 films) is a Type 3 (or is he a vengeful Type 1?) who converts his self-centred wife into a Type 3.

Lisa of *The Simpsons* is a Type 3. Is the success of that long-running TV animation due in part to its coherence? Homer epitomises Type 4; Bart, the schemer, is a (somewhat anarchic) Type 1; Marge, the

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<sup>2</sup> [https://en.wikipedia.org/wiki/Judge\\_Dredd](https://en.wikipedia.org/wiki/Judge_Dredd)

<sup>3</sup> <https://en.wikipedia.org/wiki/Dredd>



voice of moderation, gathering the family around the table at mealtimes, is a Type 2. We only have to convince ourselves that Maggie, the non-communicating baby, is fulfilling the Type 5 role.

A distinct fictional Type 3 is Andrea, the main character in the 2006 film *The Devil Wears Prada*, a tale which derives its integrity partly from its attention to detail but essentially from its depiction of 1-ism versus 3-ism. Andrea, an unpretentious, even dowdy, journalism graduate, lands a job in the ruthless, egotistical world of New York fashion publishing. At first disoriented, she is seduced by the glamour, and the film explores the ambiguities of her superficially successful integration into a 1-ist environment.

The tensions of *any* female being an extreme Type 1 are most thoroughly displayed in the character of the formidable Miranda, Andrea's career-driven boss. The types are exemplified by their clothes (costly and stylish v. thrifty and practical), manner (bitchy and dismissive v. agreeable and considerate) and outlook (need to win v. need to be good). It is a parable which teaches that self-regarding 1-ism is seductive but the best things in life are Type 3 and the two worlds do not mix.

#### *Type 4 heroes?*

The 4s in fiction are usually not edifying and "hero" is hardly appropriate. Yet they are entertaining protagonists, an outstanding example being Charlie Chaplin's "Tramp." The standard US movie usually includes some (they are the ones wearing baseball caps) perhaps as a foil to the hero's superiority, or perhaps as apprentice 1s, or possibly just because film makers are 1s and don't recognise the existence of 4s.

The 4s slip on banana skins and the world laughs at their incompetence. Real 4s are not likely to achieve prominence but cartoon caricatures do—no doubt because they are ideal-types. Hillbilly Li'l Abner was very famous. As the official website says, cartoonist Al Capp's "hapless Dogpatchers hit a nerve in

Depression-era America”<sup>4</sup> by presenting characters who were worse off than the reader. Type 1 life revolves around esteem and status difference, and Capp even provided his Dogpatch no-hopers with the wretched inhabitants of frozen Lower Slobbovia to look down on.

A recent fictional Type 4 is the cheerful slob, Lister, one of two core characters in the English TV sci-fi sitcom *Red Dwarf* which was first broadcast in 1988. The comedy relies on farce, sarcasm and parody. Lister, revived after three million years in suspended animation, is the last human in the universe. The other character is Rimmer, a fussy, bureaucratic Type 2 who is a hologram copy of Lister’s former superior. The uptight Rimmer is necessary, according to the computer which created him, to keep the laid-back Lister sane. The computer got it right: WOLT says it is the 2s who best understand the 4s.

There are two other enduring characters on the *Red Dwarf* spaceship. One is the Cat, a humanoid evolution of a cat, who is vain, self-absorbed and disinclined to socialise. The other is Kryten, a robot who knows everything and who is pompously disposed to set the others to rights at every opportunity. It is not hard to see in these two the self-aggrandising Type 1 and the righteous Type 3.

With *Red Dwarf*, as with *The Simpsons*, WOLT is perhaps revealing a formula for entertainment success—though there must be a little more to it since *The Simpsons* was an outstanding success in the US but after two American pilots, *Red Dwarf* failed to get off the ground.

### *Type 5 heroes*

By definition, the non-social Type 5 cannot be a hero. Yet sometimes they deviate from strict 5-ism

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<sup>4</sup>[https://www.deniskitchen.com/mm5/merchant.mvc?Store\\_Code=SK%20&Screen=CTGY&Category\\_Code=C.BIO.AC](https://www.deniskitchen.com/mm5/merchant.mvc?Store_Code=SK%20&Screen=CTGY&Category_Code=C.BIO.AC)

and take a central role. Chapter 12 recounts several real-world 5-ist social interactions in the context of exercising power and there is also at least one fictional instance where the 5s exercise power.

