

PRISM

PRISM: A ROUNDTABLE DISCUSSION OF DIVERSITY

Editors' Note: In recent years, the issues surrounding multiculturalism and diversity have come to preoccupy the world of American higher education, raising questions that go to the heart of our conception of the role played by institutions of education in our society. These issues have been widely discussed on the campus of Pacific Lutheran University, but rarely has there been an attempt to get at the fundamental questions that underlie them. To encourage such discussion, this fall the Editorial Board of Prism asked members of the Division of Humanities to join in a roundtable discussion of these and related matters. Patricia O'Connell Killen (Religion) was invited to facilitate the discussion. George Arbaugh (Philosophy), Tom Campbell (English), Susan Brown Carlton (English), Wei Hua (Languages), Lyman Lundeen (Religion), Dennis Martin (English), and Barbara Temple-Thurston (English) gathered in Ramstad Hall one November evening, and the following discussion took place.

Patricia O'Connell Killen: Why don't we start with the question: "What is diversity?" We've run around this at various meetings and lectures we've heard, but if you had to put three sentences down about what you would really like to see considered when the university considers diversity, or when you think about diversity, what would you say? What are the things that should have been said now but weren't?

George Arbaugh: Well, I share the concern that that's what should have been asked early on in this discussion because I see diversity a little bit like "change"—I don't know if I am for change, or what kind of change we are talking about, and there are all kinds of diversity; some I feel in favor of and some I don't believe in at all; and I think there has been precious little discussion of what kind of diversity we are talking about here. I think if there were concrete examples of the diversity that we might be after, then we'd have a way of deciding whether it's a good idea or not.

Barbara Temple-Thurston: In response to that I'd probably broaden the question of diversity and say that, as far as I'm concerned, diversity can be as general as you like. At least, diversity means that we should have tolerance and understanding of differences and, at best, it would mean that we are delighted in and are enthusiastic about differences amongst us.

Killen: What kind of differences?

Temple-Thurston: I think just about any differences. In academia at the moment, diversity has been interpreted as racial diversity, ethnic diversity, sexual orientation. Also we are talking about gender differences, differently abled people, diversity among faculty, students, and administration, curricular, extra-curricular. Those are some of the differences we're talking about, but I think it can certainly be even broader.

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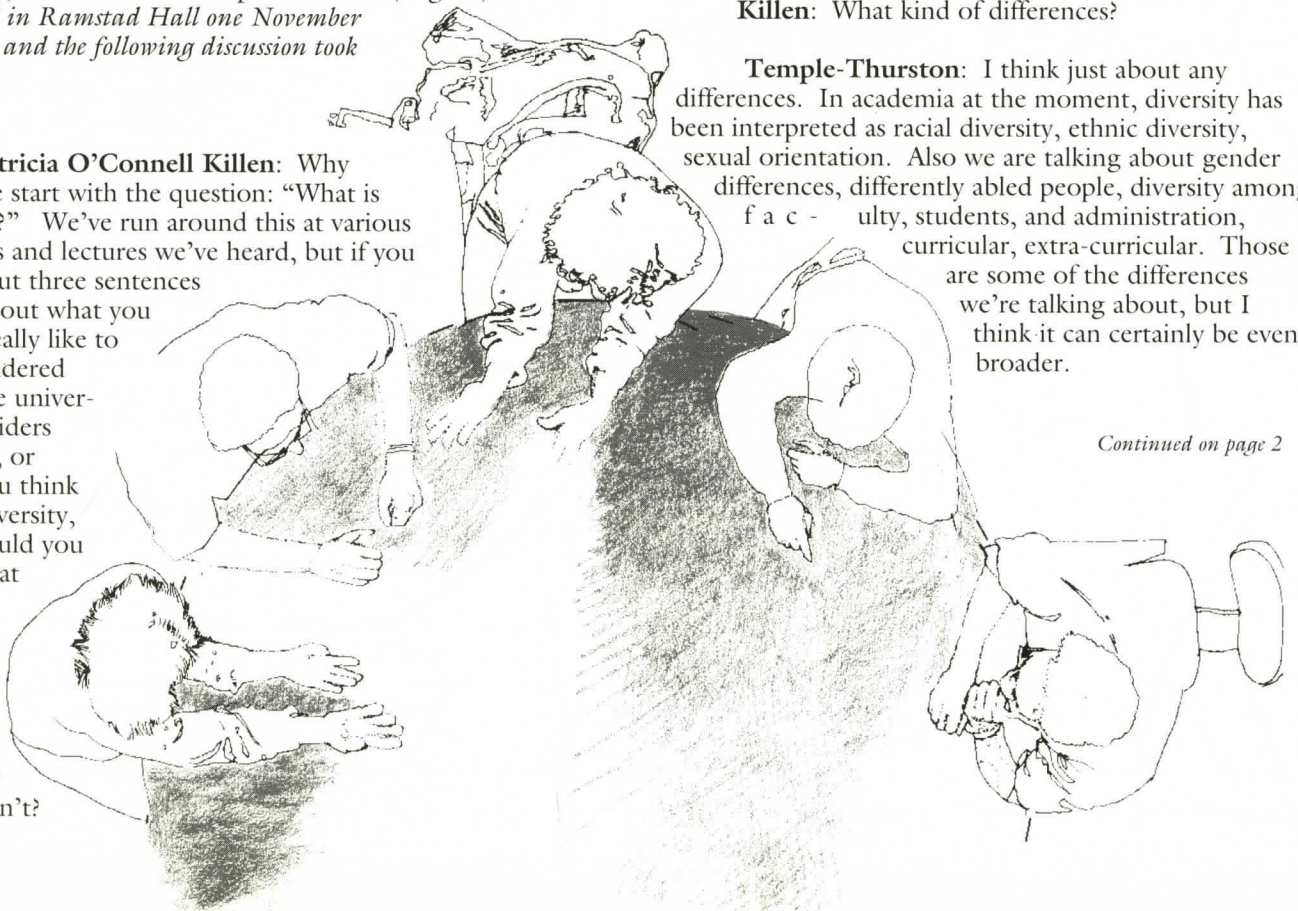


