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the quint

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contents

EDITORIAL

Those lazy, crazy, hazy days of summer have fianlly returned to the North, and, with them, the Sandhill Cranes. It's always a good feeling to see the cranes come back every spring. And as long as this threatened endangered species returns to this place, I feel there is hope for that other endangered species, the rugged individualist whom one still occasionally encounters in the North. Of course, I'm not talking about the adventurer in a North Face jacket...the tourist who spends some time up here and then disappears to warmer climes. I'm interested in the survival of the men and women who still live traditionally off the land. While the cranes return, I know the land is still supporting northern species despite the enormous pressure that we are all experiencing from climate change.

This *quint* promises to be an eclectic one: our first summer issue that is paper heavy. We are beginning with an introduction to Cree culture and language before spreading southwards towards Ontario and British Columbia, on towards New York, and finally Africa! It is with great pleasure that we are able to present to you an issue which offers its readers the best of all possible worlds—the regional, the national, and the international— and, with apologies to Henry Miller, is representative of both Tropics—Capricorn and Cancer.

This *quint* begins by offering Virginia Nataweyous' interview with Elder Emma Gossfeld insights into some the history underlying Cree culture in Northern Manitoba. A very special story is in store for our readers as Elder Gossfeld shares with *the quint* the Cree legend of the Boy and the Moon. We are then pleased to offer Robert Lewis' article outlining the phenomenon of collective guilt at work and Jim Gough's examination of business ethics and ethical solutions in the workplace. An article examining traditional pieties and transcendental realities by David Toh Kusi from Cameroon follows and another which considers shamanism and the nature of death in Charles Williams' *All Hallows Eve* by myself. Kenneth Efakponana Eni's examination of Nigerian theatre and call for global technological advancement concludes our scholarly offerings.

Set in a small town in Ontario, Daniel Perry's "Projection" is one of the best pieces of short fiction that I've read in a long, long time. We are also extremely honored to be able to showcase one of John Haynes' and five of Mary Kennan Herbert's poems for you. An award-winning poet, Haynes lives in England. Originally from St. Louis, Missouri, Herbert is a prolific writer living in Brooklyn, New York. And last, but certainly not least, Gail Whitter from British Columbia has provided us with stunning Postcard Art for our summer issue.

At *the quint*, we are already looking forward to our next issue which promises a photo-essay and poetry from Nigeria, articles from China, the United States and Canada, and regional art and community perspectives. Until September, we hope you enjoy warm weather, green grass, pretzels, and tall, cool summer beverages. We're looking forward to the time to kick back and do some more good reading. If you aren't in the North, we know you'll be visiting us from somewhere interesting in September. Thank you for your support of *the quint* and happy holidays!

Sue Matheson

Editor

Good Medicine

This spring, UCN student Virginia Nataweyous had the opportunity to talk with Elder Emma Gossfeld about Cree kinship systems, medicines, language, and storytelling.

ELDER EMMA GOSSFELD

The Resident Elder for University College of the North (UCN) Thompson, Emma Gossfeld (nee Moose) is a Cree woman of Nisichawayasihk Cree Nation, Nelson House, Manitoba. She was born at a camp on Setting Lake out of Wabowden, Manitoba. She began her schooling at Brandon residential school up to Grade 4 but was kept home until after Grade 8. She completed Grades 9 to 12 at Portage la Prairie and Dauphin Collegiate. Emma and her husband Alec, together for 43 years, have one daughter, two granddaughters, two great-granddaughters and three great-grandsons.

Emma began permit teaching in 1965 with INAC. In 1971, she attended the IMPACTE teacher training program at Brandon University and received her B.T. in 1973, her B.ED in 1979. In 2004 she completed the coursework and Practicum for the M.Ed. but due to family health crises did not complete the final thesis. She has taught under Indian Affairs, Local Education Authorities and Mystery Lake School District in Thompson, Manitoba. She worked in Elementary Resource and in an Alternative High School program for students from outlying communities attending schools in Thompson. Emma also trained as an Assistant Superintendent of Education with INAC, was a Curriculum worker with Manitoba Indian Education Association and served as the Director of Education for Keewatin Tribal Council.

After retiring from teaching at RD Parker Collegiate in 2004, Emma was asked to teach Cree on term in her home community of Nelson House to cover the regular teacher's sick leave. Having lost her first language in residential school at a very young age and reclaiming it during her brief time at home with the family, her first language is something which she is passionate about and wishes to pass on to the children.

Nataweyous: How do you feel about being interviewed for a legend or story?

Gossfeld: I've grown up with that, you know, hearing the legends and stories from my own Grandma and other people, so I feel good about it.

Nataweyous: That's good. When and where were you born?

Gossfeld: I was born in Setting Lake which is the other side of the highway from Wabowden, a little fishing settlement at the time. I was born there February 23, 1943.

Nataweyous: Is that where you grew up?

Gossfeld: Oh, no. Well, my mother and father are from Nelson House so that's our home territory but my father trapped and fished and hunted and did some logging. We travelled between Nelson House and Wabowden. Our trap line was about half way between Nelson House and Wabowden. And our fish camp was in that area as well. But he went to do commercial fishing in Wabowden as well, Setting Lake.

Gossfeld: Which is where I was born and he did logging there so we were, I guess nomadic. And the only time we were on the settlement of Nelson House was during Treaty days and Christmas. And Easter. Like when my father would bring in his spring furs. So we didn't spend much time right in the community of Nelson House. There were very few people that lived right in the community all year around. They were in there, you know,

their little fishing camps or their trap lines. And that went on until the 60's, I guess when it was mandatory for all school-aged children to attend school. So, that was my early childhood. And whole families went out together. There were family units and extended families. And that's the kind of childhood I had.

Gossfeld: And when I became school aged, that's when the Indian agents rounded up kids, you know, and they were sent off to Residential school. I was sent off to Residential school in Brandon. I stayed there for four years of my life. And then my father came to get us and brought us back to Wabowden where we lived for two years. And then we, he moved us back to Nelson House. I stayed there for two years of my school life and when I reached grade eight I was sent away again to Portage Residential School. So I stayed three years there. And then I went to Dauphin Residential School for two years. And that's my growing up years I guess, you know. A large part of it was away from my family.

Nataweyous: What do you know about your ancestors?

Gossfeld: Well, I know that they lived the lifestyle that I just described. They set up camp where the food was plentiful. And in those days it was plentiful, you know. We lived on uh moose and ducks and geese and fish, of course. So they followed the game, you know. Like I said the family unit was very strong. The extended family is very im-

portant in our Cree way. So, you know, we didn't know people really by their names. They also had their own names before the government came and changed all that. So they were known by their traditional names. It was only when the missionaries and the government came to record stuff that they were given Christian names. Like my last name, the Christian name is Moose [she spells out the name, Moose] like an animal. But I'm sure that their traditional names in their own language were a lot different from what the missionaries gave.

Nataweyous: Yes.

Gossfeld: But the languages in the family connections were very strong, you know. So in my childhood I knew my family by their kinship, the titles, I guess. My mother, I didn't even know her name. Other than hearing this name "Jean," you know, by other people like people outside our family units. But they would call each other by how they're related to each other. Like my cousins would be the same as my brothers and sisters in the English terms. It would be like my mother's sister, her children were the same as my brothers and sisters. My father's brother's children were also the same as my brothers and sisters. It goes by whether my mother, whether it was same sex, like my mother and my aunt were sisters; we would be all like brothers and sisters. That's how we would address each other.

Not like cousins, 1st cousins, 2nd cousins, nothing like that. It was like "my brother" and "my sister." If it was dif-

ferent sex, like my mother and her brother. It had nothing to do with marriage. It's just the fact that my mother's a female and her brother was a male, so we call each other "in-laws." It didn't have the same meaning as when you marry into a family and they become your "in-laws."

Nataweyous: Yeah.

Gossfeld: And my grandma. I only knew one grandma that was my father's mother, Abby. She was the one that passed on the legends, a lot of the legends and stories. Other people told us stories too but because she lived with us she was the one that passed on the legends and the traditional teachings. The family structure was very intact. Everybody knew how they were connected in kinship terms. Everybody had a role in training the child, we call it education today, but it's in training the child. So there was our mother and father; there was the aunts and the uncles; and of course the grandparents. Like I said, I only knew one.

My grandfather, my father's fathers' father, who was my father's grandfather, was the first Chief of Nelson House according to the Indian Act system, you know, where they were voted in. But the traditional way what we called the "leader" was, for example, say my father was running for Chief and another person was running. The way that they would select the Chief was the one who had the best skills for that particular activity: hunting for the winter or some other role. Those people would stand behind that per-

son and whichever person who had the most was appointed the "leader." That's how it was done according to the stories I've been told. Not with a paper and pencil and then vote. It was a real community thing. Everyone stood behind one or the other. Not like today where they vote, some people don't even bother voting, you know. It's a real community involvement. That's how the "leaders" were selected according to what was happening at the time and the best person to be the "leader." That's how that was done.

Nataweyous: Yeah.

Gossfeld: In those days, everyone looked after each other. If, say for hunting, two or three men went out to hunt the moose or ducks or geese, whatever it was at the time, and maybe one person got a moose and the others didn't, that person would share with the others that went along with him. Everybody got a share and nobody went home empty handed. That was providing for all the families that were involved. It was like a banking system. The next time they went hunting and maybe this person was not so lucky that time. Well, then he knew he would get food for his family because, you know, that sharing thing. That was very, very, very important in our Cree way so nobody ever went hungry, you know. That's how it remained for the longest time. And also in terms of looking after each other, if somebody was sick. I even remember in my day my mother would say 'Go give your kokum'--. You know, all the grandmothers were known as kokum, all grandmothers were

everybody's kokum. My mother would say "Go give this bowl of soup to kokum." They looked after the Elderly very, very well. "Go take this bannock to your uncle who is sick." There was that community spirit of sharing. They didn't expect anything in return, you know. But of course they would when they were in need, somebody would provide. It was really looking after each other and helping each other.

Also, when they made their own homes, at least in my day, when we started to go on settlements, mind you we still didn't live on a main settlement. When I say the main settlement, it's usually talking about the houses around the Hudson Bay post, that's where the settlement was. But we lived across the lake in Nelson House. When I use to come home from boarding school, after I was finally able to come home for summers, that's where my father would build his homes that was across the lake, not on the main settlement. People would go and cut down the logs and everybody would be involved in preparing those logs. When it was time to build, the other men from nearby would come and help erect that home, you know, build it.

Nataweyous: Yeah.

Gossfeld: And then there would be a celebration, you know, have a dance. It's a celebration, eh, and a feast. With any Cree gathering, when something was finished like building a house for a family, there would be a celebration and there would be a feast. So I caught the tail end of that because that was before

government housing. Everyone provided for themselves. That's the way they provided for themselves and for each other. It was that community spirit of sharing and giving and helping each other. When there was a, you know, family need.

Nataweyous: Yeah.

Gossfeld: And I think that was a beautiful way to do it, you know. I remember when we were on the trap line at this place now it's called Waskwatim, where that hydro development is happening, that's where I was a little girl on that big lake. That's where our fish camp was. Every summer we would go there and there would be families and there would be fishing. And uh we would learn from our mothers to, you know, preparing the fish and that, you know. Children were engaged in all activities and that's what I mean by 'training'.

I can take a fish that's been brought off on to shore and I can, you know, gut it and fillet it, cook it, you know. We had those drying racks too where they smoke meat and moose meat. We were taught all that. Maybe we didn't do the whole thing right away but little by little as we were able to. And we learned by watching and doing it with our mothers or our grandmothers or our aunties or sisters. And my brothers went with my father, you know, to fish and to hunt so they learned what they were supposed to do from being with the men, you know, in all those activities.

And we also learned the respect, to respect everybody and

also to respect the land which provided for us. When we were at our camp, whether it was the trap line or fish camp, you never littered, you know, and messed up your environment. We had to clean up after ourselves. I know that when they brought in the can stuff my mother and father and everybody else made sure that those cans were burned. Then they dug a hole in the ground and then they would bury them. So when they left that camp, it was as clean as you found it, you know. There was no garbage and that. And for our, the babies, there was no such thing as these plastic pampers littering the ground. It was the moss. The mothers and the grandmothers would go out into the bush and they would get the moss. They would scoop up the moss and hang it in branches to dry to get all that moisture out. A few days later they would they would take their blankets, little thin blankets, and they would take them out and we would help to go get the moss that was hanging from branches from wherever they were drying and we would put them into the blankets. We use to have our own little blankets or little clothes to collect the moss and we would carry them back. And that's what was used for the babies instead of pampers or cloth diapers. Well, they had cloth but not the Pampers that they have today. They would put that moss, you know, in the cloth diaper. And it was natural and the babies never got the diaper rash.

Nataweyous: Yeah?

Gossfeld: And when they took the diaper off that moss, it was returned back into the ground

or burnt so there's nothing, you know. So, it was all natural. So I remember doing that, it didn't cost a cent. It was everything from the environment.

Like the land provided everything, the medicines as well. The people, usually the women but not necessarily limited to the women, you know, the men they knew the plants, you know, the medicinal plants. And they would go and collect these. I remember to going out with my mother and my grandmother and some women that were in the camp. We would go and we would go along this uh, you know, getting the medicines. And then bringing them back and preparing them. The one regret I have is not uh learning how to make them, you know, for use. But we would go and pick them, clean them. We would watch our mothers and grandmothers…you know, like the Weekese we call it. I have some in my purse I'll show you.

Nataweyous: Okay.

Gossfeld: I always have some in my purse. If I travel, I carry it with me. And this we find these ones near the the water's edge in the river system. We pick them right to the root and then they hang them up to dry. They connect them with a thread and hang them up in bunches to dry and that's your medicine. So, I remember doing that.

Nataweyous: What is it called?

Gossfeld: It's called "Weekese."

Nataweyous: Weekese?

Gossfeld: In the English language some people call it 'wild

ginger'. In our language, it's 'Weekese'. And it's good for headache or cold, you know, toothache.

Nataweyous: You get it by the lake? Is that what you said?

Gossfeld: "Yeah. Along the water, along the shore, you'll find them. You have to know the leaves are kind of purplish at the tip. But then you reach way down, you have to pull the whole root out. And then you clean it and you end up with this, like a stick. And then there's other kinds, like "yarrow."

Nataweyous: Yarrow?

Gossfeld: Those are plants that have little bunches of white petals. There's all kinds of medicines.

Nataweyous: Yarrow. Is that what they call it in English? Yarrow?

Gossfeld: Yarrow is the English name. But I remember going out and picking all these kinds of medicines with my mom. Then she would, you know, prepare them. And there was always, always medicine. And now with all the changes in the environment and the flooding of the land and everything we lost a lot of the medicines. Like I said, the land provided for all the people's needs. So there was the medicines, there was the foods. Even when we were tenting along our travels we would live in tents.

But then we would go out with my mother again and the women. We would go out with our thin blankets and we would get the branches off the pine and spruce, break those off, throw them in our blanket. And then we would carry the whole load back to the camps and again, we little girls would have our own little blankets and clothes to carry our stuff back. We used that to cushion the floor instead of putting out blankets on the bare ground. We knew how to interlock those branches. It looked like a mat to cover the whole bare ground. And then that's where you would lay your mattresses and your blankets. And that smell, you know, was so nice. I can smell it right now.

After a while when it started to go brown, we would take them out and burn them. See there was never any garbage, we burned them. We would use them and burn them. And then we would make another trip for a new batch. So, you know, it was clean and it was healthy. And even that aroma, we go to Wal-Mart or the pharmacy to buy these aromatic things. You know, and yet it was right there all the time. And that was a beautiful life. You know, our people were so clean, there were so respectful. Even though we didn't have running water, my father and my brother-in-law always travelled with us. They would go down into the river or the lake, you know, and wash their bodies. And of course we had the Hudson Bay tub, you know, where my mother would scrub us. (laughs)

Nataweyous: (laughs)

Gossfeld: But you know, everything was there, everything. Didn't cost a cent. And what else can I say? And of course we had the stories. A lot of our stories teach. A lot of them are entertainment. A lot of them are historical. But a lot of the legends are teaching stories.

Nataweyous: Teachings?

Gossfeld: And when my grandmother used to say, Tell us these legends. She would start: she would always put her scarf on. And that was another way of humbling yourself to give the teachings. She would put her scarf over her head. She had this little pipe and the oldest grandson would put the tobacco in. Then she would light her pipe and take a few drags and we would be sitting around her. I guess she would be waiting for us to be all be ready for the story.

Nataweyous: Yeah.

Gossfeld: And then when she thought we were ready, then she would start telling us the story. A lot of times, you know, children being curious we would want to butt in and ask "Well, how come? Or why?" And she would never stop to explain. One day, I asked my mother, "How come my grandma never answers us our questions when she's telling us these stories?" She said, "Well, because when you're ready, sometime in your life, you'll remember this story. And then it will, hey! [snaps fingers] That's what that meant."

Nataweyous: Yeah?

Gossfeld: So, you know, when you're ready, the meaning comes to you.

Nataweyous: Oh.

Gossfeld: Yes. And I've experienced that so many times. I'll be doing something, even as a young girl or teenager or as an adult, I'll be doing something in my home and then all of a sudden at this moment I said 'Hey, that's what that meant'. So, you're ready for it."

Nataweyous: Yeah.

Gossfeld: So that was a nightly ritual, you know, just to quiet us down, to have that quiet time before we went to bed, you know. There was always the 'giving thanks' at the end of the day, you know, we learned all that. We didn't have to go to a Church, you know, we were taught that from our own home, our families. Every morning I would hear my father get up. And I would hear him outside thanking the Creator for another beautiful day. We didn't need a Church.

Nataweyous: Umm hmm.

Gossfeld: And we were taught those things, you know, to give thanks, to honour all the things. [pauses] And that's still with me. I don't need to go and sit on a pew at a Church, you know, to listen to somebody else to read a scripture from the Bible or to preach. I had, we had all that before. We had that, you know, from our family teachings and to respect life and to respect the human being.

Nataweyous: Umm hmm.

Gossfeld: Yeah. Those were beautiful teachings. We didn't have "Oh, we'll go to Church Sunday." Every day was a day to give thanks and for the blessings that we have and to ask for help. And it didn't have to be all the time out loud. We were told its right here (places her hand near her heart).

Nataweyous: Yeah.

Gossfeld: I still have that. My daughter, my grand-daughters and my little great-grandchildren; I teach them all that. It's right here (places her hand near her heart).

Nataweyous: How many children do you have?

Gossfeld: I have the one daughter. She has two daughters, my two grand-daughters. And then I have six great-grandchildren, six all together between my two grand-daughters. One grand-daughter has three boys; and the other grand-daughter has three girls. How did that happen? (laughs)

Nataweyous: (laughs)

Gossfeld: So, we try to teach them what we were taught.

Nataweyous: Yeah.

Gossfeld: I finished my high school. I went to seven years University. But I still have a lot from the family teachings, you know, that nobody could ever teach me. Nobody else could ever teach me that. And I pass it on and whatever they want to learn from me on top of the regular education.

Nataweyous: So you share stories with them?

Gossfeld: Oh yeah. My daughter and the grand-daughters, especially the grand-daughters. We travelled a lot with them. And whenever we camped we made sure they had that kind of experience of being with the family, you know. Of course sometimes we stayed in hotels but often we camped, you know, we travelled around Canada and the US. We always had our little tent or our little trailer. Every night we would tell them stories. And my husband, he grew up that way too. He was raised by his grand-parents so he has a lot of the teachings. He would tell stories, you know. When we would settle for the night, sometimes he wouldn't finish the stories until the next camp site, the next evening. He would continue the stories and the grandchildren, they still remember that.

Nataweyous: Yeah?

Gossfeld: And even from one year to the next, and Holly, we would camp the next year and she would say 'Grandpa, finish that story with the man that uh with the flap of the tent'. He said 'What was that?' you know, she remembered it from the year before. Those stories continue. So they have them. I started with my great-grans (grandchildren) too. Like the story of the moon, you know, the boy in the moon.

Nataweyous: Yeah?

Gossfeld: And yet you hear the Western culture talking about the 'Man in the Moon'. Well, our story about the boy in the moon was way before the 'Man in the Moon' thing that we learned. You want to hear it?

Nataweyous: Yeah. (laughs)

Gossfeld: So, one time this boy was told by his grand-mother to go fetch some water. But of course being a child and being a little boy, you know, he took his

pails of water and he got sidetracked. He was supposed to get the water and go right back. So he went down the bank and got to the river, put his pails down, and then the moon was full. So he decided 'I'd like to snare that moon, and play with it. So I guess he went about with his snare and he tried to snare the moon. So what happened was the moon got him. And if you look at the moon, it's going to be a full moon in a couple nights, look up there. You'll see that little boy with his pails. He's still hanging on to his pails. He never did get it back to his grand-mother because he did not obey. And he didn't listen when his grand-mother told him to go down and fetch some water and bring it right back. There's a lesson there. Can you tell me what that lesson is?

Nataweyous: (pauses) I can't think of it.

Gossfeld: It's very simple. It is to obey.

Nataweyous: I knew it. It was right there. (laughs)

Gossfeld: And we tell that story--. I tell that story to my great-grandchildren. And they say 'We will be seeing Iyas pretty soon, eh. It's coming to the full moon'. They know that that's Iyas boy who's stuck up there because he did not listen to what he was told by his grandma. Also, to respect your Elders.

Nataweyous: Yeah?

Gossfeld: Yeah. There's more on the moon there. So, we heard about that story of Iyas trying to snare the moon and being stuck

up there. He's up there now to help us remember those teachings. You know, when we were young and we went to school we heard about the "Man in the Moon', right. After I heard that one, I always remembered Iyas, the little boy who didn't listen. And I look for him with his pails up there.

Nataweyous: Yeah?

Gossfeld: And there's another thing, there's a prophecy by our people from way long time ago. There have been a lot of struggles, injustices done to our people. And yet the prophecy said the people of the land, which is us, this is originally our home land; and all of North America and where Indigenous tribes are. They said that the people of the land, there will be a turning of the tide. Our lives start to change for the better, and not instantly, of course, but that new fresh start. They talk about the seven generations as well. This new beginning will be (pause) and that day will come (pauses) when (pauses) the eagle has landed on the moon. That's our prophecy. And, you know, some years back, not too long ago, the United States had sent up a space ship. The name of that space ship that landed on the moon. Guess what is was called?

Nataweyous: Eagle?

Gossfeld: Yeah.

Nataweyous: (at that moment, it felt like something went through my whole body. I literally sat straight up on the couch.) I never heard of…

Gossfeld: And that prophecy

came from way back--our own people.

Nataweyous: Way back? Like when?

Gossfeld: Way, way back. That there will be struggles and that there will be all kinds of things but then we'll land on our feet and we'll start to re-grow to who we are supposed to be and that day will be when the eagle lands on the moon. And I was at a conference at the Legion that day that this young fella uh talked about that. And we were standing; I think it was before a prayer to open the conference and he told that story. When I heard it, I just felt pins and needles all over my body when I heard that. And other people said they felt that way. And I asked somebody there, an Elder, and he said 'You know what that feeling was? He said our ancestors are with us right now, the spirit of our ancestors.'

Nataweyous: And that's my first time I've heard of that.

Gossfeld: Yeah.

Nataweyous: Like I've heard of the eagle landing and all. I just--. I didn't know that it happened. I didn't hear about that until you just told me. And I just felt like…whoa. What just happened? [laughs]

Gossfeld: Yeah. That prophecy came from our ancestors long before the US existed in the way that it is today and long before this space travelling.

Nataweyous: Wow.

Gossfeld: That's powerful, eh?

Nataweyous: Yes. [laughs] I

can still feel it.

Gossfeld: Yes, and it's oral. It's oral history. Oral history can never be forgotten because it can never be destroyed or burned like books, they can be, disks can be. It's passed down from generation to generation. So that's my story about the moon.

Nataweyous: Wow. I like that story [laughs]. That's different. [laughs]

Gossfeld: Yeah.

Nataweyous: Well, basically you answered all my questions with only me asking you three. [laughs]

Gossfeld: Yeah.

Nataweyous: Thank you so much.

Gossfeld: Now you have a story to pass on to your little one.

Nataweyous: Yes. I really enjoyed that. I really enjoy listening to oral history. I really enjoyed those stories. Well, this is the end of the interview. Thank you so much.

Gossfeld: Oh, you're very welcome.

Nataweyous: I really enjoyed that.

Gossfeld: And that's our gift of sharing as well, you know, to pass down what we know.

Nataweyous: Thank you!

COLLECTIVE GUILT & AUTHENTICITY

by ROBERT LEWIS

*If learned men
have sometimes less prejudices than others,
they cling more tenaciously to those they have.*

--Jean-Jacques Rousseau

Elke spoke fluent English with a slight German accent, was stereotypically blue-eyed and seriously blond, and her dog was named Shalom, which means peace in Hebrew. She could have been a poster child for the phenomenon known as collective guilt, the emotion that compels a significant number of individuals from all walks of life to perform exceptional acts of kindness towards especially ethnically, racially or religiously wronged groups. As a German, Elke experienced deep horror and shame upon learning about what happened in her homeland before she was born. Through her positive gestures (reparations) extended to Jewish people only, she was de facto assuming responsibility for Germany's harsh treatment of the Jews during the 1930s and 40s.

In The Question of German Guilt, German philosopher Karl Jaspers (1883-1969) examines metaphysical or collective guilt from the perspective of ascribing moral agency to all Germans who knew about but did nothing to prevent the holocaust. He did not specifically examine the legitimacy or authenticity of a future generation's guilt over atrocities committed in the past.

Why was it fashionable, in especially the late 1960s and early 70s, for young Germans, born after the war, to volunteer to work for free in Israel? Why do many Whites go out of their way to help or be kind to Black people? When rudely met with the smell of micturition in one of our Metro (subway) stations, why am I ashamed that the stink I didn't leave might dispose tourists to form a negative opinion of my city?

In all three examples, the phenomenon of collective guilt is at work, bidding the productively moral individual to assume guilt for someone else's crimes and misdemeanors. But in choosing to act on what the conscience bids, are we not conferring to guilt powers it doesn't have or deserve?

The existentialist will rationally demonstrate the absurdity of assuming guilt for actions committed on someone else's watch. With a reductionist's flourish, he'll conclude: Before I was born my father robbed the bank, therefore I'm not guilty -- which answers to Descartes but shows itself wholly inadequate to the irrepressible manifestation of the guilt complex and its moral imperativis in the give and take of daily life. Since its expression and operations are so widespread and answer to so many historical situations, it's perhaps beside the point to inquire whether or not collective guilt is legitimate or authentic. So let us concede to it a status similar to the weather which is always there, in order to better understand and manage it.

For better or worse, we are rooted in the soil; our sense of self and self-worth and reproductive

prerogatives are primordially bound to the concept of territory. We willingly gainsay the sacrifice of 'good' blood and the bloodletting of 'the other' for the cause of territory. Every people's founding myth tells the story of a potentially annihilating threat (variations on the biblical flood allegory) that is opposed by a group of exceptional individuals who prevail over the threat, thus earning the 'unalienable' right to invest themselves in an inviolable territory.

Without place there can be no beginning of anything other than the effort to define a space for that beginning. Without place, there would have been no flourishing of Persian or Aztec culture; their names never would have been entered into the domain of speech. When we speak of tribal, communal or national identity, we are referring to specific events and hard won values that have been forged in the crucible of place. The individual's continuously evolving sense of self emerges as a consequence of being raised on a xenophobic diet of his culture's founding narratives, traditions, history, and great accomplishments in the arts, science and medicine.

What German isn't proud to be associated with Bach, Dürer and Goethe? How can Italians be asked not to sing the praises of the Renaissance and Italy's great engineering feats (roads, aqueducts, churches)? But that is indeed what the existentialist is asking. Since Elke didn't write Bach's fugues, she has no right to take vicarious pride in them. By the same token, since she wasn't born until after the holocaust, she shouldn't wax guilty over it. But in point of fact she does, just as Whites continue to assume guilt for their historical treatment of Blacks. Which makes the issue of collective guilt one of internal consistency. If I consciously decide to refuse or disassociate myself from the ugly deeds of my country's past, am I not obliged to refuse its accomplishments? You can't have it both ways.

As none of us is likely to find ourselves not rooting for our national sports teams during international competition, the existentialist appeal to 'pure reason' – that designates collective guilt as the big feel-good lie we tell ourselves -- will have no practical impact on real life. Philosopher Jean-Paul Sartre (1905-80), who was unambiguously sympathetic to Jewish causes, could not abide by the existentialist rationale in face of France's shameful collaboration with the Nazi's during WW II.

Reduced to its purest expression, the pride (and shame) we all viscerally experience as it concerns our national identities is the inevitable outcome of being born and raised in a particular place at a particular time that can be no more refuted or denied than the decision to breathe.

That we are inclined to assume a quasi-proprietary relationship with our culture's positive past accomplishments speaks to the basic assumptions that underlie human existence: that life is meaningful and purposeful, and empirically demonstrable in the great chain of cause and effect that links the events of the past to the present. The modern-day bridge that proudly holds its arches high in the sky owes its existence to the great inventions and discoveries of yore, in metallurgy, physics, chemistry and engineering. The bridge (the magnificent Jacques Cartier) that I embrace every morning at the break of day is the sum and culmination of millions of gestures, large and small, that allow it to stand and endure as a presence in which I take pride for no other reason than the common territory and ancestry I share with it. No less than pride, collective guilt (shame) operates on the presupposition that identity is the living issue of place and the purposeful conjunction of time and time-honoured events.

Whatever can be said about guilt, collective or otherwise, it is first and foremost always experienced as something we wish to be relieved of. If it fails to engender a movement away from itself in the form of a self-effacing gesture, it goes to waste. X, wishing to be relieved of his guilt concerning his

people's historic mistreatment of Blacks, discovers there can be no relief in the absence of real life, affirmative gestures. Affirmative action is a first effect of collective guilt, and while at times misplaced and punitive, the impulse is always correct in that it recognizes that humans are not only capable of distinguishing between right and wrong, but are transcendent and ennobled by that distinction.