The 1977 *Star Wars* film is the tale of a Type 1 named Luke Skywalker who fights grand battles and overcomes great odds to defeat the evil, 2-ist enemy and rescue the princess. Luke is the main protagonist of what have become (so far) eleven films with enormous commercial success. These films are glued together by 5-ism.

The 5s are the “Jedi.” They are connected to the “Force” which pervades the universe. “A Jedi can feel the Force flowing through him.” Luke wants to tap into the Force but to become a Jedi he must forego his 1-ism: “You must unlearn what you have learned.” ... “You must feel the Force around you; here, between you, me, the tree, the rock, everywhere, yes.” ... “You will know... when you are calm, at peace, passive.”

As many societies have recognised, 5s—hermits, quietists, stoics—have freed themselves from ordinary social bonds and know a higher, or a deeper, reality. See Chapter 12.

### *Team America*

Fictional stories and characters are often amenable to WOLT analysis but in the 2004 satire *Team America: World Police* the characters actually spell out the theory as a part of the story. Or at least they describe the interrelationship of the three pro-active types (as usual, the 4s slip under the radar). This movie, by the creators of the animated TV series *South Park*, parodies US foreign policy, film culture, and politics of all colours.

The eponymous, swaggering anti-terrorist squad, which shoots up people and blows up places in the course of “saving” them, has a mission to prevent North Korean dictator Kim Jong-Il from demolishing the whole planet. Team America’s blundering is

opposed by the left-leaning Film Actors Guild (FAG). The essential theory, as manifested by the standard American movie (see above), is explained twice, first briefly in a scene in a bar and then in the film's final scene when the Team leader delivers a public speech explaining, without irony, that he must be allowed to deal with Kim because the world works as a conflict between gung-ho 1s, malevolent 2s and effeminate 3s.

Here is the speech, with 1s, 2s and 3s substituted for the original terms: dicks, arseholes and pussies.

We're reckless, arrogant, stupid 1s and the Film Actors Guild are 3s.

Kim Jong Il is a 2.

3s don't like 1s because 3s get messed up by 1s. But 1s also mess up 2s—2s who just want to wreck everything.

3s may think they can deal with 2s their way but the only thing that can mess up a 2 is a 1 with some audacity.

The problem with 1s is that sometimes they mess up too much, or mess up when it isn't appropriate, and it takes a 3 to show them that.

But sometimes 3s are so full of crap that they become 2s themselves because 3s are too close to 2s.

I don't know much in this crazy, crazy world but I do know that if you don't let us mess up this 2 our 1s and 3s will all be wrecked.

There is plenty of internet comment on this film though little on this speech. It is a concise analysis of the motivation behind the standard US movie's perspective, and a fair perception of the interactions of the three pro-active types.

It also displays a bias which the authors, clever as they are, did not escape. This is the American 1-ist prejudice that 2s are evil and that the 3s are too close to them.<sup>5</sup> Nothing in WOLT suggests that 2s are more

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<sup>5</sup> The converse applies in the 3-ist grid-group

evil than 1s or 3s and, around the world, since the political right consists of 1s plus 2s in the same party (in coalition to combat the 3s) a strong case can be made that it is the 1s who are close to the 2s. The attribution of effeminacy to Type 3 is an exaggeration but WOLT shows the tendency is in this direction (X axis female compared with the Y axis male—see Appendix 3). There is also empirical support for the left being feminine in research into voting,<sup>6</sup> game-theory,<sup>7</sup> and systematising and empathising.<sup>8</sup>

## SOME SOCIAL SCIENCE CONTEXT

### *Romance is outside WOLT's scope*

A theory of how people see the world must be applicable to stories and folk sayings; the above categorisation of fictional heroes shows that WOLT is. We can also infer WOLT's limits: Shakespeare, for example. Though we might see Lady Macbeth as a Type 1 and Brutus as Type 2, we are at a loss to discuss grieving Mark Antony and have nothing to say about that famous character, hesitating Hamlet. Private passions are outside WOLT's scope.

Romantic love is a major theme of fiction where WOLT seems to have nothing to say, presumably because courting, which is practised by quite primitive animals, is generally not social and not rational.

Human societies regulate marriage and sexual relations, often very strictly. In modern society regulation is lighter and we can guess the different stances of the WOLT types toward love and sex. Type 1s will not be too concerned—*cape diem, gather ye rosebuds while ye may*—but for 2s, sex is perhaps the

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(Appendix 4) literature, which tends to assume it is the 1s and 2s who are close. The grounds are that 2-ism is funded by 1-ism.

<sup>6</sup> (Oswald and Powdthavee 2005a, b, Washington 2006)

<sup>7</sup> (Kanazawa 2001: 1131)

<sup>8</sup> (Baron-Cohen, et al. 2003, Clots-Figueras 2005)

most intractable regulatory problem, and 2-ist repression can lead to oppression and to bizarre practices. 3-ism approves of love, though sex is something of a distraction, and female equality with males is a perennial theme; in 3-ist cults, the charismatic leader will make the rules (and father most of the children).

### *Game theory*

Given the near total absence of reference to fiction in social science, it is hard to find anything to compare with WOLT. An exception is a paper by economist and game theorist Yannis Varoufakis titled “Game theory: can it unite the social sciences?” Varoufakis offers some examples showing how game theory’s “prisoner’s dilemma” connects themes in Puccini’s *Tosca*, Sophocles’s *Oedipus Rex*, Machiavelli’s *Prince*, Hobbes’s *Leviathan*, Adam Smith’s *invisible hand*, Hardin’s *tragedy of the commons*, and Marx’s *Kapital*.

He regards this as a broad range and suggests that their common feature would not be noticed without the concept of the prisoner’s dilemma. Well, WOLT notices them: they are all Type 1 situations. Game theory, including prisoner’s dilemma, takes for granted that 1-ism is universal (and so is never going to unite the social sciences) yet, as a range of situations, Varoufakis’s examples are indeed broad compared with what is usual in social science. But they are far narrower than the examples discussed in this chapter. Moreover, WOLT locates them in relation to other types, which game theory cannot do because it, like economics in general, sees the social world as only one type—Type 1.

What game theory *can* do, which WOLT cannot, is explain why the protagonists, in seeking to be winners, become losers, caught in the race-to-zero. Perhaps there should be four other game theories developed for the types other than Type 1.

## CELEBRATING 4-ISM: C & W etc

In 1971 the British group, The Kinks, recorded *Uncle Son* celebrating “a working man,/ Simple rules and simple plans.” The intuitions of the academic typologist (Appendix 5) may fail but the intuition of the artist hits the mark. The second stanza gives the four social types in four lines:

Liberals dream of equal rights,  
Conservatives live in a world gone by,  
Socialists preach of a promised land,  
But old Uncle Son was an ordinary man.

If the 4s had an anthem it might look like the third stanza:

Unions tell you when to strike,  
Generals tell you when to fight,  
Preachers teach you wrong from right,  
Feed you when you're born; use you all your life.

From the WOLT perspective *Uncle Son* is very insightful but the song does not really celebrate 4-ism. It is essentially a slightly ironic protest song, or even an outsider 5-ist perception of the social types. The chorus is sardonic: “Bless you Uncle Son,/ They won't forget you, when the revolution comes.”

The USA is the place for commemorating 4-ism. Country and western, negro spiritual, gospel, ragtime, blues, jazz, rock 'n' roll and hip-hop all come out of fourdom.<sup>9</sup> There are films made of 4s and sociological studies of them but the makers are never 4s. American music, though, is to a great extent the 4s' own work. It has been taken up by the middle classes except for the country and western genre which remains the 4s' exclusive territory.

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<sup>9</sup> The other music is folk. It is supposed to come from the common people. In modern times it tends to 3-ism but seems to reflect all the types. Folk is opposed to classical which is supposed to be high class but which also seems to reflect all the types.

If national proclivities for songs of hopelessness, drunkenness, joblessness, and crime were compared, the US would surely be the winner. A few examples:

*Sixteen Tons*—and what do you get? Another day older and deeper in debt.

*I Got Stripes*—around my shoulders because I am in jail.

*Tom Dooley*—who is to hang for stabbing a woman to death.

*Don't Take Your Guns to Town*—but he does and gets killed in a bar.

*Ruby, Don't Take Your Love to Town*—but she does, leaving her man to die alone.

*The House of the Rising Sun*—a New Orleans house of dissolution.

*King of the Road*—two hours of pushing broom buys an 8 by 12 four-bit room.

*Gentle On My Mind*—reminiscences of a hobo in the junkyard and the train-yard.

*D-I-V-O-R-C-E*—messing up the family life.

*It Wasn't God Who Made Honky Tonk Angels*—a fallen woman's feminist theory.