Given the increasing interconnectivity of world culture and the erosion of traditional borders and protective barriers, it is now possible to entertain multiple identities as well as multiple guilts. Elke, from our opening paragraph, can simultaneously identify as a German, as a woman, and also citizen of the world, a fact that predicts her collective guilt feelings will not only bid her to extend kindnesses towards Jews, but to all the world's people who have been wronged by other human beings. We speak of such a person as a humanitarian, for having assumed the burden of the race. Perhaps this is what Nietzsche meant when he wrote: "Tremendous self-examination, becoming conscious of oneself not as individuals but as mankind." (Will to Power)

Ethics, Consistency, Organizations and Pathways to Ethical Solutions

by Jim Gough, Red Deer, Alberta

Introduction:

In this paper I consider some aspects of ethics within organizations, to identify a problem and suggest the parameters for a solution but not the actual solution itself.[1] I want the reader to take the final step of resolution, based on my descriptions of the inconsistency, the problem[2] and suggested pathways[3] for a solution. I hope the reader will easily see ways of reasonably challenging what I present in the most accessible and open way possible. I've made a deliberate attempt to make sufficient room for clear deliberation and conscious skepticism, as the piece is structured and progresses.[4] This is a modification of the standard "case studies approach" to the study of practical or applied ethics (found in most business ethics, environmental ethics and nursing ethics texts and programs). The difference is that my focus is on ways of seeing a persistent problem with consistency as a common feature of many of these cases.[5]

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My use of the term "ethics" broadly encompasses a life generally acting on practical deliberation of what is good, right, duty or obligation bound, within the scope of responsibility, self-discipline and free choice as well as challenging open-mindedness in a normative community of like-natured others".[6] This is open as is my use of the term "organization" to refer to "a human structure that serves some purpose(s) best achieved by the efficient means/end relationships between components of the group to optimize the group's self-determined function or purpose". Both these definitions of mine are minimally useful while remaining open to meta-ethical critical challenges. So, I invite content

1 An earlier version of this paper was presented to the *Faculty Workshop on Workplace Ethics*, Red Deer College, Spring, 1999. I revised it extensively in this version.

2 Sometimes the description of the problem will contain a description of specific instances in a particular case while in other examples the problem will be described as one that occurs in a number of general cases all having the same features because of their structural affinity for one another.

3. My use of my term "pathways" is an attempt to make clear to the reader that different travelers can potentially take the sign posts I present and understand their significance differently, while following the same route. This is the challenge of a path. I am not offering an argument and only minimally an explanation of the route to understandings of specific inconsistency in particular places.

4. This responsive approach is made clearer in my "The writer becomes reader and the reader becomes writer", *Inkshed*, Vol. 22, No.1, Fall, 2004..

5. This paper is a modification of the standard approach I took in "Clarifying Value Conflicts in Social Work Practice" (54-83) and "Case Studies in Social Work Practice", (381-401) in *Ethical Issues in Social Work*, edited by Shankar A. Yelaja, Charles C. Thomas, Illinois, 1982.

6. I deliberately did not say "like-minded" because this would be question-begging, since in ethical deliberation and argumentation it cannot be assumed that others agree with our evaluation and decisions, otherwise there would be no reason to convince others at all.

challenges, process and procedural criticisms to what I say using these definitions as well as challenges to the expression of these definitions.

To identify at least one significant set of ethical problems common within organizations consider the following of the EPAC research group:

A 1998 study found that 43% of employees say ethics are routinely overlooked in the workplace, while 81% of their senior managers believe ethics are used in daily decision making. Nearly 30% of these same employees say their employer ignores ethics at least some of the time and knowingly breaks the law.[7]

There is an obvious disparity between the two sets of beliefs in this quote. Given the confrontational nature of many employee/employer relations, this disparity is not unusual or even unexpected. At the same time, the disparity remains significant since it is beliefs, whether consistent, well-informed, critically challenged or not, which often motivate action and not any securely established critically founded knowledge.[8]

There are a lot of possible speculations about the cause of this disparity between what management believes it is doing and what employees perceive management is doing. I will open up the discussion with some speculation about some possible causes or sources for this disparity. The two groups may be talking past each other because each group could have a different conception of "ethics" which are contradictory. The solution would seem to be to develop a shared or agreed conception of what any reference to "ethics" entails and how to share common approaches to possible solutions. The two groups may eye each other as having different motivations, which, in effect define either, an ethical or a non-ethical approach. Each group sees the other as having a worldview which is antithetical to ethics. For the employee, ethics may mean anything that involves (i) respect for the inherent dignity of human beings, and/or (ii) the fair and equal treatment of individual persons. The employer in the same organization believes that ethics involves anything that (iii) insures the survival or well being of the organization which requires the continued, unflinching loyalty and commitment of the individual to the survival of the organization.

Finally, there may be a history and tradition which defines the difference between the two groups and the workers inspired by a Marxist heritage encounter the employers with an Adam Smith free-market mentality. Other regarding and self-serving attitudes predominate in the historical connections between these two groups. In a study of students and health care professionals, we compared nursing students" perceptions of nurses' and doctors' perceptions of the difference between caring and curing professionals. Typically, the stereotypical historically bound perceptions of each group predominated within the sub-group of nursing students: doctors cured and nurses cared, with a significant minority suggesting that nurses both cured and cared but not so with doctors. In the responses, there was at least some sense of a shared *ethos* or professional ideology, which deliberately defined one professional group in opposition to the characteristics, aims, and goals of the other group.

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This kind of ethos separation (we could speculate) may be at the heart of the differences between the group of employees decrying the lack of ethics in management's decision-making and management's contrary belief that a vast majority of their decisions involve ethics. There is a past, which

7. Ethics Practitioner's Association of Canada (EPAC), News Release, May 2, 1999.

8. I've discussed this problem at length in "Accepting Premises and Systems of Belief", *Proceedings of the Sixth International Conference of the International Society for the Study of Argumentation*, 2007, CD Rom, and "Testing for Acceptable Premises within Systems of Belief", Chapter 18, *Pondering on Problems of Argumentation,* edited by F.H.van Eemeren and B. Garsen, Springer Publications, Amsterdam the Netherlands, 2009, 253-266.

defines these two groups and their opposing identity. In general, the more we attempt to escape our history, the more we are captured by it in our uncritical daily practices.

At the heart of the difference between the 43% who claim no ethical component and the 81% who claim an ethical involvement in all decisions, is a serious ethical and logical problem with *consistency.* In one sense the two perceptions are inconsistent across the two groups, while in another sense they each may be consistent within the groups themselves. For any rational enterprise to proceed, radical inconsistencies must be eliminated. If ethics is a rational process, then – at least in principle – there must be some ways of first identifying any inconsistencies and producing a process to eliminate them. Inconsistencies can or will, for example, continue if the aim or goal is to promote disagreements. However, if the aim is to promote some possibility of reaching agreements or accord between various groups, then there must be some possible means to achieve this agreement.[9] Eliminating inconsistency puts an organization in a position of being able to resolve disputes and reach agreements.

In what follows, we can proceed to identify some of the ways in which ideally consistency should occur within an organization, some ways in which this fails, general and specific examples of these kinds of failure, and finally some proposed pathways to understanding the problems in order to create solutions. The proposed solutions will be left, in the end, to the reader but they should not be obscure based on the pathways which open up some distinct causal possibilities. Before any specific solutions are attempted it may be useful to consider some of the possible means that could facilitate these solutions. From an initial investigation into some of the consistency relations and their possible failures, it may be useful to consider how satisfying certain publicity conditions can help to insure that consistency relations are satisfied, how a correspondence or fit between various well-tested principles of ethics, justice and fairness can help to insure the satisfaction of specified consistency relations and how the ability or inability of certain consistency relations to be applied or implemented constitutes either success or failure within an organization. The priority, then, will be to start with a set of possible ideal consistency relations and to look for them to identify various serious ethical and logical problems within institutions.

A. Internal Consistency and External Inconsistencies

1. *The General Problem:* This is common to all succeeding problems. It is a failure of internal consistency. The problem can be broken into distinct components. The conflict between the beliefs of the employees and employers concerning the possible use of ethics in daily decision-making identifies an important problem, namely, the need to satisfy a condition of *internal consistency*. This is a complicated issue but one which remains central to any dispute about ethical decision-making. To identify the problem, it may be useful to break down and isolate the kinds of consistency relations that should exist in the best of organizations and how deviations from this ideal norm can occur. If we are able to identify the ways that these consistency relations fail, then we may have the means to solve or eliminate these failures.

(a) Consistency between decisions made by management and the *reasonable expectations* of employees about *how* ethical decisions will be made or should be made. This is internal consistency. As well, there ideally should be consistency between how decisions are made by management in the organization and the ethical expectations of the ethically literate of the society in which the organization exists and functions. This is external consistency. The use of consistent policies and approaches creates consistent expectations.

9. It is possible to find at least twenty five, internal and external, inconsistencies in the Judeo-Christian Theistic belief system. But the evidence is clear that "true" believers do not seem to abandon belief in such a God. These inconsistencies, in fact, seem to spur on much theological activity to resolve or explain inconsistencies in order to strengthen belief, rather than to change people's minds or alter their belief system.

(b) General Problem: In both cases there may be two inconsistent versions of what is a *reasonable expectation*: management's version and the employee's version. The notion of a reasonable expectation can vary by situation and audience background beliefs. That is within one group or within one persons' mind there is one so-called "reasonable expectation" while in another person's mind there is an inconsistent "reasonable expectation". If this kind of inconsistency persists then any organization should expect less or no employee loyalty or commitment to an organization's policies, procedures and processes, with the ensuing chaos or anarchy that is likely to follow.

(c) Pathways to Solving the General Problem: Reasonable expectations need to be made clear to the entire population that could be affected by any policy, whether the policy involves ethics or not. This can be made clear within the formulations and wording of policy statements as well as within the process of identifying problems and adjudicating disputes. A conversation about actual examples illuminates central components of a policy or principle.[10] This dialogue fosters uniform and consistent notions of what constitutes "reasonable expectations" in a general sense, not relative to circumstance and situation.[11] In what follows I offer specific examples, identify what I take to be the problem, and open a pathway to a discussion of the solution to the specific inconsistency problem. The solution is not intended to be prescriptive but illuminative of a prescriptive response or responses.

2. *Specific Example:* A senior manager in an organization announces the elimination of one of two full-time positions in a particular area in favour of hiring a set of part-time employees as a cost-cutting measure. She calls the remaining employee into her office. She tells the remaining employee that he will be taking on a new set of responsibilities as well as the existing responsibilities of his job, since part-time employees are not hired to perform these tasks. The remaining employee asks for a revised version of his workload in writing since he fears management has a "blank cheque" when it comes to determining the workload for his position. He expects that the manager will discuss the revised workload and eventually put the new workload into writing. Instead, he is treated to a diatribe. The manager threatens the remaining employee with dismissal – offering to write the resignation for him as they speak – since she asserts it is always "management's right to assign workload" without the need to consult or even seek the agreement of the employee. She says: "If you want to remain employed here, you will do what you are told." The manager believes she has expressed a reasonable expectation of the organization while the employee leaves with the opposite impression.[12]

(a) Consistency between *how* any ethical decisions made by management fit or correspond to any existing published, publicly known, institutional policies or codes of behaviour is imperative. Such codes can provide *descriptive guidelines* for how decisions should be made but they should not be considered, in some legalistic sense, to operate like absolute rules or fixed standards[13]. The process of decision making needs to be completely transparent, despite differences in authority or function in an organization. Any contractually implied workload agreement cannot be based on a blank cheque approach with the decision making power in the hands of the employer alone, unaided by any ethical principles. This is an instance of internal inconsistency since the power is in one position but there is no compensating appeal to the exercise of this power in the other side

10. For a discussion of how not to conduct such a conversation, see my "The Misuse of No-Argumentative Approaches in Practical Ethics Discussions, *The College Quarterly*, Fall, 2005.

11. The scope of this article does not permit a discussion of moral relativism but there is a good treatment of this problem in *Moral Relativism: A Reader*, Paul K. Moser and Thomas L. Carson, editors, Oxford University Press, Oxford, 2001.

12. Threats to the integrity and dignity of human beings are the fundamental basis for triggering the need for talk of human rights. This is argued in my doctoral dissertation, *Autonomy and Human Rights*, University of Waterloo, Archives, 1987. This is also supported in my "Some Historical and Philosophical Considerations about the United Nations Universal Declaration of Human Rights, *the quint*, Vo. 2, No.2, March, 2010, 33-53.

13. This problem is discussed in more detail in our chapter "Effective Ethical Decision-Making: Why Some Textbooks are Wrong", in *Readings for Technical Writers*, edited by Jennifer MacLennan, Oxford University Press, Oxford, 2007, 71-93.

of the contract.

(b) Problem: There may be significant differences of opinion of how to interpret institutional policies or codes with management and employees differing on their respective interpretations. Some codes are published and some are simply "understood" or communicated by means other than writing (implied, like common law marriages) or making them literally explicit (like legally sanctioned marriages). For example, some codes of conduct between genders were thought to be "understood" without being put into writing. When it was discovered that they were not understood in the same way by both parties, then what was implicitly inconsistent needed to be made explicit in a policy on sexual harassment. Some codes or rules may routinely and systematically be violated and these violations may actually produce rewards – like, early retirement, paid leave of absence and even an improved position in the organization (version of the *Peter Principle*?). For example, a member of an organization may "slack off" or do less than expected in their position knowing that this level of activity will not lead to dismissal. However, it could become annoying enough to encourage the employer to offer early retirement or incentives for early retirement. This is inconsistent with the organization wanting good, ethical employees, especially when the bad ones are rewarded for bad behaviour.

(c) *Pathways to Solving the Inconsistency Problem:* It is inconsistent to develop rules within an organization which are at odds with generally accepted normative ethical rules or ethical policies. An organization is not an island but rather an integrated part of a wider society. There cannot be great disparity between institutional codes and socially normative rules or principles. Inconsistency creates confusion which leaves open the determination that the best decision is the one that benefits "me" and not anyone else or society. Common, conventional or even culturally supported practices do not carry any viable ethical authority and are always open to reasonable challenges in respect to societal norms. So, the solution rests with identifying and correcting the misconception that an organization or institution is separate from and immune, in its ethical decision making, to the normative general moral point of view.

3. *Example:* A senior manager in a medium sized (300 employees) organization, although strongly supported as a "tough, no-nonsense" supervisor, is despised and openly hated by the majority of his employees because of his high handed and dictatorial manner. He systematically violates existing policies and rules, both written and informal. This practice has become tolerated. For example, over many years the tradition was established that staff would select their spokesperson in negotiations with senior administration. This was perceived by the employees to be a good process, investing employee respect in their negotiator and giving their negotiator confidence in their support. However, this manager overrides this precedent and presents his own candidate for the position. Senior management cognizant of the internal problems created by this rogue manager (with 2 years remaining in his contract) decides to buy out his contract and give him early retirement from the organization. Many of the employees are outraged by the apparent success of this rogue and question the motivation and commitment of senior management to its own policies and processes. This weakens employee commitment to the institution and causes many to think that the best strategy is everyone for herself or himself.

(a) Consistency: Consistency between *how decisions* are made by management and the reasonable expectations of employees and significant others as citizens of a democracy about how decisions should be made is a requirement in organizations. This is one of two problems with internal consistency. The other problem is with setting a precedent that management—if it is reasonable and ethical—would not want to set a standard for the future, namely simply buying out problematic employees, thereby rewarding the employees who make bad decisions. It is inconsistent to set an ethical precedent you would not want followed in the future, and which violates your other policies.

(b) *Problem:* Often institutions are structured around a hierarchy, which is in no sense "democratic". Authority, for example, is top-down and decisions made by those in authority must be obeyed. In this structure, criticism of authority is often interpreted as disloyalty or a lack of commitment to an organization, an organization which provides an employee's salary. Some organizations believe that they are insulated from the society in which they live. There is a conflict between an individual's role and expectations as a citizen in a democracy and this same person's role and situation in an organization that is an authority bound dictatorship. Many organizations, for example, believe that they are committed to "free-enterprise", separate and distinct "entrepreneurs trading on the free-market" without the constraints of social or political concerns. The predominance of corporations as international market trading entities and the predominance towards a world free market, given prominence in NAFTA, GAT and new MAI agreements which transcend market activity beyond social or political borders, laws and constitutions, attest to this notion of social/political isolation. This can have a possible negative effect on employee commitment or loyalty to an organization when the organization aims at maximizing profits for shareholders at the expense of other goods, like autonomy, freedom to choose, social welfare values, and so on. It can also lead to bad precedents where bad actors incite future bad actors and dishearten unrewarded good actors. In any organization, this obviously seems undesirable.

(c) *Pathways to Solving the Inconsistency Problem:* The solution is first to identify the nature of the institutional culture. It is a hierarchy. In such a situation, *relational oppression* is common. It seems to license *bullying, intimidation and threats,* since the employer's managers know that *they* determine whether the employees have a job or not. They have the power of firing. Decisions are determined under conditions of *situational control,* rather than free choice, since even the managers are oppressed by the institution hierarchy. Often, this *confrontational model* is supported as an instance of the competitive and aggressive free market model of exchange. There is, of course, a significant difference between confrontation and competition. The former is a potentially destructive relationship since it often benefits neither party in cost-cutting, cut-throat strategies, causing both "winner" and "loser" to lose significant profit margin. Open competition could contribute to more cost-efficiency for both parties and benefit the consumer. In the confrontational model, free choice is replaced by determined control and the glue that holds it all together is *loyalty*[14] to the company. But any implicit employment contract between employee and employer cannot require the employee to act unethically. If this were the case then the mafia's employment contracts would be legally binding, which they are not. Betrayal is possible only if one has been demonstrably disloyal to a relationship of trust. Employment contracts are pecuniary relationships of economic necessity but this function cannot override ethical constraints. Usually one person can initiate and guide a process of conflict resolution and de-escalation but in this case the situation is complicated by a predominant tradition of *relational oppression*.[15] This puts one part of the organization in a position of advantage over the other and those in such positions of power imbalance are unlikely to give up their position. It takes an *institutional shift* to bring about a corporate cultural shift away from the confrontational model and those at the top in a hierarchy are in the best situation to bring about the change, while those lower down the hierarchy are in a good position to collaborate with the change.

4. *Example:* In an early western novel by Louis L'Amour[16], two cowboys who are members of rival

attle ranching *brands*[17] discuss the possibility that they may be pared off against each other in a range war initiated by the two feuding ranchers, who employ the two cowboys. The discussion ends with one cowboy's resolution to the problem, based on loyalty over other competing values, like freedom of choice, clearly expressed as in the informal axiom: *You're paid by the brand, you ride for the brand.* This is, of course, a potentially unsatisfactory response based on loyalty and paternalism. From many ethical perspectives there is a counter argument that *expediency* cannot be the basis for any ethical decision.[18] If you are paid by the brand, do you owe absolute allegiance to the brand, or not?

(a) *Consistency* between *how* decisions are made by management and how standards are applied using the generally accepted standard norms or mores of the society within which employees and others can reasonably expect decisions to be made. Internal consistency is compromised by appeals to expediency and unchallenged loyalty. External consistency is jeopardized by the appeal to the authority of loyalty to the organization.

(b) *Problem:* Often the standards, norms or mores of society change faster than those within organizations. For example, the situation of women changed dramatically within society before their situation seemed to change so significantly in the workplace of many organizations.[19] The same holds for environmental issues and issues relating to the changes in professional codes of ethics.[20] In each of these cases, many organizations continue to play a *wait and see* and later a *catch-up game* attempting to match the expectations generated by professional codes of conduct or new social perceptions about the value of the environment. This problem may issue from the insularity problem alluded to in the previously described relationship.

(c) *Pathways to Solving the Inconsistency Problem:* The path to finding a solution lies in identifying the *silo effect* inside organizations.[21] We often tend to *silo ourselves* inside small groups of those who are in our immediate surroundings. This has the effect of insulating us from changes to the ethical story, a story which is constantly being revised by human beings acting in the world. Change may not seem to occur in the insularity of a silo but it does occur, especially in a multicultural context. For example, the recognition that other people's religious beliefs have different content from those of our own society or culture, but non-the-less they remain as potentially viable as our own, constitutes the basis for the *necessity of tolerance for difference*. We only need to be tolerant, of course, with ideas or people with whom we disagree, rather than the views we accept. Any change presents us with a choice, either we reject it –and not use any android tablet, or we tolerate change and accept the use of tablets, perhaps challenging ourselves to determine their value to us in our lives.[22] For example, Joel Kupperman argues that what worked well in

the end.

17. It is not to be missed that this is about competing brands, which in contemporary marketing parlance is the basis for the identification of an organization or company with the idea that a company needs to establish and maintain a brand, above all else, sell it, protect it, and nourish its existence over time. The social critic Naomi Klein has taken aim at this strategy in: *No Logo: Taking Aim at the Brand Bullies*, Vintage Canada, Toronto, 2000.

18. John Stuart Mill, in his response to critics of utilitarianism in his text, Utilitarianism, Bobbs-Merrill, London, Liberal Arts Edition, 1952, argues that utilitarianism does not support expediency over other more lofty calculations which contrast with self-interested motives, while maintaining that it is also difficult to know whether someone is using the motive of expediency or not.

19. De Bouvoir, Simone, *The Second Sex*, Bantam Books, 1952, 73.

20. Environmental ethics introduced the idea that animals were on a par with human beings, then species, then the ecosystem itself, de-silo-ing human beings from their insulated existence.

21. This is my term "silo" for what G.E.R. Lloyd argues is a feature of the discipline specific professionalization of knowledge in academic institutions in *Disciplines in the Making: Cross-Cultural Perspectives on Elites, Learning and Innovation*, Cambridge, Cambridge University Press, 2010.

22. I've argued elsewhere that the issue here may be the improper use of an appeal to the authority of tradition in resisting changes to practices or policies. See: "Does and Appeal to Tradition rest on a Mistake in Reasoning?" Proceedings of the On-

14. For an extended critical discussion of the place of loyalty in ethics, George P. Fletcher's *Loyalty: An Essay on the Morality of Relationships,* Oxford, Oxford University Press, 1993. He defines loyalty as relational and partial to the object or interests of another, which generates trust and inequality to the interests of others (7-10).

15. Edelman, Joel and Mary Beth Cain, *The Tao of Negotiation*, Harper Books, 1994, 138

16. The popularity of this writer endures with the general public and his writings endure as symbols of a time when ethical issues seemed simpler and society less complex but his popular official domain website www.louislamour.com identifies the theme that his influence is still popularly accepted today. There is another story to be told about the simplistic identification of issues as a reductionist strategy to please the reader with the false satisfaction that everything will resolve itself to the right in

early stages of our evolutionary development as human beings does not work well or at all in later states of civilization, so we both have changed and need to continue to see ourselves as agents of change. [23]

5. *Example:* Some organizations claim that they are not responsible for discrimination against certain identifiable groups so they should not be required by governments or government agencies to institute affirmative action programs. Some Canadians claim that they are not directly responsible for the poor treatment of aboriginal children in reservation schools. Often, however, the employees of these same companies do believe in affirmative action programs and do believe that an organization does have ethical or social obligations beyond satisfying the needs of its shareholders or stakeholders. Many Canadians recognize that they have benefitted from the oppression of the interests, the free use of the land and resources, of earlier aboriginal populations. The affluent situation of contemporary Canadians is built on the mistreatment of earlier original peoples.

(a) *Consistency* between *what* management considers ethical components of a management decision and what employees consider to be ethical components of an organization decision is essential. This is a case of internal inconsistency.

(b) *Problem:* This can be an issue about authority in a hierarchical institutional setting. That is, the individual or set of individuals who control the determination of what is or is not an ethical issue can have some significant degree of control over the resolution of such issues or at least the best means of resolving them. For example, in some organizations this is precisely what managers think they should be doing – managing or controlling the situation. This control may best be exercised at the level of controlling the determination of whether there is any significant ethical issue at stake in the decision or not.

(c) *Pathways to Solving the Inconsistency Problem*: What is or is not an ethical issue cannot be determined by uncritical acceptance of authority. When ethics was determined by religious doctrine (as it still is in some instances) faith in the religious authority constitutes the basis for determining what is institutionally right or wrong, rather than the independent use of critically challenged ethical principles or rules. When this religious authority is transferred to institutional authority, there is often an inconsistent disconnecting between institutional standards of right and wrong and normatively acceptable standards. The institution can constitute a threat to my economic life, which has some *influence* over my ethical decisions. However, what is *economically expedient* is not identical to what is *ethically acceptable*. Economic concerns do not trump decisions based on ethical principles. Finally, the inconsistent disconnect between the authority of an institution and normative standards often results because normative standards change more quickly than institutional authority. Multicultural societies are a fact and not an economic inconvenience. Inconsistently, however, some people in society feel that multicultural groups are a threat to their dominance, a dominance built on previous superior numbers. They see a weakening of the strength of their authority with the potential of their own institutional culture becoming swamped by the numbers of people from other cultures.[24] The issue is not about numbers but about normative changes to ethical standards, changes brought about by bottom-up challenges to the status quo can produce positive changes to all segments of society. This was evident to some early feminist writers, like Mary Wollstonecraft, who identified males superiority built on institutional control.[25]

tario Society for the Study of Argumentation conference on *Argumentation at the Century's Turn,* CD Rom, 1999.

23. Kupperman, Joel, *Six Myths About the Good Life: Thinking About What Has Value*, Hackett Publishing, Cambridge, 2006, 8-9.

24. This idea is developed further in "Separatist Thinking and Fragmentary Logic in Multiculturalism", Jim Gough and Mano Daniel, *Proceedings of the Ontario Society for the Study of Argumentation Conference*, 2005, CD Rom.

25. Gough, Jim "Mary Wollstonecraft's Rhetorical Strategy: Overturning the Arguments", in *Post Scriptum,* Special Issue on the works of Mary Wollstonecraft, Vol.2, 5, July, 2005.

6. *Example:* In several public inquiries that have been conducted across Canada over the past few years, the members of the board of inquiry seemed to be the first within the organization under inquiry to identify significant ethical components of certain decisions. For example, the use of under-trained or poorly trained soldiers in Somalia carried certain possible ethical implications for those who made the decision to use these soldiers[26] as did the use of tainted blood by a blood distribution agency.[27] In both cases, there was no lack of available information but there was an attempt to control the possible ethical implications of this information in order to manage the outcome rather than taking responsibility for it.

(a) *Consistency* between *how* management says it is making an ethical decision and how it actually makes an ethical decision – a principled ethical decision or one based on expediency or for the sake of market-based efficiency or self-interested profit preferences. A lack of transparency in decision making can lead to both internal and external inconsistency.

(b) *Problem:* Sometimes management believes that making the best economic decision – in the best interests of the company or the stockholders – must take priority over any ethical constraints on the decision because "unless the company survives, the employees will have no employment to express ethical concerns about". There is often a predominance of a particular economic model of distribution, a model of distribution with some built-in historical and situational limitations. However, sometimes it is falsely believed that a particular model is either the *only* model to support any kind of distributions or the *best* model for any kind of distribution, no matter what you are distributing. However, not every substitution works with every model. The homeless do not have the same influence on markets that property owners have, (if they have any influence at all) in any society.

(c) *Pathways to Solving the Inconsistency Problem:* First, sometimes the domain of economic decision-making, the free-market bargainer model of decision making, is incorrectly identified as *the best or the only* model for decision making in another domain, namely ethics.[28] This is patently inconsistent with the need for economic decision-makers to constrain their economic goals and practices according to pre-existing and independently evaluated ethical standards. Business ethics courses are founded on the principle that business, operating on a free-market model of the manipulation of cost/benefit analysis, reductionist approaches to eliminating non-economic based decision making, and miscalculating all social benefits in terms of economic determinants, like money—is simply acting inconsistently with normative standards. Ethical decisions need to be based on open-minded, critical thinking, free, well-informed choices, not on a reduction of such a situation to the axiom: *whatever pays works, whatever works, is right.*[29]

7. *Example:* At the Nuremberg trials at the end of World War II, all but one (Albert Speer, Hitler's architect) of the twenty Nazi defendants charged with war crimes or crimes against humanity pleaded not guilty. All of the defendants claimed in their defense that they were simply following orders and that even the genocide in which some of them were engaged was acceptable because it was, within the confines of the of Germany at the time, legal. What this situation makes clear is that any individual as a member of any organization is not immune to international normative standards of right and wrong. Even though the legal determination of what is legally acceptable or unacceptable can be defined by a particular organization or state, the *ethical standard* of right conduct cannot be decided by any particular state or organization in its own interests. This happens, in part, because of a series of self-determined binding contracts: *Organizations* (Society of Social

26 http://www.newsworld.cbc.ca/flashback/1996/somalia2.html, accessed March 8, 2012.

27 Picard, Andre, *The Gift of Death: Confronting Canada's Tainted Blood Tragedy*, Harper-Collins, Toronto, 1995.

28 Discussion of this can be found in my "Autonomy and Human Rights Claims", *Eidos,* Vo.2, No.2, Dec.1981, 13-21.

29 I've developed this argument further in response to the reduction of all considerations of the environment and environmental goods to a strategy called *free market environmentalism* in "Environmental Reasoning and the Environment: What is wrong with Free-Market Environmentalism?" in the journal *Professional Ethics*, Vol. 11, 4, Fall, 2003, 37-55.

Workers, for example) implicitly agree to abide by the laws in a *Province in Canada* (laws which protect their interests in commerce or other activities) Þ the province in Canada agrees to abide by *Federal Laws and the Constitution* (this is a version of federalism) with the attendant *Charter of Rights*ÞCanada agrees that none of its laws will violate any of the rights listed in the *United Nations Universal Declaration of Human Rights* (1948) along with subsequent covenants and additional international agreementsÞthe organization (and all of its employees are both bound and protected) is indirectly bound by the international agreements signed by the country in which it is located. So, no internal code of ethics or behaviour in any organization can violate international standards even though some organizations may continue to falsely believe that they are immune and have some special authority over their employees.

(a) Consistency between how ethical decisions are made by management and how an individual employee's personal ethical or religious beliefs are formed can play a role in creating inconsistency. This is a complex of both internal and external inconsistency. Normative standards are not created by courts or contracts but recognized by courts as acceptable and predominant.

(b) Problem: This is a classic problem. First, there is a conflict between what is called *public morality* and *private morality*.[30] Second, there is a conflict between two of the most significant ethical theories in the Western tradition. A Utilitarian ethical theorist, for example, might argue for basing all ethical decisions on acceptance of the first principle: always promote in every one of your choices and actions *the greatest happiness* (substitutions for happiness are: good, preference, satisfaction, or pleasure) *for the greatest number*[31], could make many decisions in favour of the welfare of the group or organization ahead of any protection for the individual's chosen response. Joel Kupperman argues that "Social networks play a major role in our sense of who we are, but in the West an individualist ideology blinds people to that fact."[32] A Kantian ethical theorist, on the other hand, places an individual's ethical duty towards the protection of the dignity and respect due the autonomy of any individual (regardless of any social or political costs that might accrue to the society or group) ahead of social or group interests.[33] Second, there is a conflict between *what is legally acceptable and what is ethically right*. Does legality determine morality or does morality determine what should be legally sanctioned?

(c) Pathways to Solving the Inconsistency Problem: The first part of this problem comes from a misconception that all morality is either public morality or all morality is private morality,[34] sources and authorized by my personal beliefs.[35]Superficially it looks like it is inconsistent to violate my personal moral beliefs by appealing to obligations or duties built on principles of public morality or justice. It is, however, not inconsistent because we operate in the world with other human beings using considerations of both moralities, making those who hold that there is an irresolvable conflict between the two considerations potentially guilty of creating a false dichotomy. We imbed ourselves into considerations and principles of public morality in varying ways as friends, married partners, parents, employees, group members, professional practitioners, and so on. At the same time, we may hold distinctively personal moral views about ethical issues like abortion, euthanasia, capital punishment, sexual morality, negative discrimination. These views are held with the full realization that principles of public morality may either have no successful way of negotiating resolutions to these issues or will have notoriously unsuccessful ways of resolving these conflicts, by imbedding adjudicated solutions in law. In this case

30. Defined in *The Oxford Companion to Philosophy*, edited by Ted Honderich, Oxford University Press, Oxford, 1995, 731.
31. *Ethics*, Chapters 53 and 54, edited by Peter Singer, Oxford, Oxford University Press, 1994..
32. Kupperman, Joel, op cit., p.13.
33. *Ethics*, edited by Peter Singer, Chapter 34, Oxford University Press, Oxford, 1994.
34. It is possible to argue that this distinction itself collapses into one morality as we all operate in social settings, not deserted islands, where public morality predominates but I will stick to the distinction to identify the conflict that belief in it generates.
35. This latter claim, a form of relativism often called "subjectivism" is challenged in my "The Misuse of Non-Argumentative Approaches in Practical Ethics Discussions," the *College Quarterly*, Fall, 2005.

the law is used *to rule* but not *to decide* an ethical issue based on ethical considerations, which makes most laws on these issues unsatisfactory to many. Good laws, some argue, have ethical support but other laws have consensus support or simply support of the few who drafted and enacted the law. The relationship between legality and morality is not based on the superiority of coercive power in the hands the enforcers of the law, this is why human rights emerged to provide necessary ethical protections for human beings. Finally, there is a contractual priority ranking between human rights documents and state laws, such that a prior universal contract binds a later state, societal or organization contract, which means that professional organizations cannot create binding documents on their members which violate prior rights agreed to in the United Nations Universal Declaration of Human Rights, for example. This is consistent but the path which begins with organizations having the autonomy to override considerations of these prior documented rights is inconsistent with the binding force of freely chosen contractual obligations.

8. *Example:* In the code of ethics of many professional organizations (like the Canadian Nursing Association Code of Ethics and the Canadian Medical Association Code of Ethics) there are specific rights listed for individual practitioners to protect their private or personal moral decisions.[36] So, for example, if a nurse practitioner provides a suitably qualified alternative, s/he can refuse to participate in certain procedures (such as an abortion) or render care when doing so would violate his or her personal ethical standards. This provides a protection for the practitioner against subsuming his or her own ethical values to those of the profession or the group or the organization. These professional codes are designed to provide protection for members of a profession within another organization where professional values may be threatened by the standards in the workplace. Some organizations might take refusal to perform some task or other as a reason for dismissal.

(a) Consistency in *how* an ethical decision is made by management between espoused ethical principles representing the *ethos* of an organization and the actual basis for the decision is necessary to a fully functioning professional organization that adequately defines both competencies of practice and ethical guidelines.

(b) Problem: Some organizations espouse certain values as those values that identify characters that are members of the organization. Such values represent an organization's *ethos*. The nursing profession (for example) as a unique organization projects its self-image as that of caring, altruistic, a giving and nurturing individuals who put others ahead of themselves. As one student confided to me at the end of a class which was an option for senior nursing students "That student has an 'A' in all her nursing courses, but she will never be a nurse"! This initially sounds inconsistent. However it is not inconsistent when you realize she considered her fellow student to be an *excellent student* who lacked the *ethos*, character, attitude or approach of a *genuine nurse*. Many other organizations promote, as part of their corporate strategy, the image of an individual member of their organization who portrays a particular kind of persona or attitude and conforming set of beliefs. The *mom and apple pie image* or wholesome family-oriented individual helps some service industries sell their particular products and services. Individuals who fail to conform to their *ethos* can be discriminated against within the organization or fired by management, even if the workers or employees often believe that this is unfair and ethically unacceptable. Sometimes employees also believe that the promotion of a particular *ethos*, including through the use of workplace evaluations, are primarily designed not to produce quality workers for the organization but to provide management with an excuse to fire people who – although good workers – simply fail to conform. An ethos is often evaluated subjectively in the eyes of the beholder and not based on a critically determined standard that is objective.

36. See: www.cna.ca/ethics/code and www.cma.ca/ethics/code.

(c) *Pathways to Solving the Inconsistency Problem:* Professional competency within an organization can be tested by determining whether or not an individual employee displays verifiable skills in practice, skills for which they are compensated by their employer. Attitude and appearance (the basis for some instances of negative discrimination)[37]along with conformity to stereotyping, are notoriously difficult to navigate through a credible and reliable work performance evaluation process that is fair, unbiased. Instead, they are often based on the cult of the *pleasing personality*. Although an organization might want certain character types as its members, this desire cannot be easily converted to a test of professional competency. It is inconsistent to expect otherwise. The ethos or character of communities, organizations and workplaces can change over time. Currently, for example, naturopaths and nurses are redefining their members as independent professionals, who research in their discipline, from an initially traditional identity as craftspeople and caring individuals. This is consistent with the development of these two practices into independent professional disciplines. So, the character or persona of an organization can and sometimes should change given the need to develop different competencies and the revised role these professions play within a changing society.

9. Example: An upscale fast food chain in the United States was successfully charged with discrimination in its hiring practices because it failed to hire a proportionate number of black waiters, waitresses, hosts, and hostesses.[38] The chain claimed they were hiring according to what their clientele seemed to want and according to their corporate image. This claim was rejected by US courts as smoke screen for the employer's discriminatory practices.[39]

(a) *Consistency* between *what* decision is made and (i) *conditions of possibility* – it is possible for the employees within the institution to survive under the conditions imposed by the decision made by management or it is not impossible for the employees to live with these conditions,

(b) (ii) *conditions of reciprocity* – it is possible that if the employees were in the position of management they could have made precisely the same decision under the same conditions, and (iii) *conditions of precedent* – it is possible for the decision to form the basis of a reasonable precedent to be used as the basis for future decisions about relevantly similar issues.

(c) *Problem:* Sometimes policies are devised by senior managers which employees simply cannot follow because ethically it is impossible to do so. Managers seem to believe they are *off the hook*, if they *make* the policy but fail to *provide the means* or the assurance that the conditions of the policy will be satisfied. This violates the *principle of possibility* since it is ethically unacceptable to make an ethical rule or policy that no one (or a significant number of people) has the ability or capacity to follow. It is, for example, commonly thought that a child cannot have the knowledge and experience to have the capacity for as good a judgement as an adult. To expect otherwise of a child's capacity is to violate the principle of possibility.[40] So, we typically punish children (if at all) and adults differently. Sometimes managers make policies or rules that they themselves would be unable or unwilling to accept if they were a worker in the same organiza-

tion. This is a failure to follow the principle of reciprocity. Finally, managers can sometimes make policies or rules that apply to only one person and which the manager believes cannot form a precedent for the treatment of anyone else. Such rules fail to satisfy the conditions of precedent. A failure of these conditions will inevitably lead to a weakening in employee support for any organization, support which the organization should consistently desire.

(d) *Pathways to Solving the Inconsistency Problem:* Reciprocity is fundamental to consistency in ethics. The principle of treating others as you would want them to treat you—in similar circumstances—is fundamental to equality and the support for human rights, as well as consistent with the Golden Rule as expressed in Kant's notion of the categorical imperative[41] as a universal principle of ethics.[42] The principle of reciprocity is unconditional but possibilities of its application may rely on varying circumstances. This doesn't weaken the principle by making it less than absolute but rather strengthens it by modifying its application in the widest possible set of circumstances, giving it the greatest possible field of practical application. However, the system, inconsistent unequal application of rules, has the publicity effect of weakening support for them. So, the path using reciprocity needs to be communicated on the basis of public *transparency* to all members of the organization or all those in and outside the organization affected by the application of the principle in the present or future. Violating reciprocity, through lack of transparency, sets up ideal conditions for elitism and subsequent oppression. The long term effects of such oppression are clearly ineffective for well-functioning organizations.

10. Example: A senior administrator in an organization created a rule to rid himself and his organization of two employees who he particularly disliked. Not long after this strategy, this same administrator moved back to the ranks of the workers and promptly challenged the legality and ethical acceptability of the rule he created. This was not only inconsistent but created some amusement about the latter day administrator's predicament.

(a) *Consistency* in character is required from what one believes at one time to another time, in another circumstance, in the same organization. We commonly call the violation of this condition of consistency, *hypocrisy*, the failure of a character to maintain the same response to others that he fosters for himself. Such hypocrisy is often the fodder for comedic treatments that are often infused with irony.[43]

(b) *Problem:* There is always a *publicity condition* when ethical decisions are made within any organization since organizations operate in the domain of *public morality*. Employees may believe that management does *not* use ethical standards in making ethical decisions, if the basis for making ethical decisions is kept secret. This is a condition that involves decision-making that is based on expediency first and factual portrayal second. That is, if – in principle – not necessarily– in fact – an ethical decision could not be made public, then there is some suspicion that one or more of the conditions of ethical consistency may be violated. The publicity condition helps to insure that there is open critical consideration and/or thoughtful evaluation of the process used to make any decision that has an ethical component and also that there is always *the perception as well as the practice of fairness,* since the former is as important as the latter. Public transparency can help prevent the perception of inconsistency in decision making.

(c) *Pathways to Solving the Inconsistency Problem*: Ethics has always been a practical exercise. If it is not a practical exercise then it simply fails to be of any ethical consequence. So, any policy or process

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37. Anyone can be faced with either positive or negative discrimination. If my experience, educational qualifications and tested competencies are better than yours then I am being positively discriminated over you in hiring, provided your skills are not at the level of mine. The conditions used to discriminate are relevant to the decision made. However, if you are discriminated against because of ethnicity, age, gender or some other irrelevant feature to the performance of the job or satisfaction of the performance criteria, then these tests are irrelevant and the basis for charging negative discrimination.

38. Labaton, S (1994)" Dennys Gets a Bill for the Side Orders of Bigotry", *New York Times*, May, 29th.

39. This example came to light as the news media reported on court adjudicated violations of the equal rights to fair employment conditions of U.S.Law, in the late 1990's.

40. Of course, there is dispute in individual cases, especially when it comes to punishment, whether an individual is a child or an adult and we know that cognitive as well as moral development varies across individuals and does not conform exactly to chronological age (which is used as the demarcation point) but no rule about a human being is without exception and individual cases need their day in court, not their day in the court of public opinion.

41. *Ethics*, edited by Peter Singer, Chapter 34, Oxford University Press, Oxford, 1994.

42. My PhD Dissertation, *Autonomy and Human Rights*, University of Waterloo Archives, 1987, argues for this link to equality and human rights.

43. In "The Use of Irony in Argumentation", *Philosophy and Rhetoric*, Vol.20, No.1, Winter, 1987, Jim Gough and Christopher Tindale use an example of an argument about a scantily clad jogger who was "just asking for it", when he was attacked while jogging in a park to parody arguments decrying women's attire in such situations.

within any institution which does not meet certain practical ethical conditions of an acceptable ethical theory, could fail to be acceptable. For example, any failure of one or more of the consistency relations described earlier could be a good reason for challenging the process or rule and potentially changing or rejecting it. Any policy or procedure, which denies accepted principles of fairness, equality or natural justice, could be used as a reason for rejecting the policy or challenging it. Any ethical policy or procedure must be consistent with accepted ethical standards, principles of justice and/or fairness. If is it not, then the burden of proof or the justification rests with the originator of the rule, to provide some other acceptable basis for anyone agreeing to follow the rule or policy. Contrary to some beliefs, the very existence of a policy or rule does not, by itself, justify its existence or its acceptance by anyone. There is no point to an ethical policy or process that cannot be applied or implemented. This seems very obvious but many times an organization makes a rule simply for the sake of making the rule when its officers know that implementing the rule will be virtually impossible because (i) doing so would violate some important ethical principle or (ii) doing so would be too inefficient or too costly to the organizations *bottom line*.

B. When Organizations Make Unethical Decisions, Some People May be Watching

If human orgnizations function like human beings then they can be ethically accountable like human beings. If we can identify ways that organizations cause inconsistencies, then we can proceed to consider how to deal with these causes. Computer based social networks have created an open society in which secrets and hidden programs are all *potentially open* to an often youthful and energetic enquiring public, in the most transparent way ever possible, to the widest discriminating and challenging audience. This audience is often composed of the youngest members of society whose moral compass is not distracted by previous generations respect for the independent authority of organizations. This is a breath of fresh air when we consider the ethical issues involving organizations and keeping an organization's feet firmly in the grip of ethical integrity.

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The attributes which cause us to value human beings should no less cause us to value organizations that function like human beings. If organizations are analogously like human beings, then they should—consistently—be treated like human beings.[44] For example, they should be ethically responsible for their decisions and actions. So, some organizations today apologize for the effects of their policy decisions, their actions or their support of the decisions and actions of others. This did not always happen and it doesn't always happen today but we now expect organizations to act like responsible individuals, take responsibility, accept blame and make apologies followed by necessary reparations and compensation. The structure of the will and the ability of organizations to facilitate critical change to their decision making and acting based on such deliberate, intentional change in practices, is paradigmatic of what we expect of human beings. This is predicated on the fact that organizations can want to be different in their choices, decisions and actions.[45]A person or organization inconsistent with the free realization of their preferences, moving in ways that are defeating or frustrating to their self-chosen goals or aims, may be taken to be dysfunctional or irrational.

Of course, such intentional organizations are not the only possibility, unintentional or accidental organizations are also possible, like swarms of bees, but such organizations were not the focus of this paper because they were not capable of acting ethically, did not constitute a group with self-chosen goals or aspirations, and so on.

44. This is based on a theory called "functionalism" as defined in the *Oxford Companion to Philosophy,* edited by Ted Honderich, Oxford University Press, 1995, 301.
45. This is based on an idea by Harry Frankfurt, in the seminal piece "Freedom of the Will and the Concept of a Person", *Journal of Philosophy*, 68, No. 1, January, 1971, 5-20.

If the cases presented in this paper captured our attention and creative imagination, then our critical juices should have been stirred to go further. If we were able to immerse ourselves into some of the characteristic features of an ethical inconsistency problem with organizations and their decision making, then the introduction of pathways should have allowed us to investigate some possible resolutions, not just in the specific case discussed but also solutions for other similar cases. To be able to figuratively "see" what is ethically wrong is a skill that may take some time to develop but, hopefully, this attempt will give us a start.

We may inconsistently yearn for a utopian state where good overcomes evil, where everything goes well for all of us, where rewards are always fair, where no improvements are needed and problems disappear in a whiff of smoke, but there is no reason to expect such a state. People will continue to covertly seize advantages for themselves, within the walls of organizations, and realize inequitable rewards. This realization, however, is not an occasion for despair or for ethical cynicism. Because more and more organizations are now deliberately placing themselves inside computer social networks, like *Face book and Twitter*, they are—whether they realize it or not—opening up their decision making processes to a critical audience. This audience is well able to challenge any organization's ethical assumptions, ethical consistency, and ethical decisions. If organizations, on the other hand, shun such networks in order to avoid transparency in their internal and external transactions, then they will lose public attention, support and consumer confidence. Public support and bottom line profits can drop dramatically for those who fail to recognize the power of connecting to an audience plugged into social media networks. The attempt by international oil companies to green their activities and processes is an obvious effort at securing some public support for what they are doing and the kinds of "ethical decisions" and choices they are making. The traditional disconnect between organizations and normative standards in society, is quickly being reduced by the popularity and public support for social media networks. Politicians and business organizations alike are using social media networks to take responsibility and to apologize for their ethical failures to a public that is now expecting such apologies as a matter of justice and relationship ethics decision-making.

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In the end we need to pay careful attention to critically evaluate the pathways that enmesh us in ineffective inconsistencies before we move to evaluation based on the application of normative principles of ethics.
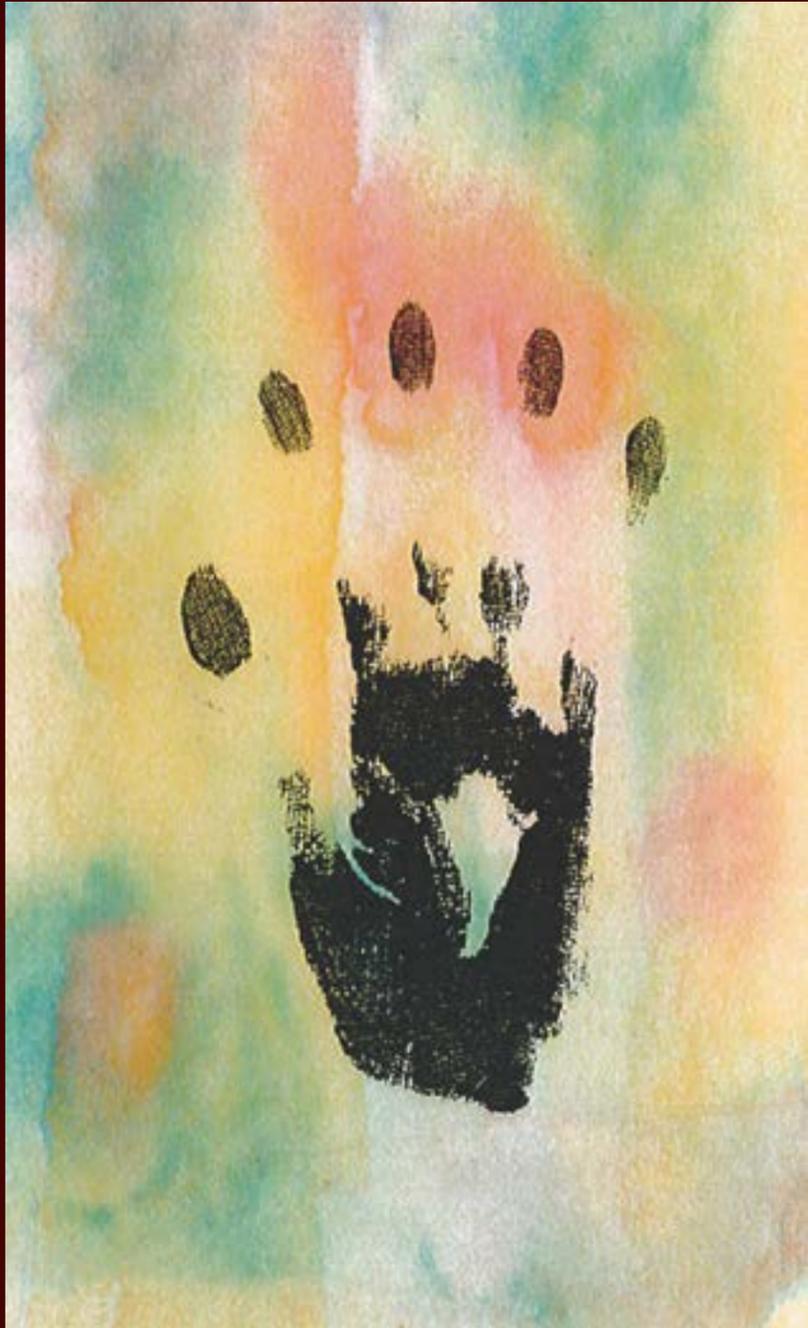
Postcard Art
Gail Whitter

SEA PASSAGE

I waited for arrival of the afternoon newspaper,
The *St. Louis Star-Times*, flung like a grenade
onto our porch. I opened it to see photos–
starving P.O.W.s liberated from a prison camp
somewhere far away, on an island far away.
That newspaper is no longer with us, gone
like childhood, grandma, and even her Bible.
Entranced with newspapers, harbingers
of visual and verbal stimuli, I loved to look
at the maps with broken lines and arrows.
Such a neat phrase: the Pacific Theater,
where ships and sharks jostled for attention,
and pictures of handsome young guys in
khaki uniforms caught my eye. A newspaper,
radio, and poetry contain what I wanted.

Mary Kennan Herbert

THINGS CAN MAKE YOU HAPPY

What you want, you and I know,

is not a white robe in Heaven, but a new car,

a new car, a new car, a trinity of passion,

metallic gleam, fleshly glow.

Tickets across the Styx

might be pricy or, surprisingly, free,

if you are ready to take that journey,

alone or with me.

Your lottery stub provides some kicks.

And objects, by all means, are most worthy

of collection. On shelves, in sunlight,

arrange stolen artifacts.

Stuff is what we want!

Silver bracelets and diamond studs,

sleek leather seats in that new car.

What smells good? A new wallet!

Mary Kennan Herbert

AUTOMOBILE TRIFECTA

I.

The first car in our family:

a green Buick (it has appeared

in several other poems of mine,

like a beloved country uncle

with chrome, the unsung hero

of many journeys home).

II.

My father's Karmann-Ghia:

his true midlife-crisis beloved

until he got slammed by a truck

(that sucks!). He wore a horse

collar for weeks. Whip-lash,

the price he paid for hubris.

III.

A fat Ford station wagon:

marker of our suburban apogee,

swollen white belly full

of supermarket bags of fruit

and Southern secrets worthy of

Detroit's dozing dragon.

Mary Kennan Herbert

Traditional Pieties and Transcendental Realities in William Wordsworth and W. B. Yeats: An Eco-Spiritual and Cultural Revaluation

by David Toh Kusi, University of Yaoundé I, Yaoundé, Cameroon

Wordsworth's pantheistic beliefs captured in the presences that abound in nature sustained his visionary gleam. The poet's mythical pantheism was the strong belief that there are souls in everything. His vision of life in natural objects was to Wordsworth an established creed. Every natural object to the poet's eye seemed to be in possession of a soul and capable of intense communion with man. Definitely, the whole universe to him was peopled with souls and Wordsworth at the height of this transcendent perception clearly portrayed himself as an integral part of this animated universe. This power of seeing life, the strange perception of souls in nature was in reality the recompense of an exceptional intuitive capacity which Basil Willey ascertained with the idea that, "Both as child and as man Wordsworth possessed an unusual sensibility, and had associated his inner life, far more than most men with natural objects" (281). Legouis Emille and Cazamians further stated that the poet felt "instinct with the irradiating presence of the divine; in his adoration of it, Wordsworth's creed [was] a mystical pantheism" (1010-11). It is significant to note that, sometimes, these presences appeared mysterious, frightening the poet beyond measure. Nevertheless, he associated such pieties to the Divine.

Yeats on his part adopted a radical perspective towards his expression of traditional pieties which he expressed through myths, archetypal significations and symbols. Yeats, through these qualities reached the conviction that there was an actually existent spiritual world beyond the range of normal moral experience (Hough 228). He withdrew into an ideal world of myths and archetypes, made up of classical, Celtic, religious and personal myths. Enchanted by this aesthetic vision, Yeats envisaged a fragmentary world that could be restored by drawing inspiration from archetypal images and mythical figures. Consequently, he completely dismissed reality by verifying the banalities that characterise the present world through examples drawn from the mythical and archetypal realms where he illustrated his notion of ideal life.

A close reading of some of the poems unfold that Yeats drew inspiration from universal presences in nature to expatiate different situations and modes of life that were more perfect and useful in the reconstruction of man's destiny. He used "Fergus" in "Fergus and the Druid" to show that as a mythical figure, "Fergus" is capable of triumphing over life's disorders. To him, Fergus automatically becomes an archetypal figure because he succeeds in grappling with the universal idea of suffering by abandoning worldly pleasures to seek for realistic and lasting joys in the cosmic realm.

Fergus Mac Roich is said to be king of Ulster in Celtic mythology. He is called "King of the Proud Red Branch", who is said to have given up the throne in favour of Conchubar, the son of Ness that he might live at peace hunting in the woods (Larriss 489). The "Druids", in brief, are the priesthoods of ancient Celtic religion who had pantheistic features and magical qualities capable of changing into different forms of life (ibid).

The diction in the first stanza of "Fergus and the Druid" reveals Fergus's admiration of the spiritual transformation of the "Druid" from shape to shape:

> First as a raven on whose ancient wings
>
> Scarcely a feather lingered, then you seemed
>
> A weasel moving on from stone to stone,
>
> And now at last you wear a human shape.
>
> A thin grey man half lost in gathering night. (Yeats 13)

The mysterious qualities abounding in the "Druid" are lucidly projected through symbolic images like the "raven" and the "weasel". These contrast Fergus's state of existence that can only be metaphorically likened to a movement "in the rocks". In this poem, "Fergus" wants freedom from mundane pleasures and the unattractive realities of the "crown". He believes "A king is but a foolish labourer /Who wastes his blood to be another's dreams". That is why he "laid the crown" upon Conchubar's head "to cast away [his] sorrow" (14). Fergus's wish and determination to abandon the mortal world is answered when the "Druids" offer him "a little bag of dreams". This little bag is imbued with mysterious qualities and symbolically personifies a bridge which ferries Fergus across to the supernatural realm of dreams, changeless beauty, and spiritual transformation. To confirm Fergus's transcendence, the poet uses expressions that project his transformation and absorption into a cosmic harmony-- "A green drop in the surge", "a gleam of light", "a fire-tree on a hill", "An old slave grinding", "A king sitting upon a chair of gold" --all these indicate the wonderful transformation and the god-like essence Fergus has already absorbed. Fergus's transformation can figuratively be compared to Christ's resurrection or transfiguration at the Mount.

This spiritual death and resurrection is very significant. It endorses the archetypal nature of Fergus as well as Christ's who stands as mythical figures of redemption and submission to the highest order of the cosmic entity. Yeats spiritually identifies himself with Fergus. As an old man, having won fame in art and literature especially the award of the Nobel Prize for poetry in 1924 and the writing of *A Vision*, 1937, he is still worried. He is ageing and the burden of this state of existence is like Fergus's crown tied on him like the "Decrepit age that has been tied to [him] / As to a dog's tail" ("The Tower" 94). The poet finds no pleasure in the created things of the real world. What interests him is that state of the living soul, which to him must find a resting place in the aesthetic realm of eternity. The impression we gather here is that Yeats shuns all that is "begotten, born, and dies". Therefore, myth and archetypal vision will allow Yeats to come to terms with both personal and societal constraints. With the help of psycho-aesthetics he articulates the quest for this larger meaning and unity of being through visionary contemplation.

Instances where Yeats employs other Irish mythical and archetypal figures as "Oisin" and Niamh", "Aillinn" and "Baile", "Conchuba" and "Cuchulain", he transcends the limitations of humanity. Through this, we find a soul's yearning for perfection and reconciliation at all levels. This claim is justified in the beautiful imaginative poem "The Wandering of Oisin". We gather from the poem that Oisin was the son of Finn and a man of wisdom and fame,

> Of battles broken by his hands.
>
> Of stories builded by his words
>
> That are like coloured Asian birds

At evening in their rainless lands. (Yeats 186)

Niamh, the daughter of Aengus got attracted to him and chose him as a lover. Oisin's bravery and "stories builded" suggest that he was a warrior and poet. In this poem, Yeats shows that love, unity of being and freedom reign only in mythical reality. He transcends normal human experience and defeats human limitations by presenting a supernatural world devoid of discord. The love exhibited between "Niamb" and 'Oisin" is perfect, natural, spiritual and soul-taking. Niamh's invitation of Oisin for them to transcend the world of reality shows that the human world is morally dead. She says:

'O Oisin, mount by me and ride

To shores by the wash of the tremulous tide,

Where men have heaped no burial-mounds,

And the days pass by like a way hard tune,

Where broken faith has never been Known.

And the blushes of first love never have known;

And there I will give you a hundred hounds'; (Yeats 187)

In these lines we notice the fulfilment of love in a world that has known no "burial-mounds", symbolic of death and human misery. We are presented with an Island of forgetfulness captured against the background of nature. This natural environment is imbued with so many cosmic images such as the "sun", "streams", "moon", "the wind", "birds", "stars", "night" and "dew". These images are not unconnected with Yeats's attempt to link archaic human experience with a greater cycle of myths. These recurrent patterns in life, "moon", "stars" and the "wind" are endowed with spiritual forces whose major role is to create and sustain beauty in the supernatural realm. The strong unified alliance between Oisin and Niamh is portrayed against the backdrop of this natural environment, a place where,

...a hundred ladies, merry as birds,

Who when they dance to a fitful measure

Have a speed like the speed of the salmon herds, (97)

It is in this natural environment that they are going to live. Yeats's interest in transcendental reality manifests his desire to discover truth. He succeeds to triumph over his joyless moments of unrequited love, the travails of the physical world especially those that are castigated in a barren civilisation. Yeats notices spiritual dryness in St Patrick's conversation with Oisin. He overcomes contemporary experience, which is anarchical and fragmentary. Through aesthetic visions, he gradually withdraws to himself and participates in cosmic harmony with the gods of nature and the spirits at the transcendental level in an Island of dream and forgetfulness.

Yeats also explores classical mythology. The impression he gives is that beauty exists at the transcendental level; that it is perfectly divine, "paradisal" or eternal, especially in the sense that through aesthetic visions, he is capable of capturing it in the cycle of the mythical and archetypal presences.