Even songs with a glimmer of hope (*Tie a Yellow Ribbon, Stand By Your Man*) are fatalistic. The futility of the 4-ist dream of the good life is well conveyed by the Harry McClintock parody:

...In the *Big Rock Candy Mountains*, you never change your socks

And little streams of alcohol come a-trickling down the rocks

The brakemen have to tip their hats and the railroad bulls are blind

There's a lake of stew and of whiskey too...

I'm a-goin' to stay where you sleep all day

Where they hung the jerk that invented work

In the *Big Rock Candy Mountains*...



That it is a fantasy only underlines the hopelessness. What happens if you play a country and western song backwards? You get your girl back, you get your truck back, and you get your dog back. The 2004 Ig Nobel prize in Medicine was won for the finding that high suicide rates are correlated with listening to country and western music:

Further research, including analysis of country music lyrics, showed that the major themes—including the travails of love, drinking alcohol as a way to deal with life's problems, and a sense of hopelessness about work and finances—have all been linked to increased suicide risk.<sup>10</sup>

We probably should not blame the music. Music expresses feelings that resonate with the listener, and country and western expresses lonely entrapment. The American mainstream 1-ist insistence on optimism, on a try, try again stance, and the universal scorn for 2-ist hierarchy, provide no social-psychological space for failure or even ordinariness.

Country and western music may be a grope for comfort where an overwhelming ethos of competitive equality of opportunity creates many “losers.”<sup>11</sup>

American 4s who seek social integration in the lower echelons of hierarchy (as 4s might in a more 2-ist society such as Europe or Japan), may feel shame for failing to stand tall and independent. The self-respecting alternative is a cabin in the woods stocked with tinned food and ammunition.

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<sup>10</sup> <http://www.washingtonpost.com/ac2/wp-dyn/A4476-2004Oct3?language=printer>. Article by Rick Weiss.

<sup>11</sup> American English has several synonyms for loser (bozo, dummy, fall guy, low rent, mug, patsy, sap, schmuck, sucker) which imply that it is the person's own fault—so upholding the individualist, self-reliance ethos. International words such as victim, dupe, has-been, and mark do not carry this connotation of blame.

## POETRY

Most poetry exists in a different universe from WOLT. This would be because it is commonly about emotions—pride and pulchritude, passion and piety—rather than values or social principles. Poets who are WOLT-analysable tend to be those with a social/political agenda.

As it happens, that includes Australia's two best-known poets: Type 1 Banjo Paterson with his admiration for lone hero horsemen, and Type 3 Henry Lawson with his compassion for labourers, alcoholics and bush wives.

Type 1 poets are rare (Goethe?) but nineteenth century 2-ist poets from the glory days of imperialism are plentiful, unsubtle 2-ism being a prominent feature of Henry Newbolt's ("The river of death has brimmed its banks/ and England's far and honour a name/ But the voice of a schoolboy rallies the ranks:/ 'Play up! Play up and play the game!'") and Thomas Macaulay's works ("And how can man die better than facing fearful odds/ For the ashes of his fathers and the temples of his gods?") with their now quaint, self-sacrificing militarism, and of Schiller's lengthy ballads of self-effacing, noble, communal deeds.

Because 2-ism is hard to justify with logical argument, patriotism is handy for legitimisation, however love of homeland is not necessarily 2-ism. Patriotism is a refuge of all the social types: the GI single-handedly annihilating a regiment of Germans; the sans-culottes and communards crying *Vive la France*, and the 4s, less satisfied with verbal affirmations,<sup>12</sup> expressing loyalty by volunteering at the bottom of the 2-ist hierarchy.

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<sup>12</sup> Mary Douglas (1973), discussing the 4s as she invents grid-group theory (Appendix 4), rails against Vatican II. One of her points is that whereas the middle classes can show their faith through prayer, words don't count with the 4s. By lifting the official proscription on eating meat

Type 3 poets are quite hard to find—perhaps George Eliot (Mary Anne Evans) and AE Housman and, of course, Blake (“I will not cease from mental fight,/ Nor shall my sword sleep in my hand,/ Till we have built Jerusalem/ In England’s green and pleasant land.”), though there are more 3s if the concept is relaxed to admit the romantics who honour nature. Not all romanticism is 3-ist (1-ist Banjo Paterson is a romantic) but the romantics seem to fit more as 3s than as anything else. (The nature-adoring *Wandervogel* movement was 3-ist.)

There is a little Type 4 poetry in some of HL Mencken and Louis MacNiece (“It’s no go my honey love, it’s no go my poppet;/ Work your hands from day to day, the winds will blow the profit,/ The glass is falling by the hour, the glass will fall forever,/ But if you break the bloody glass you won’t hold up the weather.”)