One of the classical figures in Yeats's poetry is "Helen". She is instanced as comprising qualities of a deity. Yeats emphasises her beauty to depict the kind of beauty that is capable of perpetrating lasting conflict between those who yearn for it. The effectiveness of Helen's beauty as projected in "No Second Troy" is far beyond the conventional symbol of a "Rose". David T. Kusi in "Inspiring Nightmares" quotes Nkengasong who says her beauty is mythical and has Homeric implications; that Helen is imbued "with beauty like a tightened bow, a kind/ That is not natural in an age like this" (44). Hence, it is by the idealisation of Helen's beauty that the poet's artistic vision is viewed in linguistic terms expressed by the help of myth, archetype and symbolic considerations.

In addition, the "Ladaean" image is a profound classical symbol of mythical beauty. The image of "Leda and the Swan" projects the complimentality that exists in life. Their love is not based on equal strengths, be it physical or intellectual yet, satisfaction is attained. From the onset, Yeats wants the reader to visualise the result of the contact between "Leda" and the "Swan". In Greek mythology Leda was raped by Zeus, the king of the gods, in the form of a Swan. The egg, which resulted, contained Helen of Troy, Castor and Pollux. Thus, the Trojan War sparked off from this foundation. Yeats immediately sees a parallel between this sexual intervention in the history of a god disguised as a bird, and the conception of Christ traditionally figured as fathered by the Holy Spirit in the form of a dove. But there is a contrast between the resulting eras, for Zeus's intervention gave rise to an age which revelled in power and conflict whereas that of the Holy Spirit gave rise to one which, at least in theory, prized peace and mercy. The actual conflict that resulted in the Trojan War is evident in the following lines:

A Shudder in the loins engenders there

The broken wall, the burning roof and tower

And Agamemnon dead. (Yeats 112)

Yeats's imagination centres not only on the Swan's brutal force upon Leda but calls to mind the conflict ensuing from Helen's beauty. Agamemnon's death is the result of this conflict. On his return from the sack of Troy his wife Clytemnestra murders him, because on the way to the war he himself sacrifices their daughter, Iphigenia, to the gods (Larrissy 506). Although the result of Leda's contact with the Swan leads to lasting conflict, the essential idea Yeats wants to project is the spiritual understanding between them. This violent textual rape is important in that it is the result of Yeats's inability to reconcile personal conflicts especially unrequited love experience even though there is complicity between Leda and the Swan in this sexual rape. That is, his inability to overpower Maud Gonne and to compel her to succumb to his burning desires lead to the poet's sublimation of such violent impulses in art. The poem, then, is an example of Yeats sublimation of his frustration.

Therefore, his recourse to myth and archetypal signification is a means of combating harsh and technical reality. And, the key to the reality Yeats is attempting to address is Maud Gonne. In "When you are Old", "He Wishes for the Cloths of Heaven" and "He Wishes his Beloved were Dead", Maud Gonne is associated with archetypal images: the "stars", the "mountains overheard", "the heavens", the "moon" and the "sun". In general, Yeats gives us to understand that like Helen and the "Ledaean" image as portrayed in "Among School Children", Maud Gonne is a mythical figure, a goddess, and the symbol of a muse, ever present but far removed from reality. Maud is his "ideal and highest beauty" captured in the aesthetic realm of myth as an embodiment of artistic beauty and visionary contemplation.

A sense of spiritual directness and vision further emerge as Yeats extends his mythical quest to the Bible. In Biblical mythology, Yeats presents the act of creation and the paradoxical image of

beauty lost in human toil. The poem "Adam's Curse" handles the poet's weary heart as he struggles to grapple with the notion of human existence haunted by suffering as it is "Certain there is no fine thing/ Since Adam's fall but needs much labouring" (Yeats 23). Adam's disobedience and his expulsion from the Garden of Eden led to human misery and suffering.

The speaker begins his appreciation of "labouring" in terms of writing poetry. Addressing his beloved, he remembers sitting with her and "that beautiful mild woman, your close friend" at the end of of summer, discussing poetry. He remarks then that a line of poetry may take hours to write, but if it does not seem the thought of a single moment the poet's work has been useless. The speaker says that it would be better to "scrub a kitchen pavement, or break stones/ Like an old pauper in all kind of weather" for to write poetry is a task harder than these, yet less appreciated by the "bankers, school-masters, and clergymen" of the world. In response, his beloved submits that to be born a woman is to know that one "must labour to be beautiful" (Yeats 24)

The idea of "labour" suggests womanliness and it is the fate that befell women since the fall of Adam. The poet perceives in the biblical image of Adam the harrowing constraints of the world of reality. This is quite evident at the end of the poem when the beloved's stillness towards love is captured. Life becomes still and love fades out as the "last embers of daylight". The poet feels he should have consummated love with his beloved if Adam's curse did not ruin the possibility. The poet thus escapes this barren and shallow human existence by mythologizing life. In the sublime encounter between King Solomon and Sheba in the aesthetic realm of the transcendental world, there is a spectacular change and a fulfilment of love.

In the poem "Solomon to Sheba", Solomon is a biblical figure who was imbued with legendary wisdom. He is capable of loving Sheba whose love for him is based on understanding and spiritual communion. Yeats reveals in the poem some qualities and values lost in "Adam's Curse". The natural feeling of love and the glorifying nature of Sheba's beauty are values absent in the chaotic and un-enchanting world of reality as exposed in the barren and laborious life in "Adam's Curse". Through the aesthetics of visionary contemplation, Yeats recommends mythical and archetypal visions as means to transcend the banalities of this present life.

The last myth and archetypal view on Yeats, is the consideration of his personal myth. At this level of imagination the poet endorses the feeling of total detachment from the confines of the modern impasse. Understandably, this is the level of the poet's succinct creativity and visionary contemplation. The poet realises here that aesthetic creation is an ongoing process. That it does not end when the pencil leaves the page or the last period is placed. Aesthetic creativity thus becomes an approach to or an outlook of life. The new perspective moulds and shapes the art that one creates. The most viable vision conceived in the personal myth is the poet's use of imagery and symbols as a means to grapple with the ironies of the sensual world. From natural beauty to mythology, the poet transcends to a profound personal realm attainable only through "symbolic phantasmagoria".

In "The Phases of the Moon", the poet is very much concerned with the idea of incarnation. He engages in the struggle with himself and the soul with the intention of moulding perfect beauty in a realm that lie beyond the earthly cradle. In this creative process, Yeats sees the "moon" as a symbol of imagination in the creative principle. We are presented in this poem with twenty-eight phases upon which man is built up on the basis of his combat with himself and with circumstances:

Choosing whatever task's most difficult

Among tasks not impossible, it takes

Upon the body and upon the soul

The coarseness of the drudge. (Yeats 77)

Noticeable in this quotation is the idea that the limitations of human misery tie with "The Coarseness of the drudge". This simply suggests spiritual emptiness and boredom. Incarnation therefore becomes a creative tool for Yeats to manifest supremacy over life's bestiality. To this, the poet sees the full moon as a symbol of objectivity where the body becomes only the complete expression of the soul.

In Book One of *A Vision*, Yeats presents the four faculties of the soul. He postulates that the incarnate man has four faculties: the "Will", the "Creative Mind", the "Body of fate", and the "Mask". He explains that the "Will" or what Freud calls the Ego is feeling that has not become desire. In this regard, it strives towards the incarnate self which is the "mask". By "Creative Mind" he means the intellect or a kind of creative memory that seeks to understand the circumstances surrounding the physical world. The sum of this is the "Body of fate" which is understood as the physical and mental environment, the changing human body and all that is forced upon it from without. That is why the poet's imagination whirling and gyring over the years finds in these images and symbols mentioned above a required realm for the soul. The spheres of the "Will" and the "Creative Mind" enable the poet to transcend the realities of industrial civilization in favour of mystical contemplation.

The Byzantium poems therefore, help him to escape human destiny. "Byzantium" becomes the final product of the poet's imagination wherein he creates his own universe or paradise. Yeats realises that, that distance is needed for him to preserve the qualities he desires. Beauty for instance is a common aspect of life he wants to preserve. "Sailing to Byzantium" captures the poet's yearning for this aesthetic ideal. "Byzantium" replaces the symbol of the "Rose" and "Helen" as the aesthetic ideal. In this sphere, Yeats wants to exist as a collection of thoughts in a realm of unchanging intellectual abstraction:

to sing

To lords and ladies of Byzantium

Of what is past, or passing, or to come. (Yeats 131)

In effect, the poet gradually escapes shattering experiences, the anonymity and the futility of human existence to a calm and peaceful eternity. His quest for personal mythology simply dismisses Christianity and its erroneous belief restricted to man's submission to divine ordinance and nothing else. He has always shunned ascetics. To confirm this human lapse, Yeats proposes mythical contemplation as the ideal belief. It is from this perspective that Nkengasong quotes Richards, who comments on Coleridge's theory of imagination stating that: "Without (his) mythologies man is only a cruel animal without a soul- for the soul is the central part of his governing mythology- he is a cogery of possibilities without order and without aim" (180).

This is a clear indication that myths and archetypal signification form the bases of ideal life and spiritual permanence in Yeats's poetry. The participation of the spirits and mysterious beings in ordering human activities in this mythical realm of nature and eternity lead us to the poet's profound consideration of symbols.

In addition to myths and archetypes, Yeats uses symbolic characters whose lives get full meaning only when they interact with nature as earlier discussed. Nonetheless, nature becomes a bountiful element and a place where peace, harmony and love abound. We come across some Irish legends like Aengus, Fergus, Sidhes, Druids, and Hermits. They manifest mysteriously in nature, offering delight to the soul longing to escape the turmoil and the misery that have overtaken the real world. The multifarious shapes assumed by the "Druid", king of the Proud Red Branch of kings in "Fergus and the Druid" reveal the degree to which the poet longs to embrace the spirit world of heroic legends.

These different stages present the "Druid" first as a "raven on whose ancient wings scarcely a feather lingered", then as a "weasel moving from stone to stone" and lastly 'a human shape;/ A thin grey man half lost in gathering night?' This is a sublime and mythical situation in which the "Druid" finds himself. He is capable of participating in the natural landscape, taking any form, and thus satisfying the state of the soul at every instance and everywhere he finds himself.

In this poem the "little bag of Dream" offered to Fergus metaphorically stands for the imaginative mind. It helps to transform Fergus and takes him to a world where he becomes a master. It is a fairyland, a dream world free from chaos and anarchy. The poem "Who goes with Fergus" clearly illustrates this ideal land. He calls on dejected lovers and those who are embittered with the travails of the civilised world to follow him to the Fairyland:

> For Fergus rules the brazen cars,
>
> And rules the shadows of the wood,
>
> And the white breast of the dim sea
>
> And all dishevelled wandering stars. (Yeats 22)

The constant repetition of the coordinating conjunction "And" in the two-stanza poem reveals the idea of creation in the succeeding levels of natural glories where Fergus is now in control. This particular poem is reminiscent of the creation story in the Bible. We are presented with authority, artistic creation, admiration and beauty from the perspective of the natural landscape imbued with the bounty of nature and cosmic entities. Fergus symbolically stands as an authority that succeeds to create a new life with multifarious and gratifying qualities by the power of visionary contemplation. The happiness "Oisin" and "Niamh" achieved in the spirit world by the help of nature explains Yeats's quest for beauty, peace and love through symbolic legends.

Therefore, like myths and archetypes, symbols in Yeats's poetry provide him with aesthetic qualities to interpret life. They reveal the poets quest for natural, artistic and philosophic beauty. It is in this view that his prophetic vision situates in concrete terms the masterful manner in which modern civilisation is castigated.

Therefore, attrition characterises man's life physically as well as psychologically, and time no longer measures the genesis of life, but rather the genesis of death (Starzyk 130). Complete dissolution thus, is the first secrete man learns when he detaches himself from nature and attempts to find himself through transcendence. Whether or not the Byzantium poems had the kind of existence Yeats attributed to it, it at least served him as a source for another kind of "changeless metal" ("Byzantium"). Yet, if man's distorted vision can be corrected, amplified and extended then the world would be perceived, not as consisting of a vast number of isolated and unrelated entities but rather as a collection of the related parts of one unified totality. The force of the poem is derived in the poet's conviction that "Byzantium" is a world beyond human apprehension imbued with "paradisal beauty" free from laborious human constraints, which Wordsworth's natural world cannot contain. Nonetheless, the thesis that has given repose to all these considerations is that mankind's vision has been distorted because of the barbaric and nihilistic experiences that characterise the modern world.

When Sajalkumar Bhattacharya engages a discussion on the noble savage and the civilized brute, he is right to observe that:

> A total rejection of civilization and consequent embracing of Nature in its primitive
> state hardly seems a feasible option in a tech-savvy twenty first century world. But still,

in this age of ecological devastation, Dutta's scheme of balancing the brutishness of civilization with Nature's primitive laws has its own value. Man should go back to Nature again and again, not only to collect his material needs, but because Nature alone can nourish the values of life that sustain him. A spontaneous acceptance of Nature surely has a therapeutic value—it can wash away the dirt, affliction and agony that civilization dump on his being. This acceptance alone can save us from the impending imbalance and disaster. (113)

Wordsworth like Yeats in his sympathetic and contemplative venture to ordinary life and the supernatural in favour of the love for nature reveal his indignation towards the degenerating civilization which according to Bhattacharya has right from its inception alternately lured and repulsed man; and that there has often been a feeling of being trapped within its cruel, intricate web, followed by an irresistible desire to go back to the primitive state (qtd in Kusi "Bharthter" 9).

William Hazlitt in his article "On the Living Poets" in *Poetry and Criticism of the Romantic Movement* admits that "Tintern Abbey" depicts Wordsworth's first romantic passion for nature and gives us highest emotional descriptions of the effects of the outer world upon his own inner self. It is also the first poem in which he uses, with rear feelings phrases like "a worshipper of nature," and speaks of the deeper zeal of holier love that he feels for nature (qtd in kusi 9).

On a similar note, "Tintern Abbey" is a poem that moves between the outer world of nature and the inner world of the mind in a way that beautifully suggests the interaction between the two. Its alternate description of landscape is a feature that accomplishes the poet's idea that every natural object seemed to be in possession of a soul and capable of intense communion with man. The poem begins with the river Wye, bounded by its step and lofty banks, with the pastoral farms and hedgerows, and the quiet sky. It ends with the same description, having a sense of mingled experiences, artistically very satisfying. But between the beginning and the end, intertwining with the descriptions of language is the exploration of the poet's mind and heart, and his expression of confidence and love for his sister (Dorothy) and the influence of nature upon her. He ends by telling his sister that:

> If solitude, or fear, or pain, or grief,
>
> Should be thy portion, with what healing thoughts
>
> Of tender joy wilt thou remember me,
>
> And these my exhortations! (Wordsworth 124).

Nature is the preserver and the treasure of our joys. In sickness and nervous disease, she has peopled our imagination with lovely forms which have sometimes over powered the inward pain and brought with them their sensation.

The value of nature that Wordsworth claims here is that it is imbued with qualities of comfort. That in absence, in time of sorrow, in the ugly rush of city life, nature becomes a place where love, peace and solace are attained. The foregoing except clearly conveys this intention. The poet calls on nature to comfort his sister in the sorrows of life. That she may in the future be called upon to endure. Poor Dorothy, Wordsworth's sister, spent over twenty years in a wheelchair, ill in body and mind, and during the years of her illness, nature was almost her comfort (Hazlitt 670). To Wordsworth, the power of seeing life and the strong perception of souls in nature is the recompense to any exceptional intuitive mind in need of therapeutic animation and offers a spiritual reconciliation with the body

and the soul.

"The Prelude" captures incidents in Wordsworth's childhood where it seemed that he actually felt in Nature a moral and spiritual presence, molding and working on his mind as a human teacher might have done, though more mysteriously and profoundly. Alone, for instance, on the hills at night, engaged in trapping birds as Hough demonstrates, he fell to boyish temptation of taking a bird from another's snare. But the invisible monitor is watchful over even his venial fault, and as soon as the deed was done he says:

> I head among the solitary hills
>
> Low breathings coming after me, and sounds
>
> Of undistinguishable motion, steps
>
> Almost as silent as the turf they trod (qtd. in Hough 29).

Though Wordsworth insists constantly here on the moral influence of Nature, the dominant impression is not of being watched over by a censorious mentor, but of communion with a vast invisible presence, felt perhaps at the most unlikely times, when climbing rocks after birds nest. However, Wordsworth is concerned with the half-physical and half-spiritual sense of communion in the animated presences in nature provoked by child fancy. This could be explained as a mystical experience felt within the precincts of solitude amidst familiar shapes of homely objects, images of trees, and colours of the green fields. These natural values capture transcendental realities attainable only through the imagination.

Wordsworth's interest is to demonstrate that imagination is endowed with more lively sensibilities, more enthusiasm and a tenderness that arrest human nature and provides a comprehensive understanding of the human soul beyond ordinary experience. He believes that nature is divine. He posits that God's presence could be felt in nature. Leqouis Emille and Cazamians as earlier stated hold that nature to Wordsworth was: "… instinct with the irrational presence of the divine; in his adoration of it, Wordsworth's creed is a mystical pantheism" (1010-11).

He even felt that man will lose something of his spiritual value if he fails to see and acknowledge the presence of God in nature. This revokes the poet's remorse over man's spiritual decay in "The World Is Too Much With Us". The poet seems to be telling us subtly that man should see nature not as it is today, but as it was before the fall of man, radiating with the presence of the divine Being, virgin and uncorrupted. This exhortation is blighted today by the reversal of these natural values in the domain of procreation and irrational destruction of the ecosystem, but the truth is that modern man can only retrieve in his perverse passions drab feelings because the course of nature can never be changed. Man remains inextricably linked to nature and without nature there no essence in life. On a cyclical note, life and death remain the pivot on which humanity is founded and this cycle is intertwine with nature/plants/biodiversity/man.

The foregoing discussion emphasizes Wordsworth's interest in nature in relation to the spiritual values that his creative impulses bestow. However important this creative impulse may be, there is still a sterile imbalance in Wordsworth's poetry that defeats the poet's probing spirits. A strong sense of ambivalence permeates his creative ability especially in relation to the mystical presence he struggles to capture in his world of eternal bliss. Critics have seen in his poetry all kinds of religious and philosophical beliefs, and have argued fiercely about whether he is a Pantheist or a Platonist, a Christian nature mystic or an Atheist or a follower of Hartley or a follower of Godwin or a follower of Rousseau (Hough 26). There is no need to be-labour the point. Whether Wordsworth was a pantheist or an atheist or whatever, the firm argument is that in his attempt to capture the lovely joys of nature the poet suffered from neurotic and outrageous creative ecstasies.

Wordsworth's mystical experience was inspired by the contemplation of Nature which was at the heart of his sensibility. He emphasizes on the imagination as a vehicular power through which he captures the physical world in its purest form. His concern is to establish the inextricable link between nature and man in terms of mystical presences in nature that carry with them living souls favourable in conditioning human action and granting freedom. But, his conviction about nature is inconsistent and at times very controversial. However, Wordsworth and Yeats had a similar ambition; to create out of nature a living order of poetic intention and to revive traditional pieties hidden in the lore of nature and the human mind.

Therefore, underlying the concept of traditional pieties and transcendental realities is Yeats's realisation that poetry had lost its content with religion; that images no longer expressed man's deepest thoughts about his own nature and destiny. He comes to the awareness that industrial civilization had destroyed his relation with the natural world; that science and Puritanism had vitiated his relation with the unseen. As such, mystical contemplation and not moral code, was the essential of religion. Even though Wordsworth was not too concerned with protecting cultural values, through childhood experience at Grasmere, he however provoked a sense of visionary exultation. That is why most of his experiences take the form of re-echoing some religious myths that help to explain the relationship between man and the Supreme Being who exists in everything that nature is as discussed with regard to spiritual visions. The idealisation of Maud Gonne's beauty as Yeats demonstrates reveals the poet's quest for true values and his concern that "paradisal beauty" is the one captured amidst heavenly bodies – a "place" where no human body can tread but the living soul.

Wordsworth and Yeats succeed to come to terms with the Romantic ideal where their elaborate system of thought impels a return to rudimentary life for cultural rejuvenation and the liberation of mankind from spiritual bondage and from the disgusting commonplace of modern life by the help of visionary contemplation. Thus, the reason why man is in perpetual conflict with the self is the simple fact that he/she has not recognized the spiritual strength imbued in the living soul. Because the spiritual power of youth in which the adult aspires is beclouded by experience and perversity, man fails to recognise like the romantics that nature is a metaphor for peace, reconciliation, freedom and tranquillity. This visionary recognition is an attempt to remake oneself in the rebirth archetype as a veritable improvement of our conditions of life in favour of love, simplicity and truth.

It can however be understood from the preceding analyses that Yeats seeks to sift wasteful life from its economical, aesthetic and artistic essence. According to Yeats, all of man's effort in life is geared towards achieving beauty be it physical, spiritual or artistic ("Yeats" 1). Nonetheless, both poets realised that the collapse of human values and the ineradicable weakness of civilised man could only be salvaged through the revaluation of cultural, historical, philosophical and artistic expressions. To them, traditional pieties and transcendental realities were living values through which the human condition could be sought out and improved upon.

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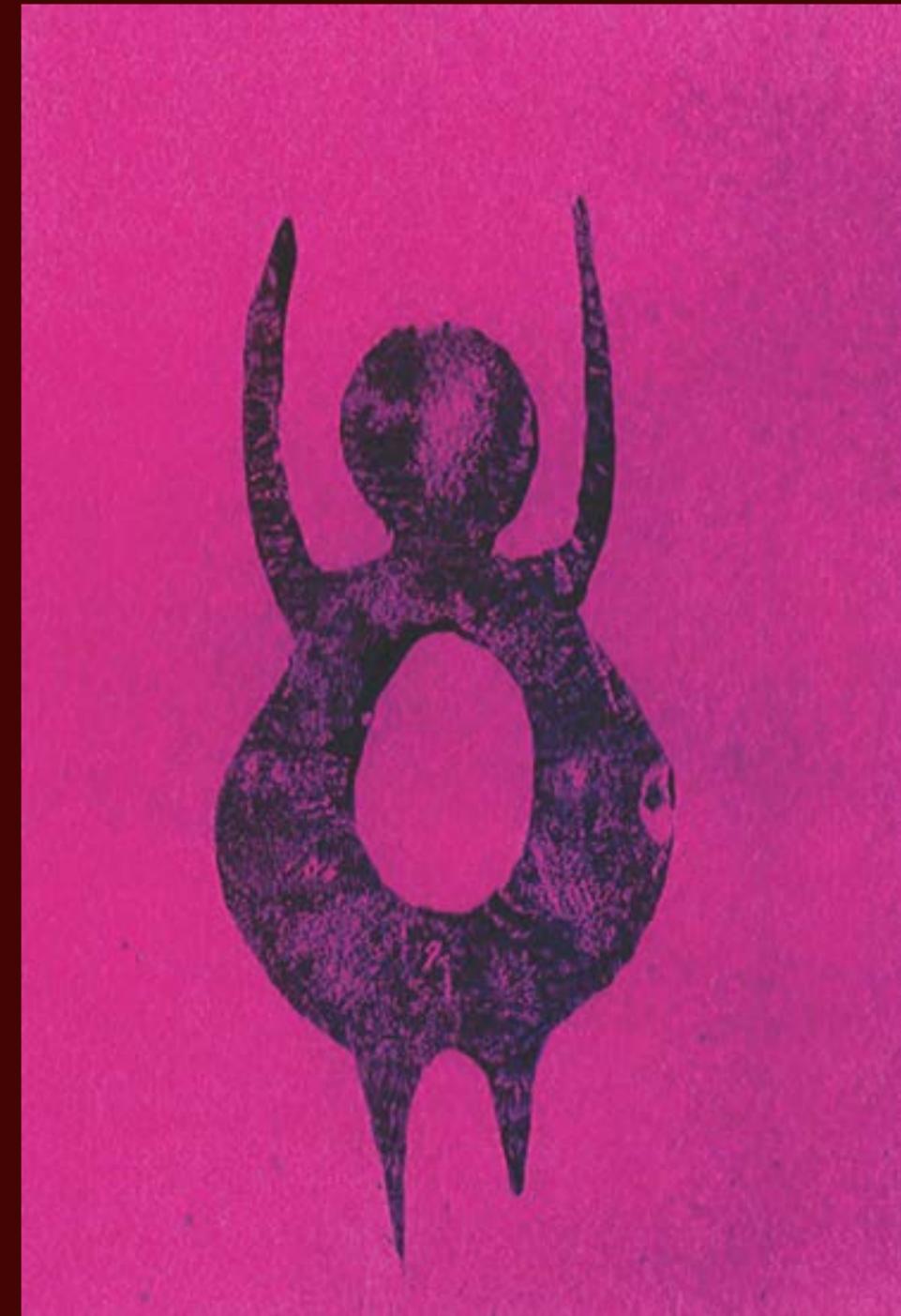
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Gail Whitter

Death and the Guardian Spirit: altered states of consciousness, shamanism, and narrative strategy in Charles Williams' *All Hallows' Eve*

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According to Mircea Eliade, Western culture's anxiety about Death is a specifically modern phenomenon. In all the other, non-European cultures, Eliade says, Death is never felt as an absolute end or as Nothingness: it is regarded rather as a rite of passage to another state of being and, for that reason, is always referred to in the symbolisms and rituals of initiation as an act of rebirth or resurrection (235). In Western culture, these rites of passage have become debased or degraded. As Ean Begg notes in *Myth and Today's Consciousness*, the traditional rituals of Western culture's manhood have largely disappeared (97). As a result, Death is generally viewed by modern writers as the end of the individual rather than an act of transformation and the beginning of a new life. Nonetheless, there are exceptions to this rule: modern novels concerned with paranormal experiences, hauntings, visitations, and conversations with the dead; encounters with roaming archetypes which have escaped from the collective unconscious; and excursions into worlds governed by the forces of magic. In particular, the works of Charles Williams are prime examples of such exceptions, which use elements of the paranormal to illustrate altered states of consciousness experienced during rites of passage. Perhaps the best known of Williams' "supernatural thrillers," *All Hallows' Eve* is especially concerned with the altered state of consciousness euphemistically known as life after death. To date, the critical response to *All Hallows' Eve* may be divided into two groups: on the one hand, critics like Angela Sailer Anderson, Bernadette Bosky, and Marlene Marie McKinley argue that Williams' treatment of Death and mystical states of consciousness associated with a "life after death" are underpinned by a Christian framework deeply embedded in the text; on the other hand, critics like Donald G. Keesee and George Reynolds take a New Critical approach to this text, examining, in the case of the former, Williams' literary debts to T.S. Eliot's City in *The Wasteland* and, in the case of the latter, Williams' debt to Dante's *Purgatorio*. The insights of both groups are valuable as the "mystical" state of consciousness supported by the Christian framework embedded in *All Hallows' Eve* is underpinned at an even deeper level by another, related concept—the format of the medieval dream vision to encompass the experience of shamanism.

Basically, *All Hallows' Eve* is the story of Lester Furnival who, with her friend Evelyn, is suddenly catapulted into a state of limbo by a fatal accident.[1] Caught between this world and the next in a netherland that Williams calls the City, Lester's state of consciousness becomes increasingly altered by her adjustment to death. Still too attached to the world of the living to be able to descend into the Underworld, Lester returns to the world of the living to earn the forgiveness of her husband and her friends. Once there, Lester unwittingly thwarts the murderous plans of a necromancer, Simon Le Clerk and his mistress, Lady Wallingford, who are using their daughter Betty as a vehicle for accessing the world of the dead. Lester's experiences in the world of the living become rites of initiation which prepare her to return to the primordial condition to which death is merely the prelude.

At first, the novelty of Lester's altered state of consciousness appears to be the most radical aspect of *All Hallows' Eve*. Since Dante's *The Inferno*, visionary literature has not depicted the after-life at any length. Newly dead, Lester finds herself unhappily haunting Westminster Bridge. She is in a state of shock; disassociated from her body, she is unable to recall her past; trapped in an eternal present, "entirely cut off," Lester experiences a state of "life-in-death" (7, 8). In the prolonged lull of an absolute silence, she first becomes aware of "the void" which underlies the City, and then becomes conscious of a similar void within herself (10).

Lester attributes the emptiness within her to her new state of bodilessness. Her emotions, she notes, are "not in action" (7). Without a body proper, Lester discovers that she has become pure intellect. She is contained within her consciousness. One must wonder, however, if Lester's emotions were ever really engaged before she died. When alive, Lester "had not cared for people particularly except perhaps Evelyn" who was mainly a convenient companion; her husband, Richard, had been "the only thing in the world in which she had been interested" besides "the apparatus of mortal life . . . the things they used and lived in, houses, dresses, furniture, gadgets of all kinds. That was what she had liked, and (if she wanted it now) that was what she got" (9).

In *All Hallows' Eve*, the condition of the newly dead is not only one of shock, but also a psychic condition. Yet, despite having passed into what Eliade terms "the condition of the spirits," Lester finds her preoccupations are still those of her personal consciousness. As Williams's narrator notes, had Lester been "a medieval," she would have feared "other things in such a moment, the way to the *citta dolente*, or the people of it, smooth or hairy, tusked or clawed, malicious or lustful, creeping and clambering up from the lower depths" (13). A modern and a materialist, however, Lester only fears losing the things she had in the phenomenal world.

At first, *All Hallows' Eve* appears to be a straightforward story. There is no naive or fallible narrator creating subtle structural ironies for the reader to recognise. There are no insidious framing devices, no stories-within-stories in which the reader may, like the narrator, be led to wander aimlessly hopelessly enmeshed in layer after layer of sticky subjectivity. Williams's use of omniscience in *All Hallow's Eve*, however, is not as simple as it first seems, for it involves the adaptation of the guide in the medieval dream vision. The result is a highly sophisticated treatment of an altered state of consciousness.

At the start, the objective stance of the third-person narrator immediately eliminates the possibility that Lester is a living individual who is merely wandering around the real London in a state of shock. As the narrator confirms, the City in which she finds herself *is* unnaturally quiet. There *is* an absence of people and noise. Lester appears to be confused by her inability to remember the details of her past, but there is no question that her mind is functioning rationally. Indeed, as the narrator suggests, rationality appears to be the cornerstone of her personality: she correctly deduces the truth about her situation from the evidence provided by her solitary state, her memory lapses, her recollection of the plane flying overhead and her perception of the crash site, the abnormal lull in which she finds herself, and Richard's phantom-like appearance.

The knowledge that she is dead does not surprise Lester, for she intuitively knows that this is her condition. More importantly, she does not panic when she makes this discovery. The impression of rationality and self-control which she conveys is further heightened when she meets Evelyn. On

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1. See Angela Sailer Anderson's "The Nature of the City: Visions of the Kingdom and its Saints in Charles Williams' *All Hallows' Eve*," Bernadette Bosky's "Grace and Goetia: Magic and Forced Compensation in *All Hallows' Eve*, and Marlene Marie McKinley's "To Live From a New root: The Uneasy Consolation of *All Hallow's Eve*." For New Critical treatments of Williams's literary debts in *All Hallow's Eve*, see Donald G. Keesee's "Spectres of T.S. Eliot's City in the Novels of Charles Williams" and George Reynolds's "Dante and Williams: Pilgrims in Purgatory."

the park bench, Lester is extremely rational, whereas Evelyn is highly irrational, talking compulsively to fill the silence around them. Unlike Lester, Evelyn does not find herself disassociated from her emotions so much so that one may argue that in dying Evelyn has lost all powers of reasoning. Unable to master her terror, she continues to gabble hysterically until Lester tells her to be quiet, and then she collapses, "crying and chattering" (15).

Here, as throughout the text, Williams's omniscient narrator awards his or her reader a very privileged position. As a result, the reader is fully aware of the ironies involved in Lester and Evelyn's current relationship. In analysing their relationship, Lester realises that "she had never really liked Evelyn, but Evelyn had been a habit, almost a drug, with which she had filled the spare hours" (15). Lester herself realises that before her death, her friendship with Evelyn was a matter of convenience for both. Evelyn needed someone to complain to; Lester needed someone about, someone who was not demanding, for company. After their deaths, their relationship continues in the same manner. Lester's desire to silence Evelyn proceeds from selfishness. She finds Evelyn's chatter annoying. In the presence of her friend's "insensate babble," the practical Lester discovers that the silence of "death as death is preferable to death mimicking a foolish life" (15). Evelyn's attempt to escape the undeniable fact of her own death is certainly foolish. When Lester silences Evelyn's conversation, however, her practicality becomes as unattractive as Evelyn's hysterics. Unable to tolerate or sympathize with Evelyn's misery, Lester's self-absorption becomes simple cruelty. Because of her lack of compassion, Lester finds her attitude towards Evelyn reduced to its logical extreme: Evelyn's suffering becomes merely an objective fact; as she herself notes, "There was Evelyn crying and chattering; well, there was Evelyn crying and chattering. It was not a matter that seemed relevant" (15).

In All Hallows' Eve, characters function like a set of carefully constructed counter-balances: in short, as one character's fortunes rise, another's falls. For example, as Lester relinquishes her attachments to the living, Evelyn clings to them all the more desperately. This juxtaposition of narrative opposites does more than create narrative tension, because it also emphasizes the problematic nature of knowledge that is Williams's central concern here. Evelyn's misery, for example, is meaningless as far as Lester is concerned, because she herself has not experienced it. As the novel progresses, it becomes evident that experience itself is the basis of all knowledge. Thus, because his understanding is academic rather than personal, Simon really knows very little about the dead. Since he himself has not entered the City and experienced all its "possibilities," he assumes that death, even Christ's, is "a failure" (120). Simon wishes to be immortal, but, having "set himself to decline pain and ignorance," he is unable to transcend his mortality. Like Lester at the beginning of the story, he, too, is trapped within the limits of his own consciousness: he has "not any capacities but those he could himself gain" (120).

Thus, when Simon meets Lester's ghost, which appears as two shining eyes on Lady Wallingford's staircase, he does not recognise her spirit as being human. Because of his limited experience in these matters he believes her to be "one of the lesser creatures of that other world .[which] came usually in the shapes of small monstrosities...things like rats or rabbits or monkeys or snakes, or even dwarfed vultures or large spiders and beetles" (124). And, when Lester moves up the stairs to Betty, Simon errs again, assuming that Lester's being is "dissolved" at precisely the moment that she draws "nearer to the true life of that City," because "the processes of redemption [are] hidden from him" (124). When one considers Simon's faulty belief that he has summoned Lester, a deeper irony is indicated. At Lady Wallingford's House, Lester becomes Betty's rather than Simon's guardian spirit. According to Mircea Eliade, tutelary and helping spirits, which function to help orient the individual in the magico-religious universe in which he or she finds him or herself, are accessible to any individual who is willing to undergo certain ordeals to attain them (107-08). Simon may appear to be "a fabulous ruler of the shadows" (121), but the true shaman in this text is the sorcerer's humble apprentice who actually undertakes the journey to the netherworld of the City. Unlike Simon, Betty *has* experienced all of death's "possibilities": while carrying out Simon's commands, she leaves behind her human condition. Like the shaman, Betty exits her body and enters "the condition of the spirits." And when she returns from that condition, she triumphs over the condition of Death itself by re-integrating her body and spirit on the doorstep of Lady Wallingford's house.

Thus Lester, in Betty's presence, recognises "at once that a greater than she was here" (128). Aware that she herself is a mere initiate in these matters, she feels that "it was no wonder that she [Lester] had been sent here for help" (128). Unlike Betty, although she has died Lester is still unable to transcend the limits of her human consciousness. Lester's self-absorption is less extreme than Evelyn's, but the narrator emphasizes that because her consciousness is ego-centric, Lester is also one of "the damned" (89).

With the exception of Betty, every character in *All Hallows' Eve* is damned by his or her ego-centricity. Indeed, one might say that the tendency towards selfish self-interest is a natural feature of our fallen consciousness. Richard, for example, needs to "attend to himself" after his wife's death. Moreover, his egotism leads him to remember the small sacrifices which he made for Lester's happiness with "distaste." Here, the connection between *All Hallows' Eve* and a classic example of the dream vision comes into clear focus. When the narrator describes Richard's solitary self-indulgences as "*luxuria*, the quiet distilled *luxuria* of his wishes and habits, the delicate sweet lechery of idleness, the tasting of unhallowed peace" (99), he is echoing what Dante (according to Williams) learned in his underworld encounter with Paulo and Francesca.

In *The Figure of Beatrice*, Williams's analysis of this famous episode of *The Divine Comedy* is based on the premise that *luxuria* is "the first, tender, passionate, and half-excusable consent of the soul to sin." According to Williams, Francesca's and Paolo's love is not just the formal sin of their illicit sex. Self-absorbed in their adolescent passion, they refuse all the other possibilities of love. In doing so, they limit themselves to their own personal knowledge of love. And as a result, trapped within the carnal, physical nature of their love, the lovers "[shrink] from the adult love demanded of them and. . . [refuse] . . . the opportunity of glory" (*Beatrice* 118).

In *The Inferno*, Dante uses the word *lussuria* to describe the nature of the lovers' infatuation: as Williams points out, like *lussuria*, *luxuria* is "the old name" for lechery; significantly, the connotations which the word carries in Canto V are also found in *All Hallows' Eve*. They are connotations of inordinate pleasure: luxury, self-indulgence, and self-yielding (118). As harmless as Francesca and Paolo's *amour* seems to be, according to Williams, their self-indulgences mark the beginning of the spiritual descent. As Williams remarks, *lussuria* cannot stop at the moment of the lover's delight in the image of the other, for the mutual result, he says, is "a hunger...set up in the human organism" (119). In *The Inferno*, therefore, over-indulgence is the beginning of spiritual perversion and, appropriately, the next circle which Dante discovers in his descent is inhabited by Gluttons.

In *All Hallows' Eve*, Richard's lazy moments of *luxuria* also herald a descent. Immediately after he engages in "the persistent parleying with . . . the sweet prolonged laziness" of self-love (as Williams phrases it in *The Figure of Beatrice* [118]), Richard considers his errand for his friend Jonathan "with the equal distaste" which he felt for his husbandly duties; he feels "sorry that Jonathan is not doing his own errand. Jonathan could just as well as not; after all, it was Jonathan who wanted to marry Betty" (99). Not surprisingly, this selfishness renders Richard very vulnerable to Simon's powerful charisma, which promises every individual who comes to him that he or she is "different; not under law; particular" (113).

Thus, Richard is on the brink of a spiritual descent when he follows Simon's beetle-like followers, who have already fallen to the lowest rung of the Great Chain of Being, down a narrowing corridor to the room where the séance takes place. Moreover, he nearly becomes one of them. At the last moment, however, he realises that he is "being caught in something" and rouses himself out of the trance into which he and the others are being lulled by "sounds that control not only the living

but the dead" (108). Thinking of his irritated wife, Richard finds that his conception of love is no longer limited to Simon's depiction of it as a perfect understanding between two people. As a result, he is again "'a poor thing but his own'. . . or at least not in the sway of the creature on the throne" (116). Although this suggests a return to a more limited and individual consciousness, Richard realises that the entranced have lost their individuality while attempting to assert their own individual importances as Simon's Chosen Few. Seeing Evelyn's shade, which has returned from the world of the dead to become Simon's servant, Richard intuitively recognises that "something obscene" is happening and that he is witnessing "the breach of spiritual law" (116). Again, Williams uses the dream vision to emphasize Richard's psychic condition. In *The Inferno*, Dante swoons after speaking with Francesca from the pit because of the horrifying nature of his experience; in *All Hallows' Eve*, Richard nearly faints from the "vileness" of the experience that he sees.

In *All Hallows' Eve*, ego-consciousness appears to be rooted in the body. Unlike Richard, Evelyn is easily ensnared by Simon, because she has no desire to transcend the limits of her ego-consciousness. Indeed, one might argue that her only desire is to remain within those very limits, and thus she attempts to reverse what Williams's narrator terms "the processes of redemption" by descending the Great Chain of Being and seeking to return to the profane condition of the flesh. As the narrator notes, Evelyn wants nothing more than "to get back" to the world which she has left (177).

Thus, when she returns, Evelyn's condition is the essence of the profane: she behaves like an animal. Trapped within "the semi-bestiality" of her nature, she shuttles back and forth between Simon and Lester like a hound on a scent. Following "a kind of smell," her head is "stretched out" and her eyes are "bright." This compulsive behaviour is so meaningless, however, that even "her muddled and obsessed brain" manages to convince her that to continue this exercise "would not be satisfactory" (173).

At the root of Evelyn's bestial behaviour lies an insatiable appetite. Her gluttonous hunger for the condition of the flesh, Williams's narrator tells us, is a common experience for the newly dead, who "strongly desire to be healed of their loss and [made] whole." "When the hunger comes on them," the narrator says, "the blessed ones endure it smiling and easily, having such good manners that the time is no more to them than an unexpected delay before dinner at a friend's house" (200). Undoubtedly, therefore, Evelyn is not one of the "blessed." When Simon is creating a homunculus for her to inhabit, she can barely stand the wait, "looking at [it] with such intensity and giving what [seem] to be little squeals of pleasure" in spite of its highly unappetizing appearance (195).

As Williams notes in *The Figure of Beatrice*, the hunger that *luxuria* generates reveals itself, in the end, as a debased appetite (119). In *All Hallows' Eve*, Evelyn's self-indulgent cravings are clearly unhealthy ones. The doll which Simon creates for her is scarcely palatable; even Lester, who is also subject to the cravings of the newly dead, finds "its spongy patches and the deadness of the apparent skin . . . faintly repellant" (195).

Evelyn's powerful craving for the flesh is accompanied by an equally strong appetite for power. Her seemingly innocuous propensity to gossip, for example, expresses more than simple curiosity. It reveals, in part, her need to control and victimize others. Her acquaintances are, like Simon's followers, "living spiritual food" (109). As the narrator remarks, to Evelyn, "the dwarf-woman" seems not only her "hope, a refuge from the emptiness and threats, a shelter from enmity and cold," but also the means by which "presently she could get Betty...to be victimized," and she herself thereby could be "content" (196).

Unlike Evelyn, Lester is not possessed by an appetite for power. Instead, she recognises its debased nature. Wandering the streets of the dead, Lester finds herself wishing that Richard was with her; as her lover, she feels, he should be a "prisoner with her, to her. If only he too would die and come!" Evelyn, no doubt, would consider this sentiment a perfectly natural expression of love.

Having expressed her need, however, Lester falls into a "trance of horror at herself or at hell, or both, being one" (89).

In *The Figure of Beatrice*, Williams notes that, trapped within their own consciousnesses, the dead damn themselves; their punishments in *The Inferno* are, appropriately, limitations prescribed by their own consciousnesses. In *All Hallows' Eve*, Lester, who is highly self-conscious, not only recognises her desire to dominate Richard but also realises its frightening consequences. Unlike Evelyn, Lester knows that what she wants determines what she is: in short, that her needs determine the condition of her consciousness. She is able to escape the psychic limitations prescribed by such a need, however, because there had been "something like two lives in her single life...the gracious, passionate life of beauty and delight, and the hard, angry life of bitterness and hate" (136). Thus she had never been "a slave of the false luxuria," for her ability to love had been bonded "always to another and not to herself" (214). As a result, when Betty joyously calls out the name of her lover, Jonathan, a part of Lester is able to respond.

Lester's ability to learn to love others unselfishly is the key to her spiritual initiation; indeed, one may argue that unselfish love is the crux of her experience. Betty's generous forgiveness of Lester's self-centred behaviour at boarding school is a simple act of "love-in-paradise" (132). Likewise, Lester's subsequent act of friendship re-creates the paradisiac condition; this act of friendship is what the narrator describes as the "first movement of re-edification in the City" which begins "the raising of the true houses and streets" (159).

Lester's unselfish impulse leads to her second experience of death: the dissolution of her own ego. Unlike Simon's followers who become the Clerk's creatures in exchange for an end to their suffering, Lester puts herself totally at "Betty's disposal": she exists only "in that single act" (158). In doing so, she moves outside the limits of her own consciousness, for she suffers "instead of Betty, as Betty had once suffered through her" (164). As Lester's act of substitution illustrates, exceeding one's ego-centric limitation is more than a matter of generosity; governed by the law of mutual exchange in *All Hallows' Eve*, spiritual initiation demands that for every action there must be an equal and opposite reaction. This is so even in the magical arts. For example, Simon knows that in order to draw Lester from the world of the dead, he must send "one into that world" because "there must be no impropriety in numbers"(108).

This law which demands that a balance must be struck between this world and the next is reflected in the framework of the text itself. Thus, as Evelyn becomes increasingly selfish, Lester becomes increasingly generous, thereby providing a counter-balancing action which creates the dramatic tension between these two characters. Because of Williams's use of omniscient narration, this oscillation between Evelyn and Lester encourages readers to move among their compartmentalized consciousnesses and endows them with the ability to escape their limited personalities. In short, Williams's narrative technique enables the reader, unlike the characters, to know all. Unlike Simon and Lady Wallingford, for example, the reader is aware of Lester's presence in Betty's bedroom. Unlike Richard, the reader knows that Simon's offer to summon Lester from the dead is not the result of altruism, but that it derives from the possibility that "Richard's mind might hold precisely that still vital junction and communication with the dead which might offer" the sorcerer "a double magical link with infinity" (109). Throughout the text, the reader is even privileged to information that Lester, being dead, should know but does not. Lester regards Richard as a "difficult obnoxious adorable creature" (137), but the reader knows that Richard is actually neither difficult nor obnoxious.

Although Williams's narrator thus supports and even encourages the reader's omniscience, *All Hallows' Eve* is not designed to allow the reader to roam freely about. Like Simon's, the narrative voice is extremely compelling. Unlike Simon, whose hypnotic voice seduces "the subrational components of the flesh" (108), however, Williams's narrator carefully qualifies his statements, providing the reader with useful information about the nature of the psychic phenomena encountered. The

narrator also voices opinions about the characters themselves which the reader can interpret in different ways: for example, according to the narrator, Simon's followers, which are "a miserable retinue" (251). In this context, the narrator uses *miserable* to mean *pitiable*, but the word may also be read as *disgusting*. Rather than captivating the reader, the narrator shapes the reader's perceptions of the text by interpreting and commenting on the action. In doing so, the narrator performs the same function as Virgil in *The Inferno*.

In fact, Williams's narrator could arguably be a resurrected Virgil, for like Dante, the reader is guided through the text by a ghost-like presence (the narrator cannot be seen, only heard), who is not only familiar with and knowledgeable about the workings of the City and "the processes of redemption," but who is also an authority on the magical arts. Indeed, the third-person narrator has the knowledge of an adept. When Simon fails in his effort to send Betty to the world of the dead, Williams's speaker comments, "there is no rule more wise in magic than that which bids the adept, if the operation go awry break it off at once...when the Clerk saw before him the two shapes, he should have made an end" (165).

As Sayers points out, during the Middle Ages, Virgil was known not only as "the Great White Magician" whose virtue gave him power over the dead, but also as an unconscious prophet of Christianity who could be used, as Dante did in *The Inferno*, to awaken the soul "to a realisation of its own sinfulness, and....thereafter accompany and assist it towards that state of natural perfection in which it is again open to receive the operation of Divine Grace" (67). Because of the strong resonances of *The Inferno* in *All Hallows' Eve*, it is tempting to regard Williams's narrator as such a prophet. Indeed, the narrator's biblical turn of mind, which is revealed in its increasing references to Lester's "glory" (215) and to Christian saints, martyrs, confessors, as well as to the process of spiritual rebirth immediately seems to identify the narrator as a proselyte. However, as Jonathan realises, the drama which unfolds lies outside the jurisdiction of the Church. Jonathan considers "seeking out a priest," but he realises that a priest would be ineffectual given the circumstances. In *All Hallows' Eve*, matters of the psyche go beyond religious denomination: "no priest could command Simon; nor exorcise Lester; nor enliven Betty." As the novel progresses, it becomes evident that any action that can be taken falls to the individual psyche. As the narrator remarks, "it was left to them" (145).

As the narrator's biblical phrases suggest, dramatic irony in *All Hallows' Eve* is not merely a matter of awakening the reader to a realisation of the limitations of the ego-consciousness, but more importantly to the spiritual possibilities contained within the psyche itself. Throughout the text, the reader's privileged position results in his or her being able to see two things at once. Unlike Simon who sees imperfectly, the reader is able to view clearly both the physical bodies of the living and the visionary bodies of the dead. As a result, the reader recognises early on what most of Williams's characters do not discover until much later in the story: that the true nature of the psyche involves what Mircea Eliade would term the co-existence of the profane and the sacred.

Thus, throughout *All Hallows' Eve*, the narrator's use of religious diction should be seen, I believe, as a technique for encouraging the reader's "double-sightedness." On the one hand, the voice asserts the reality of the sacred, while on the other hand, its assertion can be regarded as an attempt on Williams's part to make such a magico-religious reality a part of the phenomenal world. Like Lester's transcendent vision of a London in which "the streets of today" mingle with "a village of huts and men in skins," the reader's vision of the text itself is that of an unorthodox double drama which conflates the dead and the living, the sacred and the profane, Heaven and Earth. It would therefore be appropriate to see the speaker in this text as Sayers does Virgil in *The Inferno*: like Virgil, this speaker is an unconscious prophet, not, of course, of Christianity, but of "what every religion in the world professes to believe, the operation of the supernatural in the natural world (xv).

Throughout *All Hallows' Eve*, Williams's omniscient narrative strategy, which warns the reader against the mistake of over-valuing the profane world, identifies ego-consciousness as the normal condition of the modern individual. To a greater or lesser extent, every character in *All Hallows' Eve*, those dead and those alive, are trapped within their own ego-consciousnesses, unable to see fully the magico-religious reality of the world. As the narrator continually points out, however, the frightening limitations of the ego-consciousness are not the only concern of this text. A specialist in "spiritual matters," the narrator knows that there also exist the limitless possibilities of the psyche which are revealed in the process of Lester's dying: possibilities of psychic renewal which the narrator identifies as the "spring of the world, spring of the heart; joy of spring-water, joy" (164). Having been initiated into the secrets of psychic renewal with Lester, the reader at the end of *All Hallows' Eve* experiences this joy as well. In the final analysis, Death in *All Hallows' Eve* cannot be viewed as the end of the individual. The initiations of Williams' characters into the world of the paranormal introduce the reader to the problem of Death and offer a solution: the experience of Death expressed as a rite of passage to another form of being rather than as an absolute end or Nothingness. This introduction serves not only to lessen the reader's anxiety about Death but to initiate the reader as well to states of consciousness of a mystical kind—states of consciousness with which the citizens of the fourteenth, if not the twentieth, century were well acquainted.

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CROWS IN THE GARDEN

Which April, did they come, the crows, their craws,

their clot of black in the boughs till summer covers it

with hiss sways of leaves? or there's one of them in profile

on a post, or stabbing an apple to get at the worms,

or chasing a squirrel away, or flapping off

languid if I open a window. They don't seem

ike death do they, *they* who avoid *us*,

and I've started to put out chicken skin, watch for them

they will come walking like rolling sailors

with that slippery light on their backs, the more

familiar the odder the bluish almost glaze

seems, and I've begun, too, to listen for their song -

or so it's become: it must be an acquired taste.

The bird book says they don't migrate in autumn.

John Haynes

Postcard Art
Gail Whitter

Global Technological Advancement and the Challenges for the Nigerian Theatre

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Introduction:

Today the world is a global village. Technology also has achieved a global dimension. The fluidity and speed with which information and manpower are exchanged between nations has become so closely knit that it has become difficult to separate one nation's achievement from the other. As a result of these global influences, the theatre today is witnessing a breakdown of conventionally adopted traditional barriers in favour of individually defined barriers. In the current global trends,

> the intellectual creation of individual nations becomes common property. Nations one-sidedness and narrow-mindedness becomes more and more impossible and from the numerous national and local literatures, there arises a world literature (Marx and Engels 18-19).

The cultural history of the development of art has revealed a steady link with technology. That a people produce a kind of art that they can relate to is based on the technology available to them at the time of production. Sociologists are of the opinion that at the rate of current technological development, "individuals, institutions, and societies will face unprecedented challenges in adjusting to technological advances still to come" (Schaefer 533). Historically, individuals, societies and institutions have responded by resisting changes to material culture. The industrial revolution of 1760-1830 led to protest by workers who felt short-changed by the new machines and steam engines of that period. The last decade has witnessed an ever-increasing explosion of computer and telecommunication technology. These are not without their challenges. Schafer again observes that:

> Technology is information about how to use the material resources of the environment to satisfy human needs and desires. Technological advances – the airplane, the automobile, the television, the atomic bomb, and more recently, the computer, the fax machine, and the cellular phone – have brought striking changes to our cultures, our pattern of socialization, our social institutions, and our day-to-day social interactions. Technological innovations are, in fact, emerging and being accepted with remarkable speed (553).

It is in the face of these emerging technological challenges that we look into the future of contemporary theatre practice in Nigeria to ascertain how prepared Nigerian artistes are in meeting present and future challenges posed by advance in technology. The nature of the theatre of the future is highly dependent on how today's technological challenges are met. People are turning to video, film, Internet and Internet sites that host visual reality for entertainment. The mode of producing theatre and the overall effect of the theatre is changing. Individuals are being isolated by the growing world of telephones and e-mail communications. Even the traditional letter writing as a means of maintain-

ing contact with people is fast becoming obsolete. The emergence of cyberspace technology and 3D animations, camcorders, cell phones with digital cameras that allow the individual to produce home videos is redefining the face of entertainment. The pervasiveness of the mass media in this age of technological growth has continued to bombard us with images and sounds, thus providing us with alternative shared experience, which the live theatre does not possess. Lifestyles of people of other cultures are learnt and forms of technology transmitted, thus engineering behavioural and aesthetic changes in society. A look at the Nigerian pop music today reveals a strong influence of the American pop culture, which has gradually seeped into Nigerian culture and is undergoing or has undergone "Nigerianization". Sometimes it is difficult to tell the country of its origin by merely listening to the music.

In the current globalized economy, the mass media have reshaped and reconstructed a dominant ideology of cultural consumption. These dominant ideologies help maintain the cultural belief of certain groups and their ways of doing things as a standard for global practice. "These media cultural exports undermine the distinctive tradition of other societies and encourage their cultural and economic dependence on the United States" (Schaefer 115). The theatre cannot be static in an era of rapid change. The Western theatre artist has been less burdened by traditions, which have helped in liberalizing Western concepts and making its theatre adaptable to other peoples and cultures. Looking at the face of the media and entertainment of the future, Cathryn Montgomery in "Children in the Digital Age" notes that

> [l]ike adults, children will increasingly be connected to a vast digital universe that transcends the family, the local community, and even the nation. Education will expand beyond the classroom and other traditional settings, as more interactive "edutainment" becomes available. New personal and portable technologies will enable children to inhabit their own separate electronic worlds. The dazzling graphics and engaging interactivity of the new multimedia technologies will make them potent forces in the lives of children (180).

The real challenge in the emerging media technologies in compounding the problems of existing media technologies is in the changing taste of future media consumers and the ability of the theatre to adapt to and meet the needs of future theatre audience in order to be relevant. Currently, the formative stage of this new digital age has progressed steadily and has influenced productions in the live theatre, a trend which is to continue in an ever widening scale that is going to make it highly disadvantageous to be left behind and costly to play catch up if left behind. The information superhighway is bringing unprecedented benefits and opportunities to people, a situation that Nigeria is yet to exploit in her educational system. As Montgomery further observes: "Digital media will soon become an integral part of our daily life. Those without access to the communication system are likely to be left behind in education and be unable to compete in a highly selective job market" (181)

Global Trends in Theatre Technology

Radical attitudes towards the use of technology in the theatre have characterised modern approaches to theatre activity. Our concept of theatre activity often stems from archetypal images embedded in our sub-consciousness, which tend to reinforce universal connotations that are propelled by our perception of things. Archetypal notions of things sometimes heavily taint the solutions we proffer to problems. In "Lighting Control and the Concept of Theatre Activity" Anthony Barlow aptly describes the situation when he states that:

> [t]heatre activity is currently regarded as one of the least predictable, quantifiable or determinable of human activities. Yet it is certainly not without

precedence and the form of building or places designed to cater for the theatre activities often results from blind obedience to an archetypal image formed at a time when such activities were considered more predictable (135).

Barlow is of the opinion that a designer's preoccupation with the nature and forms of things is a mirror of personal or general group perception that forms archetypal images of categorization resulting in an influence of the nature of his design. He states further that

> [s]o pervasive are such connotations that the designer's decision-making and the form of his solutions to a problem may well be influenced if not prejudiced by archetypal images emanating from his own past experience or currently held by the society in which he exists. For instance, the archetypal images of a theatre for many people probably still includes an auditorium, a proscenium arch and a stage (135).

The central thesis of Barlow's paper is the intent to explain the extent to which archetypal notions of held images influence design concepts in the theatre and the extent which these archetypal images have helped or hindered the attainment of design objectives and goals in the theatre. The popular assumption that a theatre performance generally involves a darkened auditorium and a well-lit stage becomes the ideal that designers strive to reinforce. Designers today need to look beyond these archetypes.

To the designer who seeks to use technology in a revolutionary manner, the text becomes "material" to be used and reconstructed making use of a visual language that suits the purpose of the performance. Thus, scenography is moved to the same pedestal as the actor – in fact, as a second actor – the costumes, lights, sound, set, make-up and all other effects are all expected to act out their parts in a unifying visual scheme with the human actor at the centre, to lift and leap the actions in the text onto the living stage. Antonin Artaud envisioned a hieroglyphic theatre in which sound, light, gesture, movement and scenic elements will replace the written text. "As new instruments and methods become available to the theatre, certain traditional values are called to question" (Schechner 314). Hence, Mckinney contends that

> [i]f the practice and nature of design for theatrical performance were to be more widely disseminated, the gain would not only be for the theatre designers themselves. Theatre as a whole is defined by its very particular relationship between actor, objects, and audience, between words and images. Audiences are now more visually alert than ever. The visual landscape, which includes film, television, information technology, the Internet and a vast array of print images in our homes and cities, is much broader than even twenty years ago. Theatre is in contention with a range of other cultural forms, which compete for our attention. And we need to ensure that all aspects of theatre forms are explored and exploited. The potentials of theatre to express ideas about the human condition and our connection to the wider world is dependent on our ability to confront and make full use of all the elements of theatre performance including design (McKinney 6).

Scenography does not just interpret scripts; it pictures and sublimates human experiences.

The Art and Craft of Scenography in the Theatre.

The simple idea that theatre is predicated upon the realisation of dramatic literature led scenographers like Gordon Craig to break ranks with conventional theatre forms and seek to use the elements of scenography in the creation of spectacle as protagonist in the theatre. Scenography locates the ephemeral and live act of the theatre as the primary ontology and makes it the principal area of enquiry. Since scenography exists in that ephemeral and live state, it takes into account the contextual phenomenon that leaves no permanent material evidence. Richard Pilbrow in *Stage Lighting* regards Adolphe Appia and Gordon Craig as "the first prophets of the modern stage lighting and production"(14); he sees in Appia's *Gestaltendes Licht* "a form revealing light" the current movements that have given shape, form, and style to contemporary application and use of lights in the theatre.

The inadequacies of archetypal theatre spaces have witnessed a revolutionary upsurge in the identification of alternative theatre spaces. This is coupled with the inefficiencies of the proscenium stage and all its hindrances on actor/audience integrative relationship in the theatre. Scene designers and directors have sought to breakdown traditional barriers of the proscenium stage and integrate audience and actor into the performance structure. According to Ned Bowman in **The Ideal Theatre**,

> [p]icture frame staging as a fully matured art form is certain to die slowly in the wake of four-hundred-year continuing tradition, but die it must as an archetypal space for spoken drama. There is little evidence to suggest, however, that the technology of illusion, as it is differentiated from the fixed picture-frame arrangement, will soon disappear from the spectator's view. In fact, if any generalization may be safely advanced about coming forms, it is that some degree of scenic illusion is as vital to the living theatre as the mimetic impulse (220).

As foreseen by Bowman, the basic theatre spaces in the present age have craved more and more scenic illusion and modern technology is at the forefront of creating that illusion. New forms of theatre spaces that could foster a closer audience/actor interaction have been the hallmark of theatre space research. Bowman states further that

> [t]oday, the enlightened theatre artist is more likely to prefer some form of confrontation without the proscenium barrier; or alternately, use a barrier, but with intrinsic possibility for bodily moving either audience or action through the barrier during the play, so that both finally occupy the same architectural chamber (222).