As for 5-ism, there is a rare example from Richard Lovelace (“Stone walls do not a prison make,/ Nor iron bars a cage;/ Minds innocent and quiet take/ That for an hermitage.”) though Lovelace was no hermit.

When poetry reflects WOLT it tends to do it quite vividly, and though it is only a tiny proportion of the overall volume of poetry, that is more than the non-existent poetic echoes of the typologies of Appendix 5, or of any academic personality “theory.” See pages T9-T11 of Appendix 3 for some WOLT-relevant quotations including some poetry.

## PROVERBS

It would be a weak theory of morality that could not cope with the mottos and maxims of everyday living. WOLT is very applicable. We found only a sliver of poetry comes within WOLT’s purview but it seems most proverbs are classifiable. A few words on them

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on Friday the Catholic Church removed the ability of the “bog Irish” living in London’s outer suburbs to express their faith.

will round off this chapter's demonstration of WOLT's versatility. Proverbs and maxims are classifiable variously as *types* or as axial *issues*.

Many proverb pairs display the Y versus X contrast: He who hesitates is lost v. Look before you leap; It's the early bird that gets the worm v. Haste makes waste; If at first you don't succeed try, try again v. Once bitten twice shy; Too many cooks spoil the broth v. Many hands make light work; Actions speak louder than words v. The pen is mightier than the sword.

It is hard to find Z proverbs (Better safe than sorry; Fools rush in where angels fear to tread) but there are plenty of Type 2 sayings: A chain is as strong as its weakest link; A jack of all trades is master of none; A little knowledge is a dangerous thing; A man is known by the company he keeps; An old dog will learn no tricks; Ask no questions, hear no lies; As you make your bed, so you must lie in it; Cut your coat according to your cloth; Early to bed and early to rise, makes a man healthy, wealthy and wise; If it ain't broke, don't fix it; Spare the rod, spoil the child—and on and on.

A few of a similarly large supply of Type 1 proverbs: The grass is greener on the other side; Don't cry over spilt milk; A bad workman blames his tools; Faint heart ne'er won fair lady; He who laughs last laughs best; Money makes the world go around; Necessity is the mother of invention; Nothing ventured, nothing gained; Variety is the spice of life; You can't make an omelette without breaking eggs; Smile, and the world smiles with you; cry, and you cry alone; An eye for an eye and a tooth for a tooth; A big tree attracts the woodsman's axe—and many more.

The 1s and 2s appear to have more sayings than the other types. It is as if the 1s are full of exuberant go-getter sentiments and the 2s are soberly warning them to take care.

It must be significant, somehow, that there are not nearly so many Type 3 sayings: It is better to give

than to receive; Let him who is without sin cast the first stone; There's no such thing as a free lunch. Here are three to oppose the last three from the Type 1 list above: A pleasure shared is doubled, grief shared is halved; Turn the other cheek; All that glitters is not gold.

The 4s have a stock of proverbs: A bird in the hand is worth two in the bush; All good things must come to an end; Beggars can't be choosers; Don't look a gift horse in the mouth; It never rains, but it pours; Shit happens; Jam tomorrow and jam yesterday, but never jam today; Make hay while the sun shines; When ignorance is bliss, 'tis folly to be wise.

Give the 5s their due: Live and let live; Sufficient unto the day is the evil thereof; That which does not kill you, makes you stronger; The best things in life are free; This, too, shall pass; To each his own.

There are a few proverbs which do not express the types' opinions but describe the types. About 1s: Sow the wind and reap the whirlwind; Who lives by the sword dies by the sword. About 2s: Can't see the forest for the trees; The more things change, the more they stay the same; There's many a slip 'twixt cup and lip. About 3s: A friend to all is a friend to none; It's easy to be wise after the event. About 4s: You can lead a horse to water but you can't make it drink; A fool and his money are soon parted.

Some proverbs seem general: If wishes were horses, beggars would ride; A stitch in time saves nine; Honey catches more flies than vinegar; Knowledge is power; The squeaky wheel gets the grease; Those who live in glass houses shouldn't throw stones; Two wrongs don't make a right.

Finally, there are some that can be debated: how to classify the golden rule, Do unto others as you would have them do unto you? And is: All for one and one for all, an expression of 2-ist solidarity or a reciprocal 1-ist deal?

Even where the classification is arguable, WOLT provides the basis for arguing. □

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