In as much as theatre artists seek to break down the barrier through the ages, a form of distance has always existed between the players and the audience as a form of necessity for the dramatic action. From Appia to Craig, from Wagner to Daleroze, Artaud to Brecht, there is a certain level of concern for the way the audiences of their various theatres perceive the work of the actor and all have viewed theatre as a public art that should reflect the culture and audience needs. Modern experiments in theatre architecture have tended towards loosening the rigidity of archetypal theatre shapes, stressing the interconnectedness of design and performance. Theatre spaces have shown a remarkable tendency to move with the social function of drama as a political tool capable of influencing popular perception, created a theatre that led to a demand of a performance environment that integrates the audience into the action of the drama that creates a feeling of collectivism in the dramatic experience.

Ian Watson in "Levels of Visuality: Integrated Scenography For Devised Theatre" attempts to build a body of performance theories based on his political projects generated at the University of Chester in the United Kingdom. In his paper, he used key words to describe his concept, these are: "Integrated Scenography" and "Visuality". Stressing the place of scenography in devised theatre pro-

ductions, he argues that "The visuality of devised theatre is inescapable and to ignore the visual aspect of devised performance is to make a performance that is partially considered. ---those who devise the performance should also be those to consider its Visuality" (1). Watson suggests in essence that both that which is heard and that which is seen is of great importance in the understanding of that which is presented before an audience in the theatre. To consider one without the other is to ignore the understanding of the very essence of the theatre itself. Watson speaks of five levels of visuality and he describes what he calls the first level of visuality as that in which "the performer/deviser conceptualises the 'sensate' problem in some way preferably other than a story." (1) This involves the performer visualizing a performable image tied to a visual perception of the human form in movement. He attempts to perform through action that which cannot be moulded into words, trying to find a form that will hold the abstract idea that can be performed without too many technical problems.

The second level of visuality is what he refers to as "a level at which the image can be diagrammatised or described and ascribed to a set of objects in the real world" (1). He calls this a "level of equivalence". This means finding an equivalent image of the abstract image and placing it in a form that could be presented within the context of the performance. It involves also experimenting with technologies to find the shape and structure of the performance event and to animate it.

The third he calls the "textual detail", which entails a search for details of the holding form, a consideration of the demands of the performance space and how this image may re-define the performance space. The fourth level directly arises from the third, which he calls the "level of sensibility". Basically, it is a re-examination of the essence of what the performer/deviser is trying to express. The fifth level is the critical level. He notes that "Because it is at that final level after all approximate solutions had been tried, that the final form appears as a solution to the original sensate problem to provide the audience with an aesthetic experience" (Watson 2). Here, Watson advocates an understanding of a holistically devised scenographic design in which the performer and scenery are fused into a single entity. "It is worth noting that audience's readings of images may be wide ranging, but will still be based upon and dependent on the referent being viewed, they aren't infinite" (Watson 3). Therefore, what is presented is what informs the interpretation given to it by an audience. The audience interpretation is holistic. Auditory elements are not separated from the visual elements of the performance. A fact of modern man's sophistication and education is the ability to recognise, identify and interpret signs and symbols (a form of visual education), which is regarded as a higher form of education than the verbalised form. The ability to read signs in costumes, set, lights, and props become a higher form of education than that verbalised by the actor on stage.

Pamela Howard in "Towards a Theatre of Our Time" calls for a scenographic design that will work from the actor outwards, using the actor as part of the scenery, a form of living scenery, and integrating the actor with the scenic elements and scenic elements with the actors. She asserts that

> [t]he human body may be considered as the primary plastic element for the scenographer to work with in creating the unity between space, object, light and performer that defines scenography-the writing of the stage space. For the visual theatre artist, it is the equivalent of brush to canvass or clay to a sculptor. If the scenographer studies and understands the human body, the space it occupies and displaces within the cubic capacity of the stage space, and the dramatic tension created spatially between bodies, there is a huge freedom of expression available. The study of fine art composition, in its many historical contexts, is a fertile starting point for inspiration (1).

Howard perceives the scenographer as the "visual director" while the traditional role of artistic director she prefers to call "textual director". She defines a scenographer as a visual artist who works at creating the stage picture from the actor outward animating the stage picture by using sections of

living scenery, something she considers the textual director incapable of doing. She states further that

> [t]he emphasis on working from the actor outwards, utilising the performer as living scenery, seems to be "anti-design". It is certainly anti-personal domination of the scene, and probably won't win Oscars. However, it does open the door to artistic, even economic freedoms that daringly may embrace a new concept of "low technology". Actors as scenery challenge the artificial boundaries that set 'text people' against 'body people'. There has been great and important development in physical theatre, and the training of actors. As these actors, conscious of the intelligence of the body, have passed from the marginalized fringe theatres to infiltrate the national companies, it becomes incumbent upon the scenographer to study the raw material and fully exploit its dramatic and visual potential… (Howard 6).

In *Arrivals and Departures: How Technology Redefines Site Related Performances*, Kathleen Irwin conceives of the stage space as a form of cyberspace destroying the traditional vertical conception of the proscenium stage and arguing for a new concept which is horizontal as much as vertical, a space which defies gravity. Irwin states of this concept that

> "… [i]t addresses some of the issues surrounding interactive technology and its use in integrating public art/performance in public places, reaching new audiences and shaking up long cemented perceptions. It exemplifies, as well, the blurring of disciplines and the fading lines that differentiate theatre from site-specific installation and interactive installation practice and question the merit of aligning such events with specific discipline"(Irwin 1).

Technology can be used radically to facilitate interventions into new stages or found spaces for theatrical production. If we are to redefine the role and work of the artist, it is to technology that we will turn in order to find answers to future directions. The challenge before the theatre technologist is to understand and use technology to support and break down traditional boundaries between disciplines and traditional modes of audience perception of the theatre event in order to make it available to under accessed population. "Technology is pervasive, ubiquitous (hence largely invisible) and can facilitate presenting art in places normally considered purely functional, single use and too "local" for broader cultural consideration" (Irwin 8).

Speaking on the impact of new technology in the theatre, Richard Schechner in "Group V: Improving Design for the Technical Function: Scenography, Structure and Function" states that new technology can be used in the theatre in two ways, which are:

(1) To enhance the production of plays in the traditional way. Hence the research in electronics, plastics, scenery construction, audio system, and so on, can be put to effective use by the director and his staff. The new technology can help the director to realise his intentions more completely.

(2) The new technology itself is an environment, and one, which is radically different from previous environments that it may call into being an entirely new form of theatre. The technical elements in this new form of theatre would not simply "support" an interpretation: they would themselves become the central source of the audience's experience, the organic subject matter of the theatre (314-315).

The trend now seems to flow towards the latter rather than the former of Schechner's propositions.

In the face of current researches and developments in the fields of computer science and digital technology, the computer especially affords new in-road into creating an entirely new environment for the audience's theatre experience. With the current developments in multimedia and digital productions, duplicating nature is no longer the interest in scene design, construction elements are now handled in such a way that the manipulation of space transformation and movement becomes important in harmonising theatrically lights, costumes, bodies-in-motion and the words of the actor.

The field of computer science holds innumerable opportunities for the designer in the theatre, which can help to blur and bridge the gap between the arts and sciences. Technology provides the support for this interaction. The conversion of the so-called "empty space" into art space is a role technology is playing and has played effectively in the theatre. Hence Irwin's affirmation that

> [t]heatre is fundamentally a collaborative art and the interdisciplinary mix of contributing artist and technicians brings depth to the work and, through this creative network connects it to diverse communities and audiences, collaborating with multiple artists and communities, both in the process of development and its reception, broadens a work's inter-textual scope (Irwin 5).

It is obvious from the foregoing that the theatre of the future will be predicated upon the realisation of a visual scheme rather than the realisation of dramatic literature. Stephen Di Benedetto of the University of Houston in "Concepts in Spatial Dynamics: Robert Wilson's Dramaturgical Mechanics and Their Relation to the Visible on Stage" expresses the opinion that

> [a]rtistically shaped space is a visual mode of expression meant to be understood through a visual mode of perception… Visual thinking takes place before linguistic cognition and so should be considered first before breaking down the event (1).

Contemporary trends in scenography favour the perception or treatment of scenic investiture as performative in essence. Light, sound, three-dimensional scenic pieces are moulded in spatial relationship that creates a ballet of visual forms regardless of textual narrative. It therefore means that in today's theatre, visual mechanics have come or are coming gradually and are encroaching on the area held traditionally by the actor and the actor in turn is considered as part of scenographic elements. If this trend is explored, its true revolutionary potentials for the theatre of the future will become fully apparent. Perhaps such explorations will take acting closer to an acting style that is mechanical and we may begin to get closer to the *uber marionette* of Gordon Craig. The difference in the new approach however is in the integration of the actor into the scenery not as the lord of the scene or the storyteller, but as a scenic piece or a piece of scenery and part of the story. The essence of the play becomes the visual cognition presented to and perceived by the audience. This trend complements the minimalist attraction to visual abstraction. Therefore, all the visible elements of theatre are expression of an event which conveys perceptible impressions that are highlighted in the components of the design framework to the audience that redefines the theatrical space. Thus, the stage space is an integral component of the theatre experience just as the text, which the actors speak. In redefining space, the designer redefines the aesthetic experience of the drama. Human forms are manipulated using costumes, masks and make-up to redefine mass and change the direction of line or mass of the figure. In this kind of space redefinition, human figures become an essential part of the shape of the stage space, which augments liveliness. The stage space becomes a "biological symbiosis between actor and object" or what Kantor refers to as "bio-object" (*A Journey Through Other Spaces,* 209).

Light is one of the most essential mechanism of defining space and the shape of images on the

contemporary stage. Light reveals form, without light all is void. Light holds the possibilities for interpreting images as character; it organizes space by breaking it into units and changing the emotional climate of the entire stage environment. Light does not serve only to illuminate the stage space, but also to be a guide, manipulated to guide the spectator to the worlds at which they are supposed to look. Theatre is defined by Stephen Berkoff as:

> [s]uch a performance style, forming a complete interaction with all theatrical components… It should engage the senses on all levels totally, as the senses are engaged in life; but with each discipline supporting the other, total theatre, total life, sound, movement, light, text, music (72).

Already, the combination of film, theatre, art, and computer to create a mega spectacle of visual theatre is fast gaining grounds in Europe and America. Visual theatre is that theatre which uses spectacle rather than words as a primary form of expression. The possibilities of a combination of the independent developments in the visual and aural arts is what will make the theatre of the future an exciting experience that will break down the hold of archetypal images of theatre that will create a new form of theatre of the future. As Benedetto puts it: "For as we enter a more and more visual literate culture, the nature and form of the theatre will shift to even more diverse structural patterns" (6). Depending on the application of light, the direction or viewpoint is changed. What scenography does is to basically substitute images for words. A distinction between physical theatre and visual theatre has become apparent from these developments.

In his paper, "The Role of Theatre Design: Towards a Bibliographical and Practical Accommodation", Joslin McKinney of Bretton Hall College of the University of Leeds, espoused an argument for a definition and discussion of theatre design that is central rather than a peripheral aspect of theatrical performance. His paper attempts a holistic and integrative view of theatre practice and he identifies conflicting trends in representing design, especially, the tension existing between the notions of "art" and "design" and discusses the implication of establishing a more widespread debate on the role of theatre design.

The advancement and use of technology in the theatre has resulted in some changes in the way theatre is practiced since the last half of the 20th century. As technology continues to evolve, the amount of emphasis given to the director as primary creator of the theatre experience has become diminished with more technologies for the manipulation of the stage image becoming apparent. In her discussion of the changes and influences that have occurred in theatre technology in the 20th century, Christine White states:

> Now more than at any other time the theatre director works as another member of the team not only because s/he lacks the knowledge but because the technology has allowed considerable flexibility and the director's vision can be translated into many forms, materials and theories. The contribution of scenography to these changes, changes in acting styles; and of what is expected within a performance space has transformed the way in which an actor uses that space. The importance which Brecht placed on Casper Nehei's designs for a cohesive performance structure, (based on his sketches of/for the rehearsal process) and the relation of the actor to light, (which Appia recognised as important) has resulted in stage technology and scenography emerging as a partner of the actor and thus a new aesthetic (1).

Developments in technology have changed how we see in the theatre. Developments in lighting especially has affected and redefined the role and work of the theatre director and the placement of the actor on stage in relation to the audience. The work of the actor itself and all theatre workers have been affected by these developments. The performance styles in Western theatre have been greatly influenced by these developments in theatre technology in the late 20th century; stage construction, the positioning of props and actors, and the entrances and exits of performers have led to a more intimate relationship. Our experience of the actor's work and the audience's perception and reception of the theatre message have been reconditioned by these developments. Lighting acts to control and direct audience's reception of the whole theatre event, thus redefining the role of the theatre director. Most theories of stage lighting have stressed visibility and illumination as the major function of stage lighting but if the role is to be analysed, it includes invisibility. Stage lighting focuses audience attention and equally makes invisible all that is intended for the audience not to see.

Changes in the means of producing theatre, which have occurred in the last century, have given rise to the scenographic team being regarded as the auteur of the theatre experience; the different specialist departments in the theatre, the rising importance of imagery to convey meanings and the involvement of the audience in the process of defining meaning in the theatre, and changes in technology have facilitated the rise of scenography as part of the new text which could be called the "performance text". The making of images on stage is recognised as highly significant and the theatre departments have focused on detailed production, rather than broad strokes and potentially "poor theatre" looks of previous generations. Again, theatre audience have grown in sophistication in their ability to interpret the theatre image. This growth in sophistication of audience perception of the theatre image has triggered a more complex signification. Hence in *The Politics of Performance: Radical Theatre as Cultural Intervention* Kershaw contends that

> [t]he importance of scenography as a text within the performance text has enabled scenographic teams to assimilate techniques from a variety of discrete sources, often combining techniques of presentation which at one time would have been restricted to a particular constituency (15).

The creation of a complex *mise en scene* by the scenographic team has been influenced by developments in the film medium. Kershaw affirms that post modern theatre theories rank the "performance as text in which all codes are of potentially equal value" (103). This, he notes, has reduced the value of the literary text and has also made prominent other theatre text which join together to form the performance text.

In lighting design, the regular use of automated or moving lighting systems since the 1980s have changed a lot of things about the crafting of the visual compositions and has also introduced some new vocabulary and new personnel to the production team. In her paper, "Automated Lighting Meets Kafka and Kandinsky" based on the production of Kafka's **The Trial** and Kandinsky's **Yellow Sound**, Mary A. Tarantino of Ohio State University, USA, describes how moving lights have come to change the face of technology in the theatre and the quality of time dedicated to productions. The project, which was a sound and lighting performance, is a fulfilment of Gordon Craig's proposition that marionettes should replace the actor. The project speaks of the possibilities far beyond and without human actors. Lights and sound create shapes and images, which tells the story. She says of her experience in **Yellow Sound** that

> **Yellow Sound** afforded me the opportunity to direct (or orchestrate) and design the entire visual environment. I found myself creating a highly specific vocabulary, in order to communicate each design composition to the moving lights programmer. Invariably, the programmer learned that the giants were actually cyberlight fixtures, and that the littering birds were patterned intellabeam fixtures. But beyond that, the ability to score the quality of the lighting fixtures' movement meant that early conversations with the programmer

were concerned with aesthetics, rather than merely control channel numbers with intensity percentages. The result was a distinct shift from the traditional engagement in only technical matter to a dialogue regarding design artistry. An awareness of my design intent on the part of the programmer was essential in order to create each specific lighting orchestration. (4)

In her project, Tarantino made use of lighting as character in performance. In **The Trial** she used lights in a postmodern sense. With the advantages of 21st century controlled technologies, the design possibilities earlier imagined by Appia and Craig are now possible. The traditional supportive role of scenography as an aid to the actor in script interpretation has been challenged by the production of Kandisky's **Yellow Sound** and **The Trial. The Trial** is a lighting score while **Yellow Sound** is a balletic fantasy enacted in colour and frames. She notes of **Yellow Sound**

[a]t the back of the stage: two large rust-brow rocks, one sharp, the other rounded and larger than the first. Backdrop: black. Between the rocks stands the giants and whisper noiselessly to one another. Sometimes they whisper in pairs; sometimes all their heads come together. Their bodies remain motionless. In quick succession, brightly colored rays fall from all sides (blue, red, violet and green alternate several times). Then all the rays meet in the center, becoming intermingled. Everything remains motionless. The giants are almost invisible. Suddenly all colors vanish. For a moment there is blackness. Then a dull, yellow light floods the stage, which gradually becomes more intense, until the stage is bright lemon yellow (Tarantino 3-4).

Yellow Sound is basically a sound and lighting score that is used to tell a story and all characters are created with lights. The result of this experiment is a distinct shift in the traditional engagement of light, sound and music in the theatre. Again, the human contact of the lighting operator with the act of performance defines the lighting operator as part of the performance and how it affects the nature of the production. The human factor in lighting a production is further strengthened by the fact that, like the performance, lighting a production follows the process of creation of a performance that can be repeated precisely and yet no two performances are ever the same. The unrepeatable nature of each performance and the differences it contains is one of the fascinations of theatre that makes the lighting man also a performer the same way an accompanying pianist in a musical presentation is a performer. Light, like the performance and unlike set, is made afresh every time the piece is presented and can take into account anything relevant in order to reproduce a performance. Lighting operations in a live theatre performance works within the two poles of control and spontaneity. Spontaneity allows the designer to work within a specific context to deepen meaning while control keeps the lighting operator within accepted operational limits. In a live theatre production, the lighting designer learns to control the boundaries, sometimes he must let go of the specifics in order to create a unique space relevant to the performance in that place and at that particular moment in time. Like actors responding appropriately to situations as it develops in performance, the lighting operator responds to the performance as it unfolds before the audience.

Scenography as spectacle is also a means of getting the audience into the theatre. The animating effect of technologically motivated scenography alongside the actor is a powerful performer that equally elicits audience emotional reaction that affects the interpretation of the stage image. Its potency is a useful device in the understanding of what is presented. The energy and harmony that exists between the actor and scenography in the performance space can energise and enable the actor.

A dominant feature of scenography is the use of imaginative suggestions that draws on audience interpretation of symbol for meaning. In this way, the audience's cognitive faculty is fully involved in the interpretation of the performance. This again could be referred to as the scenographic stimuli, an abstract form of language that is employed in the performance process in the same manner words and actions are employed to communicate meanings. Scenography becomes a technically dazzling piece of visual mimesis. According to Christine White in "The Changing Scenographic Aesthetics",

[t]his attitude to the audience involvement has now become significant, as the literary text has taken a more abstract view of human nature. Scenography is often the crucible for performance but the deconstruction of the place of performance through modern theory has raised the value of the scenography. The importance of the scenography to the production has emerged from the need for a language of significance particularly originating in the small performance spaces and the variety of touring venues used by companies of the 1960s and 1970s (18).

The possibilities of modern technology allow for scenographic puns. Sound, lights, costume and set are used in a manner that awakens the imagination of the audience, inviting the audience to use all its senses in the interpretation of the performance text. The performance grows or diminishes according to the audience imagination and the pattern of coded symbols that are transmitted. Advances in technological expertise means that the theatre now manufactures its own iconic versions of reality and so the technician has become important as a creator of the drama as the writer. This is why White reason's that the

[q]uestion about the success of this technology and a similar handling over of control from the writer to the technician have changed the nature of contemporary theatre. However, the impact of image in theatre is related to the whole event, and as such must be treated holistically, in the same sense as the radio presentation (White 5).

The sense of magic or the magical has never been divulged from the theatrical experience in its long history. The magical is often associated with the moment in the theatre that is hard to describe that the audience is affected by, and often, it is not without the scenographic touch. In this case, the audience is at once a passive and active participant in the drama. It is his cognition of the performance that effects the magical. The scenic investiture works in a manner like poetry, having a poetic truth of its own within the performance text. "In reading a fantasy in performance, the mind combines perception with imagination, and the spectator is both passive and active" (White 9). The combination of mind and imagination heightens the dramatic in the performance text.

Again, another consequence of new technologies in the theatre can be seen in the importance of scenography in the presentation of the commercial product or a brand. The commercial product of scenography can be seen most visibly in the packaging of the theatre event. There is no doubt that good lighting helps to rate the production as a top quality production. The lighting designer has come to be known as the director of the visual images in the production. The ability to control what the audience sees and how the audience see what it sees in the theatre has been the role and responsibility of the lighting designer. Both divided and simultaneous staging techniques are now possible due to stage lighting technologies.

With the introduction of electricity, developments in Western theatre since the 1880's have seen remarkable diversity of exploration of the visual text of performance. It is from this time that the profession of the theatre designer really begins. Joslin McKinney in "The Role of Theatre Design: Towards a Bibliographical and Practical Accommodation" explains that

[d]esign pioneers such as Appia and Craig, through their theory and prac-

tice, demonstrated the possibilities for design beyond decoration, illusion and empty spectacle. Directors such as Meyerhold and Brecht saw the visual and textual elements as interdependent, capable of commenting on each other and in doing so articulated the rich and complex way in which the theatre communicates (McKinney 1).

Nowadays, one can safely assert that the theatre of totality foreshadows virtual theatre environment of the digital age. As Kuksa says of Moholy-Nagy's designs: "Machinery would travel across a multi-planned stage and would literally immerse the audience in the action. Everything and everybody text, actors, stage design, lighting, music and visual composition were equal in the theatrical space" (4).

The quality of all the performance elements in the performance text and audience involvement in the performance is central to the African concept of total theatre. The modernist pre-occupation with radical visions, technology and freedom of expression has led to the rejection of traditions along with conventional thinking. This again opens up post modernist thinking which created the assumption that: "authenticity is no longer verifiable, and that something new can only be created through mixing existing art forms, styles, technology and media" (Kuksa 4). According to Michael Gillette, "a great performance doesn't simply happen it is the product of a great deal of organisation, teamwork, talent and dedication" (1). The new technologies have enabled the theatre to operate at an emotional level hitherto thought impossible and have aided the theatre in its process of self-renewal.

The Challenge for the Nigerian Theatre

From global trends in theatre technology, we have seen that the theatre is moving towards using technology to redefine the theatre's production process. However, today in Nigeria, the designer operates in an un-conducive environment occasioned by dwindling economic fortunes and lack of facilities. Only few theatres exists in our training institutions and those that exist lack the basic technical aids for a modern production that meets the standard of cotemporary performance in a digital age. Hence Ododo in "Design Practice in the Nigeria Theatre" contends that

> [m]ilitating against design practice in Nigeria are largely inadequate training, insufficient modern design tools and instruments and the unprofessional attitude of some producers towards stage design.

> The training of designers in Nigeria faces a lot of bottlenecks because of unavailability of requisite training facilities. For example, it is extremely difficult to point out where a standard make-up studio exists in Nigeria. Many of the few designers in Nigeria are yet to utilize the fascinating world of the computer to enhance their designs simply because they are not computer literate. This limited computer knowledge definitely has a telling effect on the growth of design practice in the country (Ododo 32-33).

If, therefore, the Nigerian educational system is indeed to produce manpower for the local and global economy, these challenges need to be addressed. A trained theatre technologist in Nigeria should be able to function anywhere in a globalized economy. Just as the technological gap between the West and developing countries is widening, so also is the number of people living in poverty with no access to modern technology growing daily in developing countries at an alarming rate.

Even if the legitimate theatre is able to use new technologies to its relative advantage, it will still be at a relative disadvantage to cyberspace technologies, television, film, online media and other digital media in their ability to depict reality and one-on-one interactivity. The full computerisation of the theatre still places the human actor in front of a live audience in a given place and time at the centre of the theatrical experience. Some theatre practitioners have expressed the fear that these new forms of interaction will diminish the importance placed on the theatre by future generation as a means of cultural propagation, preservation, and communication between people. This group of theatre practitioners are of the view that the ever growing and powerful interactive commercial communication culture of the digital age and its unprecedented ability to capture people's attention will gradually lead to a diminished value placed on the live theatre experience and thus eventually lead to the death of the theatre in which case a valuable segment of what makes us humans would have been lost to machines. Others see these new technologies as a lucrative and fertile ground for expanding the theatre's reach to peoples and cultures, thus expanding the frontiers of the theatre by redefining the theatre's experience and by exploiting these new technologies the theatre will be able to renew itself and ensure its survival in a global technologically motivated culture.

But the consequences of making technology the very key to globalized standards in theatrical practice are troubling. Theatre practitioners are supporting technologies that help reshape the virtual landscape for the consumer of the theatre product. The affordability and availability of these technologies to people of all cultures remain a challenge. Traditional commercial theatre will not work online; it must seek to bring performer and audience together in a given space. The nature and make up of that interactive space poses a lot of challenge to the theatre technologist working in a digital age. There are no speedily or hastily contrived solutions to most of the theatre's technological problems, but the solution lies in ensuring universal technologies and developing safe guards.

Since culture is at the heart of every society and theatre at the heart of culture, the technological challenges will persist and possibly create wider problems if we don't adopt policies that invest significant resources to ensure access for all segments of theatre society. This is the ideal time to ensure that the new and emerging technologies meet the needs of the theatre. The system is still fluid enough now that the characters of the emerging computer and digital culture is still young, for us to create a viable legacy for the theatre of the future. As Richard Pilbrow observed in 1997 while looking into the future of global theatre practice, "The developments in the world outside the theatre will in turn stimulate further activity on the stage. Writers, directors, and designers will increasingly learn to use, with expression, these new members of their cast (125).

The Nigerian theatre is thus at a crossroad in these developments. Given its rich cultural background and the vast array of forms of theatrical activities available, integrating these vast theatrical forms and styles with modern technology in the face of growing poverty and dwindling economic fortunes of the people, the falling standard of education, the speed of technological developments in the West, the lack of professional performing theatres in which the Nigerian designer will practice and hone his talents, among other numerous factors, is thus considered a challenge. Nigerian theatre today has become a global product and developments in world theatre have grown complex and more collaborative in utilising modern technology in enhancing the theatre product. Plays written for the Nigerian theatre have equally grown more complex drawing from global trends in playwriting style and techniques.

Recommendation

Theatre practice has developed from its simple beginnings to the complex science cum technology propelled art that it now is. However, in the Nigerian theatre environment, the theatre institution is far from utilizing the technology that is available in 21st century world theatres. While technological progress in the developed world is progressing at a very fast pace, there is a widening gap between the west and the rest of Nigeria in terms of how the theatre is produced based on available technology.

While Nigeria now seems to produce theatre the way the rest of the western world produces it, Nigerian theatres lack the sophistication of the western technology propelled theatre. Technology is seen as a wonderful tool in the packaging of the theatre product but it is not the only tool that is going to solve all of Nigeria's theatre development problems. Based on these facts, the paper therefore makes the following recommendations:

1. Theatre technologists in Nigeria should collaborate with their counterparts in the physical and applied sciences of engineering to develop and fabricate equipment locally. If this is done it will help bring the cost of purchasing these equipment from abroad and help conserve the nation's foreign exchange reserve. The quality of fabricated equipment will improve over time which will place Nigeria in a position to influence global standards in equipment technology.

2. The programmes in Theatre arts in Nigerian universities should be re-structured to align with other relevant science based departments to offer students joint programmes that will help bridge the gap between the applied science and theatre technology. Programmes like Electrical/Electronic Engineering, Physics, or Architecture for theatre students majoring in lighting design, instrumentation and rigging and architecture course for students majoring in scene design and theatre architecture would be beneficial for the future of entertainment technology in the country.

3. Technology enables us to present traditional theatre in new ways. Universities and schools offering courses in theatre arts should seek ways to marry the theatre arts with new technologies from the field of electrical engineering, computer science, mechanical engineering, robotic, nanotechnology and other technical fields in order to enhance the live theatre experience and to take performance to new heights while preparing young men and women to use their new technical skills to advance theatre, television and film arts.

4. A journal solely dedicated to the advancement of theatre technology and design should be established. This will ensure that views, researches and new developments are co-ordinated. It will also help foster a closer working relationship with theatre technologists and make available information that is scattered in several journals of arts in an easily retrievable system.

5. Private sector involvement in the floating of companies dedicated to the manufacturing of theatre equipment to complement pockets of local efforts should be encouraged.

6. Formal procedures in design should be encouraged and insisted upon by theatre training institutions as against the informal method of design. If this is done it will ensure that our theatre technologists are not only well grounded in the art and craft of scenography but it will also make readily available technical plots and plans which will provide study materials in the area of technical aesthetics.

7. The paper also recommends the establishment of an Institute of Theatre and Entertainment Technology which will be saddled with the responsibility of training theatre technologists and technicians needed to man the growing theatre and entertainment industry. Theatre arts departments in Nigerian universities are too short staffed and ill-equipped presently to be able to meet this very important national need.

8. Universities and institutions offering training in theatre arts should consider training specialised staff in the area of theatre technology. This should be a deliberate effort on the part of these institutions as the present low rate of enrolment in theatre technology classes is linked to the poor man-power base of these institutions and the quality of teaching staff who handle technical courses in our institutions.

9. The present National Universities Commission minimum requirements for accreditation of theatre arts department should be upgraded and insisted upon to include at least a fully equipped theatre plant as a prerequisite for accreditation.

10. Institutions where theatre departments are cited should be sensitized on the need to consider theatre arts as a laboratory discipline and be included in the plans of funding for laboratories in such institutions. This will help strengthen the financial base of theatre departments and ensure regular availability of funds for upgrade and maintenance of existing facilities in our theatres.

11. The establishment of private theatres should be encouraged to flourish to ensure that graduates of theatre studies find jobs in their area of specialization, which will cut down the rate of graduates of theatre arts crossing over to allied professions due to lack of jobs in their specialised areas. This will also ensure that the best hands are retained to help sustain professional theatre practice.

Conclusion

In today's global world, the theatre is currently being redefined by technology, yet the Nigerian theatre has remained largely traditional without current materials for production. While playwriting and the artistic aspects of theatrical productions has risen to global standards, the technology for producing theatre in the Nigerian situation has remained largely local. This situation thus creates challenges for the technical theatre practitioner in the Nigeria as his product is at a crossroad in these developments. To be able to meet up with global standard and relevance the Nigeria theatre needs to step up its technical aesthetics. We have therefore in this work attempted to reflect global trends in the advancement of technology in the theatre against what is obtainable in the Nigerian theatre and conclude that the Nigerian theatre lacks in technical facilities and aesthetic philosophy in design and technological. It is hoped that this effort will stimulate intervention that will bring about the technical development of the Nigerian theatre.

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AN ECONOMIST'S GUIDE TO SCRIPTURE

"Labour not to be rich: cease from thine own wisdom."

– Proverbs 23:4 (KJV)

My neighbor sits in amiable humor

on his front stoop

like a tortoise on some distant planet

calm aboard his sinking ship.

With microbrew and his old dog nearby

he greets us with comforting smile.

His confession compressed in a minute:

he's unemployed, out of a job, no lip.

How unkind to poke or prod for a reason.

He cheerfully provides more.

He's now divorced, an idle comment.

Why fight Fortune? It's all good, get a grip.

Mary Kennan Herbert

PROJECTIONS

by Daniel Perry

You've always presumed there's a Highway 402, but it's nowhere near Toronto so you were never sure. No loss. It's not a lifeline like 401 or 403, nor jammed with cottagers like 400 and 404. It's just a hundred empty flat kilometres.

Get an Ontario map. Look to the southwest. 402's the only line left.

There used to be others – 22, and 76, and 80 – and the asphalt's still there. But now, the main-tenance has been left to the counties. The counties have left the roads to decay. The thick blue line stands in for four lonely lanes, from South London to the border, in Sarnia.

Next, get a pen. Draw a line south from Sarnia, to Chatham. That's Old Highway 40, more or less. The actual road's curvier. Finally, trace 401 from Chatham back to London. You'll get a blank triangle with no highways inside, just rail routes, where trains tear past long-abandoned stations, their horns screaming *Look out!* to no one. We'll call it the Big Empty. And dead centre, south of 402 from Exit 60 – driving, not on the map – you'll find Currie. Or *Your Town*, as you called it as my classmate at U of T.

Currie's limit sign says *Population 20,000*, but these days I doubt it's even five. It wasn't too small for a theatre when I lived there, and if you ask me, I'll say it still isn't. But on a humid afternoon, the bed sheets disagree, drooping in the yellow brick building's windows. The cellophane tape gives out and reveals the lobby, its floor littered with cheap toys all the way to the back, where the black double doors sit ajar. Behind them, Wizard Cinemas' forty seats sit empty, just like they did when they were mine.

*

In Currie, if you don't work at the Ritter Pulley plant, or own a shop on Main Street, or know Bob Purvis at the bank or Tim Glenn at the post office, you're likely unemployed. You might com-mute one way or the other on 402, or you might have retired here for quaint small-town life, which you now know is a myth. This place is nothing like Muskoka or that place you used to ski in Ver-mont. No beaches, no mountains, and a good hour's drive to one not-so-Great Lake or the other. You won't even find a weathered a copy of the *Currie Township Seed-Tribune* cartoonishly drifting down the street, camera pausing to read the template headline, *THANK YOU [BUSINESS NAME] FOR [NUMBER OF YEARS] IN CURRIE*, because last year, the *Seed-Tribune* was that business.

All that drifts through now are the teenagers, who work briefly in the Giant Tiger store, the Tim Hortons and the McDonalds Rest Stop on the highway, either blowing their money at the Forest City Eightplex, or saving it, to get the hell out.

*

My older brother Scott had it figured, I think. He was nearly eighteen when he bought the rusty VW bus off the front lawn of Herm Mueller's scrapyard, and agreed to pay in labour. I was fifteen then, and stupid, so I believed Scott when he told me that if I covered for him on the days he couldn't work, I'd get to drive it too, once I had my licence. We spent months getting it running.

The day it turned over was the last time I saw Scott. He called three days later from the roadside, in Tennessee, with Claire Burford, his girlfriend, a cop's kid. They were trying to get to California but had mistaken the route. Scott said, "It was all Claire's idea," and not much else. Just that I could tell Mom and Dad he was okay, but not where he was. Not yet.

*

Three years passed before we heard from Scott again. I'd stayed on at Mueller's and paid off his van, and had come into a rusty 1972 Thunderbird that drank gas like a rubby. Claire's old man stopped by daily for a while, asking where *that asshole brother* of mine was, and when he was planning to bring Claire home. I should have been saving my money, but most of it went through the carbure-tor, or the wicket at the Eightplex. On a longshot, the University of Toronto had accepted me, and had also given me a bursary. I was packing to leave when he called.

"Toronto? That's where Claire wound up, you know. She married some doctor and had kids. You should look her up. She lives in the Beaches."

I hadn't seen Claire in three years either, but like everyone from Currie, in my mind she looked exactly as she did at eighteen, on the day that she finished high school. Never mind that since then she'd run off on Scott, with some Med Student in a convertible in New Mexico; I imagined her stand-ing in a park near the water, gazing into the din of the city, with the lake breeze billowing her orange sundress and long chestnut hair.

"You still *talk*?" I said.

"Yeah, sometimes. We send letters."

"You're not mad at her?"

"Are you kidding? She got us out of Currie Township. Best thing that's ever happened to me."

In the background I heard a woman's voice, but not what it was saying.

"Got to go, Dave. When do you leave again?"

"Tomorrow morning."

"That's great," he said. "Don't ever go back."

When the call disconnected I felt like Duane Jackson from *Last Picture Show*, which I saw at the old Wizard. Leaving Currie for Toronto and a degree in economics didn't seem so different than leaving Thalia for the war, and the plan wasn't to stay away forever; like the great goodbye scenes, it was indeterminate. I made myself one promise when I left, though: never would I return to lord my education over people. Currie already had one Bob Purvis, and he was good at it, sneering as family farms drowned and small shops closed after he rejected their every loan application.

Had I really wanted to come home to Currie, I'd have studied history, or English, or music. Something I could teach. But after everything that happened with my own girlfriend, Jeanie Winter, I wasn't sure I'd ever be back.

<p style="text-align:center">*</p>

In 1982, when the Wizard first closed, I was fourteen, and had been old enough to go alone for two years. That's the year the meaning of *old enough* changed, to *driver's licence*. I filled two summers with baseball and a winter and a half with hockey before I replaced them with drinking and smoking, as everyone did, eventually. To do anything – go bowling, play mini-golf, eat something other than pizza or Wang's Chinese – the first step was getting away from Currie and the Wizard's *For Sale* sign, fading in the window.

Jeanie and I had met earlier, in Grade Nine, when an awkward year of science class became a sickening crush, capped off by a slow dance to "Free Bird." You're laughing, but that's alright. She would be, too, if she weren't dead.

Neither her parents nor mine put any stock in the relationship. I'm sure that we'd have wound up married, but we were just kids. Who's to say how that would've gone. In the thirty years since, I've known a lot of women better than I ever knew Jeanie. So I haven't found The One. Maybe it *was* her. I kept a picture, I think it's in a shoebox somewhere, but I don't sit and look at it every night missing her, no matter what kind of sentimental bullshit they might believe in Currie. I did spend a year wandering room to room in my parents' house, though, not grieving anymore, just feeling guilty. It was my fault. But I honour her memory once every year, when I see the familiar headline on the *London Free Press* website.

Currie teen killed in crash.

It's always late summer when it happens, around twilight, with rock radio spilling out of open windows and more kids than seatbelts in the car. Your highway swallows ours just before London, near a dark grove of pines and a small hill, where the traffic bottlenecks. Everyone wants off 402. Once a year, a teenager fresh off the road test isn't ready, and he ploughs into the last car in the line.

These days, it's happening to my old friends' kids. I send flowers and a card from Toronto every time, signed *With sympathy and understanding, Dave McLaren*, because in 1984, I was driving. I stopped fast enough to minimize the impact: the three people belted in the backseat were fine, as were I and my friend Patrick, who rode shotgun. Jeanie was unsecured on Patrick's lap and died instantly when she was launched through the windshield, out of Currie Township, head first.

<p style="text-align:center">*</p>

It turned out that the Wizard wasn't empty all those years. Abe Clark had been living inside. He was the same age as my grandparents, and they remembered his grand opening, in the forties after the War, and the cars that streamed in from all over the township filled with farm families dressed in Sunday best.

Grandma Mary said he was all smiles that first year, and that she and Grandpa Jack took my mom and her brothers every Saturday. And Mom says that by the time she was old enough to go alone, Abe was different, no longer taking tickets out front, just quietly filling popcorn bags, leaving his still-original staff to meet the public.

Mom says it didn't matter what was playing, or what was new, just that there were movies. That's what had changed by the time she took me. I'm sure I didn't mind *Dumbo* or *Bambi* replays when I was little, and later, I saw *2001* way too many times in a Wizard that was empty save for me and Patrick and, of course, old Abe, whose face was wizened now, and angular, and who had lost all his hair except for the long white ring behind his ears, fraying as he sniffed and grunted, taking our tickets.

When I saw my last movie there, *The Empire Strikes Back*, popcorn was self-serve, on the honour system: put a dollar in the jar. Nothing started on time, because Abe was now the only person working there, and he had to lock the outside doors and shut the theatre before he lumbered up the back stairs to the projector room.

<p style="text-align:center">*</p>

In 1985, Currie High School's Welcome Back Assembly was a safe driving presentation, as it has been every year since, and by November I had a job delivering pizzas. In town people picked up their orders themselves, which meant I did my driving in the country, meandering on dark gravel seeking houses pastel in their barn lights, hundreds of feet back from the road. On the trips out in my castoff Nissan Micra, beige, I'd put the pizza boxes on the front seat. It wasn't so bad compared to the trips back, when I'd glance to my side over and over but find nothing there but Jeanie's empty seat.

By spring I had saved enough for the summer's rent, even in Toronto, and I sold the car. When I bought my train ticket I was ready to vanish, and leave nothing but my ghost in Currie Township.

This would all change when Abe Clark died.

<p style="text-align:center">*</p>

After graduating I took the first offer I got, crunching numbers for TD in a tower on Bay Street. I'd worked there three months when I got the call from my mother, saying Abe's body had been found in the theatre. Apparently, some kids had heard the projectors were still inside, and they broke in one Friday night to see. The story goes that when they opened the doors, the smell made them throw up. No one knows how long he'd been dead.

Mom thought that with my shiny new degree – wasn't I working in small business loans now? – I'd be the perfect person to resurrect the Wizard.

In Toronto, post-secondary is expected. It's an oddity where I come from. But Purvis would lend money to anyone with a degree, in anything, so long as it wasn't one more broke farmer. Mom, of course, had already talked to him, as well as the reporter from the *Seed-Tribune*, and they agreed: a movie theatre would be a great way to keep the kids off the streets, which to them wasn't merely an expression. Eleven-to-sixteen-year-olds now roamed Currie's small downtown in packs, Mom claimed, and they sometimes spent whole afternoons sitting on a curb, doing nothing.

"The community finds it quite unsightly," she said. "Something has to be done."

I said, "I'll think about it," with good reason to hesitate: in Currie, businesses don't open, they close one by one. Beyond the GT and the Timmy's, there were seven left: Don's Breakfast, where the farmers ate on weekends; Brewskie's Bar; Price-Mart Grocery; Darla's Flowers, and Wang's. The last new place to open was Currie Home Video, and the pizza joint had changed owners and names so often that people called it simply The Pizza Joint.

Already, a walk down Main Street meant imagining store names back atop papered-over windows, and dresses or sporting goods or musical instruments inside. But it wasn't really Main Street I was worried about. Not exactly.

*

Death's rotten stench should have been the first clue. I should have turned and run the moment I walked in.

It had taken a month to get out of my lease, to pack up and to make my way home. The body had of course been removed and buried, but no one had been back to clean the theatre, which belonged now to Abe's son Neil, technically. When he handed me the papers, he muttered something about a bulldozer. This would've been 1990. Five years before, when I had left town, the marquee had read *RE-OPENING SOON*. Now, all but three letters had been stolen, and the remnants were rearranged to *R-I-P*.

Cleaners and exterminators and contractors came and went for four months, and eventually, they left the Wizard as a fresh two-screen split-level, showing new movies upstairs and rep stuff in the basement. I hired six teenagers to work on the weekends, selling snacks and taking tickets and running projectors, to put money in their pockets while reducing their leisure time, thus limiting their ability to spend it. My profs called it Opportunity Cost. We filled every seat on opening night, a Friday, and for a while, six sets of parents slept easier.

*

Had I known, I wouldn't have made plans. I wouldn't have let the model-making economist loose inside me, or accepted his reassurances that it's normal to lose money the first two years, and that no matter what, I should keep going. I wouldn't have bought a house, and I wouldn't have sold early, and I wouldn't have owed penalties for twenty years. I wouldn't have closed the basement screen after only six months, when the ram-packed Christmas screening of *It's a Wonderful Life* was already a distant memory, and I wouldn't have marked its door *PRIVATE* and lived behind it for the theatre's final weeks. I wouldn't have slept past noon every day, or eaten junk at Don's Breakfast instead of healthy meals, or come back every afternoon after two coffees and a fried egg sandwich just to cancel the matinées no one waited for.

*

I could just as easily blame VHS. Since Opening Day, 1986, Currie Home Video had kept its sign in the window, reading *YES, WE HAVE VCR'S!* It didn't keep kids in Currie, though, and neither did the Wizard. I started playing B-runs, as a cost-cutting measure, and teenagers resumed racing to the city every weekend, where their murky forms stumbled in late to the glowing Eightplex, desperate for the world at the end of the light and an answer for the question "What's new?" in a town where nothing was.

Things returned to normal in the fall of '91, when I turned up at the theatre around three one afternoon and found a notice of foreclosure on the doors, and a lockbox on the handles. I waited for the bailiff, who showed up at five to five, and I went in to retrieve what little I might sell, two projectors and a popcorn maker. I didn't own a car, and I never will again, so I took a shopping cart from the Price-Mart and pushed the items to my parents' house, where I was going to have to live now. Dad stored everything in the garage and bought ads in the *Free Press* and the *Seed-Tribune*, which no one answered. These things were of no use anymore.

*

I returned to Toronto as Travis Bickle, from *Taxi Driver*, home from the war to nothing. I took my job back at TD, and even after thirty years, I still work until eleven some Fridays, then walk to the midnight show at Bloor Cinema.

After the movie, I get the subway west from Bathurst, the last of the night. Often while I wait, a work train passes, smelling of grease and hot metal and dirt. I cut a strange figure in my button-up and slacks, still clutching a briefcase at this hour, but I inhale and nod to the workers in their coveralls. I picture them at eighteen and see myself and Jeanie, or Scott washing up for a date with Claire, who might still be in this city, somewhere.

It's said that the first side of the Viaduct you live on is the side of town you'll stay on forever. Thirty years, and I haven't looked for Claire. I've never even *been* to the Beach, as it's officially named now, gentrifying as retail-rich condo beds shove out the sparse summer strip. It's too late to go now, and it's too late to find her. I imagine her instead, wearing the orange dress, her chestnut hair blowing in the lake breeze. It's the only way I know to get home.

PAY NO ATTENTION

"If want of skill, or want of care appear,

Forbear to hiss– the Poet cannot hear"

– Samuel Johnson

A barrage of snickers and hissing

have no impact, nor would air-dissing.

Howls of complaints meet silence

whilst I type these words. *I. Can't.*

Hear. You. I muffle muttered slurs.

I've learned to tune out, stifle shouts.

Pay no attention to sarcasm, slings

and arrows, sneers. Sometimes it's

earned, of course. Even poets need

occasional taps on the shoulder,

gentle prods I fervently hope, a prod

but, a kick, no. No thrown erasers

allowed.

Thin-skinned or thick-skinned,

a writer can't win. Too sensitive,

or insufficiently so? The message

s artfully coined, carefully bagged

for long distances and millennia.

The poet waits and waits. No

praise from the past but, meanwhile,

refuse to listen to the present.

Huzzahs are useless. Yet this mute

ticket is an engraved invitation

to a future reader who, uncowed,

agrees to read this poem, think,

and maybe smile: it's a win-win.

Mary Kennan Herbert

i

REVIEWS

Gary A. Kozak

Contemporary impact proves to be sociological rather than psychological...

Kyung-Sook Shin is a widely read and acclaimed novelist from South Korea. She has been awarded the Manhae Literature Prize, the Dong-in Literature Prize and France's Prix de l'inapercu, and, most recently, the Man Asian Literary Prize (2012). Her recent novel, *Please Look After Mom*, is her first book to be published in English and nineteen countries. She is currently a visiting scholar at Columbia University and is a resident of Seoul.

Please Look After Mom is a contemporary South Korean novel concerning the impact of transformation and progress on society. Kyung-Sook Shin has noted the country's positive change but she has observed its negative impact on the family and relationships. The agrarian parents sacrifice a great deal of their time and devotion for the benefit of the next generation to participate and succeed within the society's growth and prosperity. As she is explaining to us, the children become preoccupied with hard work and success in the new society while neglecting the contribution of the parents. They develop a desire to forget the early life of difficulty. Shin gives us an insight of this neglect leading to selfishness, dishonour and remorse.

In the plot, the mother of the family (Park So-nyo) is lost in a crowded Seoul subway station. She wanders around Seoul becoming untidy and sick while her family attempts to find her. She gradually limps her way to the residence of her favourite son Hyong-chol. Meanwhile, her sanctimonious family members (consisting of a husband, two sons and two daughters) are startled and realize the need for appreciation of the mother. They relive memories of Mom's contribution to the successful lives they have taken for granted.

The family members feel guilt as they now discover the important role she played in their lives while ignoring her. The oldest daughter realizes how she was too immersed with city life and her career and forgot how Mom sold a ring to pay for her education. Mom made similar gestures to the other children. The plot revolves around these memories of sacrifice without gratitude. Shin explains that Mom had character flaws but she always placed the affairs of her children above her own. As adults, they became selfish, unsympathetic and practically lifeless. This is a common story one hears in South Korea today.

Oddly, the plot is told in the second person. This unique reverse prose provides us with a glimpse of the characters and their attitudes. A reader who is not familiar with Korean society learns more about the society in general than about the somewhat predictable characters as individuals. This is accomplished through the descriptions of Mom and the duties she is performing on behalf of her family, which could be performed by any mother in any family:

A few days before everyone came down, she would make fresh kimchi, go to the market to buy beef, and stock up on extra toopthpaste and toothbrushes. She pressed sesame oil and roasted and ground sesame and perilla seeds, so she could present her children with a jar of each as they left…. Mom's jars were filled to the brim with tiny fermented croakerlike fish or anchovy paste or fermented clams that she was planning to send to the family in the city.

Details of this nature are more interesting than the plot itself but they are interwoven with the plot. Another example is the memory the family members have is their missing the ancestral rites the mother takes so seriously. They are far too busy with their ambitions in the city to take part in such rites; this is another common story one hears in the country. The characters are used by Shin to reveal memories of an earlier era of peasant villages, mallow picking, village elders, kerosene use, and the appearance of the first telephones. The author takes us back to a time when plumbing was being installed. This information about a now largely lost Korea itself is perhaps the strength of the novel rather than the reader's possible

Kyung-Sook Shin

engagement with the characters themselves.

The tone of the novel sometimes verges on the sentimental or nostalgic but it blends in with the sanctimonious attitudes of the characters, who are full of self-pity and blame. They comment on the unfairness of Mom not being understood by anyone, but they seem to blame each other for the problem. This is perhaps the rationale behind the writer's use of second person prose. As the novel progresses, however, it evolves in an increasingly mawkish style which may appeal to sentimentalists but which is an arduous task for the practical or intuitive reader to get through. The book ends with a murky atmosphere involving a mixture of Catholic allegory with Mom assuming quasi-saintly attributes. Literally, she becomes an amalgamation with the "Holy Mother," now a symbol or an embodiment of the past and its values rather than a real character in a novel any more:

You feel the Holy Mother's fingers, which are wrapped around her dead son's body, stretching out and stroking your cheek. You remain on your knees in front of the Holy Mother, who barely manages to raise her son's hands, clearly marked by nail-inflicted wounds, until you can no longer

hear footsteps in the basilica. At one point, you open your eyes. You stare at the Holy Mother's lips, beneath her eyes, which are immersed in sorrow.

Unfortunately, this part doesn't strengthen the novel. It appears almost like a use of magic realism in a novel that doesn't require it, and which for most of the time doesn't use it.

Please Look After Mom was a commercial success in South Korea and it is now being widely distributed internationally. The memories revealing the culture and society are interesting to a non-Korean but the novel was written for a Korean audience for the purpose of addressing the issues evolving from the present's engagement with the past and its acceptance or rejection of that past. Although the thoughts of the characters are expressed, they all show similar reactions. It is therefore not a story about personal feelings but about some concept that affects all of them equally. It is aimed at South Korean society with the message of the country's obsession with development, growth, education and career weakening both the family and relationships. Even the title suggests that the past, with its customs and traditions, should be cherished rather than rejected; Kyung-Sook Shin's novel is therefore sociological rather than psychological.

Gary A. Kozak

Valid and flawed but worth the read....

Meic Pearse is a Professor of History at Houghton College in New York. He studied history and English at The University of Wales in Swansea. He completed his M.Phil. and D.Phil. at Oxford in ecclesiastical history. He has worked as a pipe valve manufacturer in Germany, a tax collector, a business studies instructor and an economics instructor in a Quaker institution. Now, he lectures in church history in Britain and the Balkans, and is currently Visiting Professor of Church History at the Evangelical Theological Seminary in Osijek, Croatia, a post which he has held since 1995. This is his fifth book.

Anti-western sentiment is an issue that has long perplexed politicians and others. Due to its dire consequences, many individuals have espoused a wide range of interpretations.
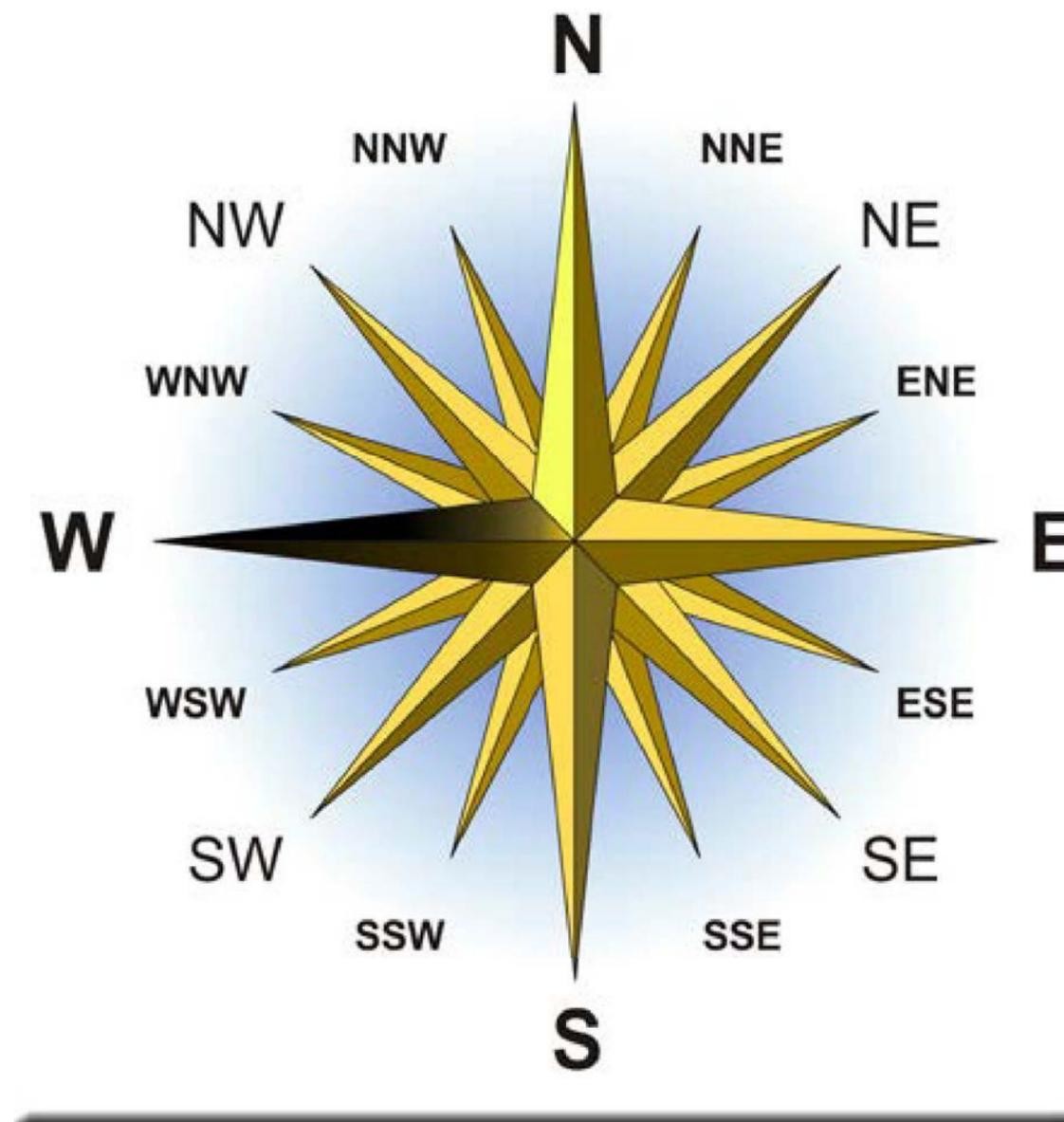
Very often, radical religious ideology has been the popular explanation for such sentiment as it appears in countries with predominately Islamic populations. Conversely, economic marginalization has also been an interpretation as put forth by conflict theorists. In his latest book, *Why the Rest Hates the West*, Meic Pearse gives an explanation that is neither religious nor economic. He believes culture to be the fundamental issue.

Pearse understands the conflicts of the contemporary world, with those in the Islamic countries in particular, as being a type of culture war. He is actually describing it as a misunderstanding. His explanation is that western cultures have lost their cultural differences and have become culturally generic at the expense of religious ethics. It has been part of the industrialization process. By contrast, non-Western cultures, in partic-

ular Islamic ones, have retained their religious spirit and morality. As he sees it, they feel threatened by the infringement of the culturally generic societies in the West. Consequently, this anti-Western sentiment has emerged and flourished. The result has been radicalism and its unfortunate offshoots.

Pearse develops his thesis by referring to a number of themes. The "west" and the "rest" have gradually diverged within the context of the industrial revolution. This modernization process led to progressive attitudes and policies. The West was eventually open to immigration and became multicultural and tolerant. This tolerance, he believes, to have evolved from the respecting and nurturing of cultural differenc-

es to moral relativism. In this metamorphosis, cultural differences became subdued and morality weakened. He explains it in the following manner:

Originally it meant that two people (or groups or institutions) that were divided by hard, non-negotiable differences refrained from oppressing one another on account of it. Now it has come to mean dogmatic agnosticism about all truth claims and moral questions, with any dissent from it hounded at every turn until all submit to its insistent necience.

He continues by explaining that as Western influence and industrialization diffused, the non-Western countries have come under cultural and moral threat. At least, this is the interpretation of inhabitants in the non-Western countries.

Pearse does provide solutions to the problem. Concepts such as dignity, courage, chastity, honor and duty should be re-adopted in the West as these are beliefs regarded strongly in the Islamic countries. Western self-obsession should be reduced. Trust must be established. The sacrifice of some media funnelled materialism should be undertaken.

There are certain prob-lems in Pearse's writing. They are not found in his scholarly methods, far from it. His thinking tends to be geocentric as he appears to associate international industrialization with western-ization. He also associates many cultural concepts in much the same mind-set. He states that "….most non-Westerners are, in practice, in the process of being Westernized-or at least they are feeling the pressures of Western life on their own traditional cultures." Industrialization is not a part of culture and every country can industrialize and even modernize while retaining its own culture. Many industrial techniques started in Asia and diffused into the West. Also, many cultural concepts from other parts of the world have diffused into the West. Many Asians come to the West and notice Sushi restaurants, Indian films, Middle Eastern foods and karaoke bars. From their point of view, the West is becoming more Asian. He doesn't consider the non-Western influences on the West. The world is not becoming more Westernized. It is becoming more integrated.

This leads to another point. What exactly is Pearse's definition of "Western"? Which countries does he consider to be "Western"? This is important because he is describing a geographic process but doesn't define the borders. He is also assuming that the non-Western cultures all have moral codes enshrining dignity, courage, chastity, honour and duty. This is a romantic perception. As a part of his ambiguous defini-tion of "Western", he has accumulated the rest of the world into one problem and a charac-teristic unified sentiment. He is focussing on the countries with predominately Muslim popula-tions but he doesn't outline the areas in question while focus-sing on the issue. The result is that his well-intended argument has the qualities of a generaliza-tion. The only issue worth men-tioning is his criticism of how tolerance has evolved into non-cultural moral relativism. This is understandable but such poli-cies are convenient, or even nec-essary, for the maintenance of a cosmopolitan society.

Despite its contentious points, Pearse's book is a well written and scholarly piece of work. His references are well in-corporated and his bibliography is extensive. His tone reflects that of a theologian. Despite its theological quality, the tone doesn't affect the literary quality. His chosen topic is a valid one, and although his methodology is flawed, it is worth reading. Its examination has the real po-tential to stimulate meaningful dialogue, and it lends itself to academic research.

Sue Matheson

The dog's eyeview.....

I was looking for a book to read on the plane when I picked up Garth Stein's *The Art of Racing in the Rain.* It looked like the per-fect book for travelling: a New York Times Bestseller that had been re-released. Its 321 pages would excuse me from making small talk with strangers from Winnipeg to Boston. I wasn't particularly interested in the story line--the custody battle between a single father and his daughter's grandparents--or the point of view--the family dog's. What really caught me was the large typeface that was easy on the eyes and the author's name. I had just finished reading Garth Stein's *Raven Stole The Moon* for the fourth time and still found it fresh and enjoyable.

To my knowledge, Stein has written only two novels and produced a collection of short stories. After re-reading *Raven Stole The Moon*, I had been cu-rious about *The Art of Racing in the Rain.* Finding it on the shelves seemed fortuitous. At last, I would finally discover how it would measure up against his other work. Nonetheless, I must admit that I was afraid that I would be disappointed by Stein's first effort after enjoying his second, so I elected instead to watch a movie between Win-nipeg and Toronto.

When I turned off *The Blob* and began to turn the pages, I was ready for an enter-taining read but not expecting an emotionally or intellectually taxing one. After all, I was relax-ing and the cover of this book boasted a little white Benji-dog wearing a flying helmet and goggles. Surely, I could put this book down when I wanted and pick it up again....at will. None-theless, after the second chapter I was hooked. I forgot my mis-givings. I simply couldn't stop once I had started. And I read it again on the way home.

This is one of the best books I've read in years. Related in flashbacks by Denny Swift's old and physically decrepit dog, Enzo, *The Art of Racing in the Rain* charts the sad downward spiral of Denny's marriage to Eve, the birth of their daugh-ter, Zoë, Denny's frustrated attempts to race cars profes-sionally, Eve's courageous fight to survive a brain tumor, and the in-laws' efforts, after their daughter's death, to discredit Denny in order to acquire and retain custody of Zoë. I expect-ed the dog's point of view to be sentimental and anthropomor-phically maudlin--and, happily, it was not. Stein never let me forget that a dog was speaking, and this, I believe, was what made the book so successful. Enzo was as interested in walks, bones, human food, and other dogs as he was in the people to whose pack he belonged.

Without Enzo's point of view, *The Art of Racing in the Rain* simply could not have worked: it is a tale (if you will pardon the pun) that could have been told only by a dog. It is a book full of what dogs are all about--unconditional love for others and the sheer enjoy-ment of life itself.

Throughout, Stein's nar-rator remains interesting be-cause his perceptions of the world and those about him are believable. Enzo notices the things that a dog would, but a person would not. More im-portant, he is very appealing because of his honesty. Unlike most people, dogs are incapable of lying--and Enzo is no excep-tion to this rule. He may not understand everything that he sees and hears, but he can be counted on to relay the details of conversations and people's actions faithfully and without bias.

His interest in human beings, in general, and, in his owner, in particular, also held

my attention. Enzo is fascinated by the inexplicable behaviours of all the people around him. I had no idea that the human race could be so appealing in spite of being so appalling. It was flattering to be the object, however vicariously, of such interest, for Enzo is not merely a keen and reliable observer of human nature (which from the dog's point of view is often at once bewildering and monstrous), he is also a philosopher, reflecting on the human condition and the nature of life and love.

His revelations are at once entertaining and profound. As Enzo points out, as in racing, winning in life is not for those who go the fastest but for those who are able to exercise their ability and faith and practice patience and restraint.

The self sacrifice which fulfilling one's potential entails is not an easy lesson for the dog's master or made an easy one for Stein's reader. Human beings make life difficult for themselves and others, Enzo notes, because they cling so hard to things.

It is the human inability to let go of the material world that drives the narrative forward--throughout the custody battle, Eve's parents' inability to accept their daughter's marriage and death underpins their tragic possessiveness of their granddaughter. Paradoxically, it is Denny's unwillingness to let go of his dream of racing professionally and his inability to give up his daughter that enable him to transcend his situation and redeem what appears to be a mediocre, unfulfilling existence

at best. Ironically, it is the generosity of the nonhuman narrator's point of view that mediates the conflict created by what appear to be and finally are irreconcilable differences.

After fifty chapters of making mistakes and losing all his material possessions, Denny wins back his daughter and is rewarded with the job for which he has always been suited. We know that Denny and Zoë will live happily as Denny has learned to love unselfishly. Because of his experience, dare I say, he has evolved, becoming more canine than human. Not surprisingly, it is an emotionally wrenching and even spiritually rewarding moment when Enzo, with his failing kidneys and blurring eyesight, dies on the morning that they are to take

Zoë home at last. Denny does not attempt to rush the dog to the vet to prolong his suffering but gives him permission to leave his failing body and become pain-free.

As Enzo reminds the reader, in Mongolia, when a dog dies, if his soul is ready, and if he wishes, he is free to be reincarnated as a man. One can only hope that Enzo's dream to become human is fulfilled at the novel's end. The human race could use more people like him. And although Denny's faithful helpmeet does not live to see his master and daughter reunited, the reader does. The experience is worth the wait.

Perhaps because *The Art of Racing in the Rain* is Stein's first novel, the writing itself is at times not as taut and finely crafted as it is in *Raven Stole The Moon*. This, however, does not detract from the impact of the novel, because the rawness of the style and simplicity of the diction appropriately convey a consciousness that functions intuitively rather than rationally. Moreover, Enzo is a complicated narrator who cannot always be counted on to function naively or innocently. He often offers strong opinions about human behavior. Stein balances these comments with moments that, being a dog, he is unable to analyze. These I found touching and incredibly poignant. Stein's use of the dog's point of view

generates powerful dramatic ironies that are complex and arresting. A particularly memorable example occurs during Denny's appearance at Eve's funeral. Rejected by Eve's parents and removed from participating with his daughter, Denny suffers under a restraining order: his lonely vigil at his wife's service from a nearby knoll in the cemetery is skillfully and beautifully understated via Enzo's point of view.

Enzo's point of view also allows for moments in this story which offer important bits of information concerning Denny's lawsuit. This information is gleaned during conversations to which a dog, but certainly not the people involved, may be privy. Via Enzo, the reader is able to glimpse Zoe's confusion about and despair resulting from her mother's death and father's absence, Denny's debilitating depression after his wife's death and his determination to remain involved in his daughter's life whatever the cost, Eve's terror of dying, and her parents' irrational, almost pathological, dislike of their son-in-law. Publishers Weekly finds the narrative to be "over the top" in places, but, in my opinion (and experience), Stein's representation of the domestic drama of people whose lives are collapsing after a death in the family is amazingly accurate and at times downright stoic. No one has ever accused Aeschylus of histrionics in his

depictions of the tragedy of the human condition, and I do not see why Stein's work should be labeled as such given the nature of its contents.

Should *The Art of Racing in the Rain* be considered a fable with a heart as the Portland Oregonian suggests? I'd say probably not. Despite its talking animal, *The Art of Racing in the Rain* is a much more complex tale than any fable penned by Aesop or Marie de France. A more appropriate category in which to place this book would be the fabliaux. Indeed, when read as modern fabliaux, *The Art of Racing in the Rain* unfolds a gentle satire, revealing our follies and vices as well as the destructive and redeeming faces of love.

In final analysis, *The Art of Racing in the Rain* deserves to be a Harper Perennial that I am happy to recommend for anyone who enjoys reading and thinking…it is a good book for any dog-lover (or even cat-lover) interested in the big questions. Available and on sale at Amazon for $12.26 CDN, it is a book that is well worth the money spent and would be a wonderful addition to anyone's library. Best of all, it is a book will be released again in the future. I liked this book so well that I have lent my copy out…and made sure that it will be returned, so that I can remember what being a best friend is about.

Sue Matheson

This biography about Jarry is worth reading and keeping

Jill Fell's biography of Alfred Jarry should be a must read item on your books-to-buy list if you are interested in Strindberg, Apollinaire, Picasso, or Marinetti; Dali, Bunuel, Beckett, or Joyce; Stein, Gaugin, Rousseau, or Man Ray; Brecht, Ionesco, Marat Sade, or Pinter. Painstakingly researched and lucidly presented, *Alfred Jarry* traces its subject's boyhood and outrageous career as the baddest of all the bad boys of the protomoderns in France at the turn of the twentieth century, his enormous influence on the world of modern art and theatre, his downward physical and mental spiral as his use and abuse of ether and alcohol blurred distinctions between himself and the fantastic and monstrous characters he created, and the sad and sordid details of his final illness and death in a charity hospital on November 1, 1907.

Born September 8, 1873 in Laval, France, Alfred Jarry is generally remembered for his groundbreaking play, *Ubu Roi* (1896). A forerunner of the surrealist theatre of the 1920s and 1930s, Jarry has come to be synonymous with the idea of the avant garde. An enfant terrible who wrote novels, poetry, essays and speculative journalism as well as plays, he epitomized the artistic revolt against the suffocating mileu of the French middle-class that took place in fin de siecle Paris. His revolutionary art inspired younger artists, and his ideas about theatre and performance became foundations of absurdist literature and the Theatre of the Absurd.

Before joining the avantgarde, Jarry was a very promising student, winning scholastic prizes in foreign languages and science. But after writing his ENS examinations, he was unable gain entrance into France's École Normale Supérieure. He made his reputation instead as poet, playwright, social commentator, and book designer in Paris. Extravagant, quarrelsome, and addicted to absinthe, he died at the age of thirty four of tubercular meningitis. His troubled, flamboyant, and short, brilliant life serves as a caution as well as a model to anyone interested in adopting bohemianism as a way of being.

With this in mind, it is not a coincidence Fell wisely introduces her readers to her subject by beginning her book's Prologue with Andre Gide's fictionalized account of one of Jarry's shooting episodes. Alfred Jarry owned a Bulldog revolver which he always had on his person. His outrageous habit of shooting it at fellow dinner guests was not considered unduly eccentric or unusual by

Alfred Jarry and his bicycle.

those who knew him and such behaviour on his part was certainly not confined to an isolated incident. In fact, Jarry's appearance and behaviour was so bizarre that Gide noted "that the tiny writer, with his clown-white face and violent antics… belonged more to the world of fiction than to the real one."

Placing Jarry among the fictitious characters of his novel, *The Counterfeiters*, Gide defines Jarry as a man who did not live his life so much as he carefully played out a dramatic role scripted and stage-managed by Alfred Jarry. For Gide, Jarry was an artist who embodied his art, a writer who had been absorbed by and into his own fictional world. In short, Jarry was like one of his puppets. No longer a person, he had morphed into a persona…a public figure created to outrage his audiences by challenging the conservative and traditional values which his bourgeois mother and grandfather held dear. Gide comments, "[i]in traditional circus clown's clothes, everything about Jarry seemed affected; especially his way of speaking, that others often imitated…hammering out each syllable, inventing bizarre words, strangely deforming others; but only Jarry himself could achieve the utter flatness of voice, with no warmth, intonation or relief." It is not surprising then that Jarry's shooting episodes, like the man himself, are considered by his biographer as more of a fictional creation than historical fact. Did Jarry really attempt to kill a fellow diner at the actual dinner of 1897 on which Gide's account is based? In her Prologue, Fell puts forward evidence that he did not but she also quickly adds that Gide probably created the incident in *The Counterfeit*

Père Ubu by Alred Jarry

ers by combining the incident from the 1897 dinner party during which Jarry hit his victim with his bare fists and a later real shooting, for instance the episode which occurred in 1905 at a dinner hosted by Maurice Raynal. In 1905, Jarry
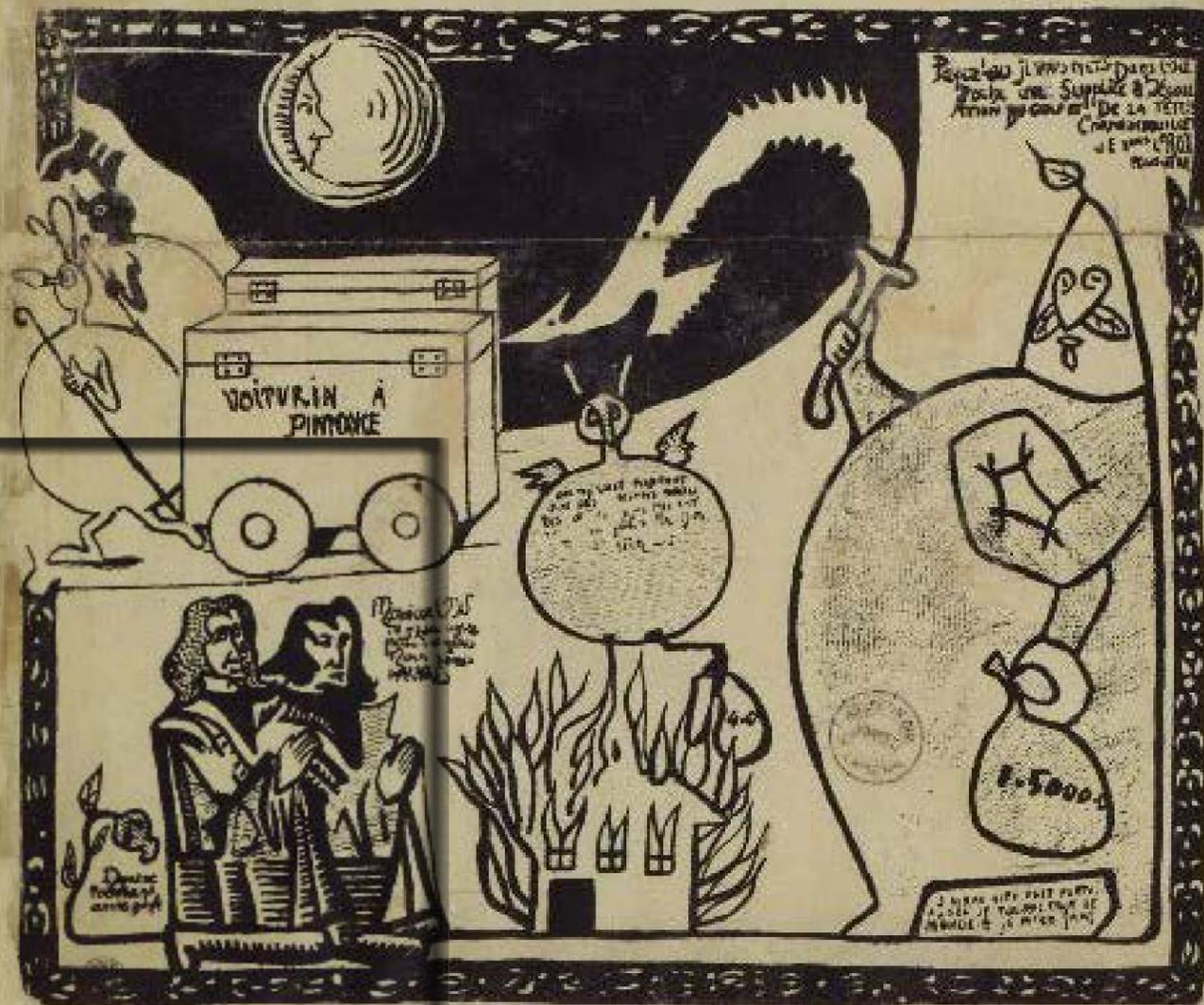
did shoot at a fellow guest who annoyed him. Because Fell immediately provides contradictory eyewitness accounts of that evening in 1905, it is almost not to become involved in also attempting to sort out the the events of Jarry's life. This challenge becomes more interesting as these events become increasingly bathetic and pathetic.

Nothing could be more enticing to any committed reader of biography than the possibility of being able to distinguish a person from his or her public persona as this story continues. Fell certainly knows how to hold her audience's interest in this fashion. Using contemporary accounts and remembrances of colleagues and friends, her sensitive portrait of Jarry's engaging antics remains multi-faceted throughout. One account of his alcohol-induced tantrums is balanced by another, until, at times reading *Alfred Jarry* seems to be an almost surreal exercise. Given the unreliability of the artist's friends' memories and perceptions the result is a fascinating labyrinth of hard fact and tantalizing opinion that Jarry himself would no doubt have appreciated. Suffice it to say that *Alfred Jarry* is an extremely well-written and enjoyable biography of a difficult subject supplied by equally difficult witnesses, among them, Pablo Picasso.

Even more interesting than the ten chapters of excerpts from letters, diary entries, and other documents that chart the manic progress of Jarry's journeys into the military, the studios and salons of Paris, and finally the French slums are the images which accompany them. These photographs of Jarry's work reveal just how excellent his exacting craftmanship was--how stunningly sophisticated and detailed his eye. The examples of Jarry's drawings and woodcuts are particularly fine, especially those depicting the Véritable Portrait de Monsieur Ubu and Jarry's Supermale. The examples of his exacting graphic standards found in the layout from the pages from Sebastian Münster's *Cosmographia univer*

Jarry's Supermale

salis with woodcuts of whales and sea monsters in the first issue of his journal *Perhinderion* (1896) create an absolutely exquisite spectacle of typeface

and graphics for the reader. Arguably, the most interesting piece shown is the beautifully-crafted stringed puppet of Père Ubu. Jarry himself was such a proficient puppet manipulator that Franc-Nohain was confident that the artist was capable of closing the second act of *Vive La France!* With a grand ballet scene: "[h]e was confident that Jarry's 'agile fingers' could manipulate six ballet dancers in tutus, executing five whole minutes of pirouettes in what must have been an extraordinarily

difficult manouevre."

What would have happened to modern art had Jarry lived to be an old man? It is difficult to know, although I suspect that a good deal of his appeal is due to his early death. The increasing poverty (and accompanying shabbiness) of the last years of his life made it extremely difficult for the artist to visit Paris--the incredibly flamboyant bar which he had set earlier he could no longer match. Ironically, however, his squalid surroundings and tattered ap-

pearance was translated by the next generation of the avant-garde (Apollinaire, Marinetti, Jacob, and Salmon) as a defiant artistic statement rather than a reduction of his circumstances. One has to wonder how many middle-class students emulating Jarry have starved needlessly and absurdly in garrets while attempting to hone their artistic sensibilities.

When one reads *Alfred Jarry*, one has the best of all possible worlds: solid documentation, entertaining photos of the subject (Jarry was obviously aware of the power of his arresting and usual public appearance), and beautiful examples of his outstanding work. A part of the Critical Lives series published by Reaktion Books, *Alfred Jarry* is an important addition to the library of any collector interested in modern art, avant-garde theatre, and fin de siècle decadence. It is a work of which I am confident Peter Brooks would approve. I'll be looking for more titles by Jill Fell in the future.

Jarry's Spiral Spring
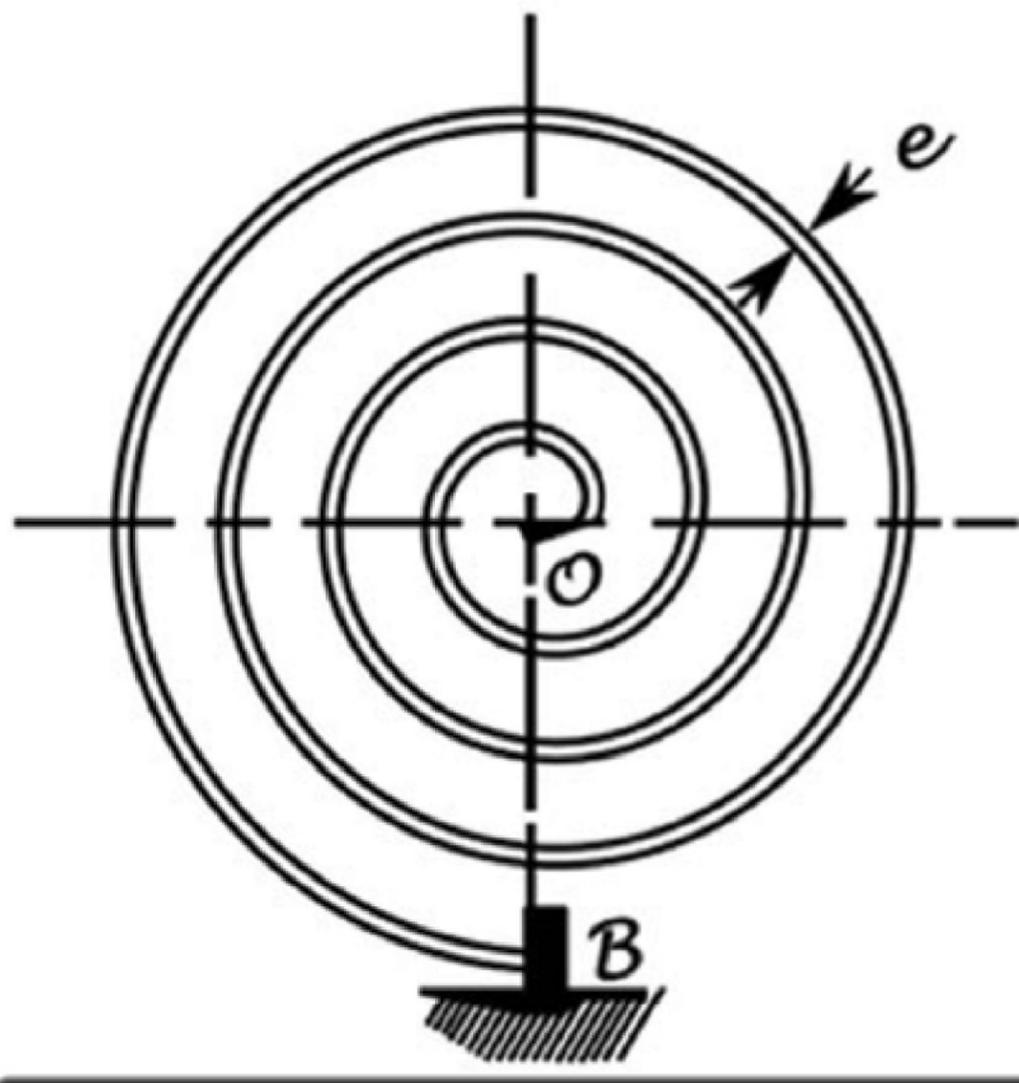
Barbara Caine, *Bombay to Bloomsbury: A biography of the Strachey Family.* Oxford University Press, 2005.

John Butler

The abandonment of good biography

At first glance, it would appear that Barbara Caine, Professor of History at Monash University in Australia, author of *Gendering European History* (2000), will be presenting readers with a magnificent biography of an interesting and creatively significant family. Not just that, but she combines the life-stories of twelve people, parents and children, in one relatively slim volume (407 pages), which is an achievement in itself. She also includes some of the Strachey spouses, notably James's wife Alix and Oliver's second wife Ray, which adds even more people to the mix. I once used her book *English Feminism 1780-1980* as a textbook at a women's university in Japan; it was by far the best one-volume treatment of that subject I have ever read, and I expected great things from this volume, too. In the end, however, Professor Caine fails

to bring the family to life; the famous Stracheys, Lytton and, to a lesser extent, James, remain the famous Stracheys, whilst the others, unfortunately, take back seats and ultimately fade into the background. Admittedly, this is not really all Professor Caine's fault; time and time again she laments that the sisters, in particular, left a paucity of letters or other writings behind them, and that one, Elinor, chose to become a conventional wife and mother rather than a career woman like her unmarried sister Pernel, a feminist like Philippa (Pippa) or an eccentric like Marjorie who found it very difficult to stay in any one chosen path of life. Any biographer of the Stracheys is hampered, moreover, by the fact that Lytton is well-served by Michael Holroyd's two-volume biography and a mass of other books emanating from the Bloomsbury writing industry and that he has become an industry in his own right. Anyone who is interested in the period knows Lytton's *Eminent Victorians* and *Queen Victoria*, and James is well-respected as Freud's collaborator and first English translator. But who knows that Dorothy, wife of a French artist, Simon Bussy, was also the English translator of André Gide and seems to have been in love with him as well? She also wrote a novel, *Olivia*, which was once published by Penguin Classics but seems to have vanished from the catalogue. And, while we are on

A relative, Julia Strachey

the subject of Gide, Professor Caine's editor should have corrected the title of Gide's most famous novel from *Straight is the Gate* to *Strait is the Gate*, one of several annoying typographical errors, if that is indeed what they are. As for the remaining Strachey men, Richard, Ralph and Oliver, they are just not that interesting, although Oliver's philandering provides some light relief from time to time, and his correspondence with his gay brother Lytton is quite revealing.

Caine began working with the Stracheys when she became interested, predictably enough, in the Strachey women, but discovered that it would be almost impossible to separate them from either their parents

or brothers because of the nature of the Strachey family dynamic. What Caine wanted to do in this book was, she writes in the preface, "to combine collective biography with a history of attitudes, beliefs, and ideas," but ended up expanding this into "questions about modernity, and the ways in which a significant Victorian family understood and dealt with the excursions of some of its younger members into a variety of new ideas, approaches and ways of life." This looks promising, but Professor Caine approaches these questions in such an academic way that the characters seem to lose part of their humanity as she progresses, because she treats them more as sociological entities than human beings, constantly placing them in the context of social patterning rather than as real people operating emotionally and psychologically as individuals. She indulges in far too many theoretical discussions, which may well appeal to an academic audience but which certainly would alienate a reader of biography looking for something more than an exercise in the latest theories of gender and sexuality. After reading yet another page of this stuff I wanted to hear more about Oliver's love-affairs or what people thought of Pernel while she was Principal of Newnham College. On the back is a blurb claiming that Professor Caine's book will interest "the intelligent general reader," but in spite of the occa-

sional lighter touch, the writer of this commendation is indulging in wishful thinking. Chapter Ten, "Gender Transformations and the Question of Sexuality," for example, is pure socio-literary feminist speculation with a fair amount of psychology thrown in which presupposes a reader's knowledge of the reception of Freud in England, and some familiarity with people like Ernest Jones and Melanie Klein, neither of whom would be that familiar to the "intelligent general reader." Professor Caine also has an unfortunate habit of repeating information about the Stracheys which made this reader think he had absentmindedly put his bookmark in the wrong place, as several sentences looked almost identically like ones he had read the day before! How many times do we need to know that Oliver was "clever and imaginative" and that he liked to do

crossword uzzles? At least three, apparently. This still leaves the question as to whether a reader can actually enjoy this book as biography, and whether the Stracheys come through as what Leonard Woolf called "the most remarkable family I have ever known." The answer would have to be a qualified "yes," because they are a difficult lot to keep down, and their "Strachey-ness" keeps bubbling to the surface however hard the biographer tries to lather them in psychological jargon or lit-crit twaddle, which she fortunately doesn't do too often. Their high-pitched voices, their gleeful throwing into serious conversations words like "bugger" and "fuck," Marjorie's nude dancing at parties, the patriarch Sir Richard Strachey's hypochondria, Lytton asking Vanessa Bell, Virginia Woolf's

Below: Lytton Strachey, Dora Carrington, and James Strachey

sister, whether she had a semen-stain on her dress, and Pernel's posting of precise instructions to Newnham students about how to save hot water when they were having baths, resonate much more with readers than the pretentious analysis presented by critics and psychologists, and those things are what remain after readers put the book down.

Because of the wide range of ages between the older Strachey children, their methods of dealing with the world they found themselves in differed, and it is interesting that Caine includes a great deal of material about their parents, Sir Richard and Lady Jane Strachey, who themselves in many ways typified Victorian parents, but in just as many others did not. Sir Richard was twenty-three years older than his wife, which actually made him born during the reign of George III, and some of his children were born in India, where their father had spent nearly forty years of his life in the service of the Raj. This did not necessarily make them diehard imperialists, but there was always a conservative streak in even the most liberal of Stracheys; Caine notes, for example, that Jane Strachey, the matriarch, although a supporter of the women's movement in England, never extended her ideas to include Indian women and did not, indeed, believe that the enfranchisement of women
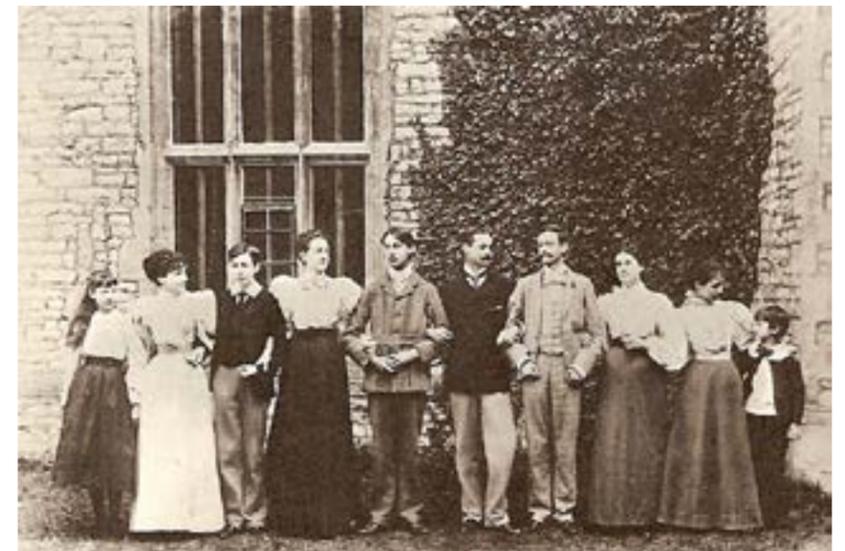
The Strachey family at home.

should go much beyond women of her own class and above, unless the evolution was carried out very slowly and gradually. Caine's treatment of the family dynamic is interesting, but one feels that she was, in the end, overwhelmed by the sheer number of Stracheys and their spouses with whom she had to deal. Count them: Sir Richard, Lady Jane, Richard (Dick), Oliver, Lytton, Ralph, Marjorie, Pernel, Elinor, Dorothy, James, Philippa, the primary group, and then the wives and husbands, James Rendel, Simon Bussy, Margaret Severs, Ruby Meyer, Rachel (Ray) Costelloe, Alix Sargent-Florence. All these people have to be worked into the mix, and many of them were, it has to be said, quite interesting people.

In conclusion, the reviewer had an ambivalent reaction to this book. Multiple biography might work when the numbers are not too great; examples might be Lytton

Strachey's own *Eminent Victorians* or even his *Elizabeth and Essex*, or Robert Massie's *Nicholas and Alexandra*, but the Stracheys were much less intertwined when they grew up, each one living his or her own life and in some cases hardly seeing each other much, not because they didn't get along but because their lifestyles were vastly different or their interests and jobs took them poles apart geographically. Elinor was a fairly conventional housewife and mother, Oliver and Ralph both worked in India for extended periods, Pernel was engrossed in her work at Newnham College, and Marjorie seems to have been avoided by many of her siblings. Lytton, who was of course homosexual, who centred his life on his relationship with Dora Carrington and various male partners, seems to have been closest to James. Dorothy lived in France, but Philippa (Pippa)

Above: Lytton Strachey and Virginia Woolf enjoying an outing. 1923

looked after both her ageing parents in turn and seems to have become the matriarch of the family. This very disparity is why Caine so often comes back to the idea of social patterning rather than straight biography; it's easier to a designated group rather than having to write about them as separate persons, but this is an abandonment of the basic principles of a good biography, which include keeping subjects in focus and making readers deal with people as belonging feel like they are vir tually standing in front of them. The result Caine's book was to keep everyone just slightly out of focus and standing back at a distance.

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