table: Diversity
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Wei Hua: Because diversity is such a general and all inclusive topic, I would like us to focus on what diversity means to PLU because that would be more meaningful as the discussion is concerned.

Tom Campbell: Well, in that sense, I think it poses the basic question of difference and how you value it, recognize it and make room for it, and so on. But maybe it means, from our perspective, rolling back boundaries to include and engage texts and people, methodologies, that have simply not been available, have been marginalized, have been submerged—and have not been valued. So if we can identify what those are for and then allowing them in would make us more diverse.

Susan Brown Carlton: I think it quite acceptable this year we focus on certain issues that we see under the umbrella of diversity and that those might change and be augmented by others in the future. We are not going to come up with a definition for all time. We need to ask ourselves what other things we might include under the term diversity, while continuing the other discussion which Wei is talking about, which is: what needs to be going on now at PLU to further the valuing of difference, in our classrooms, our courses, our scholarship?

Temple-Thurston: I think we can talk generally a little more about the meaning of diversity. It is a word one plays with, and I was fishing around to see what people have to say about the issue. Lynne Cheney, in the *Chronicle of Higher Education*, talks about “liberal scholars.” Our talk about diversity makes us as those “liberal scholars” and of course she is very opposed to what we’re saying. But what does diversity mean? Does it mean looking at different cultural information? Are we learning about other cultures, or sub-cultures, you like, and what does that mean?

Arbaugh: I still like Wei’s initial concerns and suggestion here because if you define it as you do, Barbara, “looking for information about culture,” I can not imagine how one would disagree. If you mean trying to incorporate within a group, any given group, diverse cultural elements, it all depends. I don’t really think neo-Nazis in a group. I don’t think the Jewish schools necessarily have to have Christians in their faculty and that Jesuit schools have to hire more Protestants for their theological faculties. I have good Jesuit friends who deplore the demise of Thomism in Jesuit schools. It doesn’t seem to me it is not at all clear that diversity as such is good. Some diversity is good in some cases, for some people, for some groups, but we have to decide which diversity we want and which we can afford, and to talk about diversity in general, I think, is just hopeless.

Temple-Thurston: That is an interesting point because Wei and I just happened to be at a reception this afternoon for the University Council on Racial and Ethnic Diversity and the president made a comment about “relevance in reality.” He quoted from an article he had read, which seemed like a summary of Henry Cisneros’s speech when he was here. He said you have to face the fact that this country is a multicultural country. Henry Cisneros said if you go to Los Angeles, into any classroom under sixth grade, you can be sure that about 80% of those children are from some ethnic minority group. And that is the changing face of America. America is changing; these are the people that, whether you like it or not, or whether we like it or not, will be the majority in the future. The business people know that these people are going to be the consumers, these are going to be the employees, and universities know that these are the students that they are going to be able to get, because this is what America is becoming.

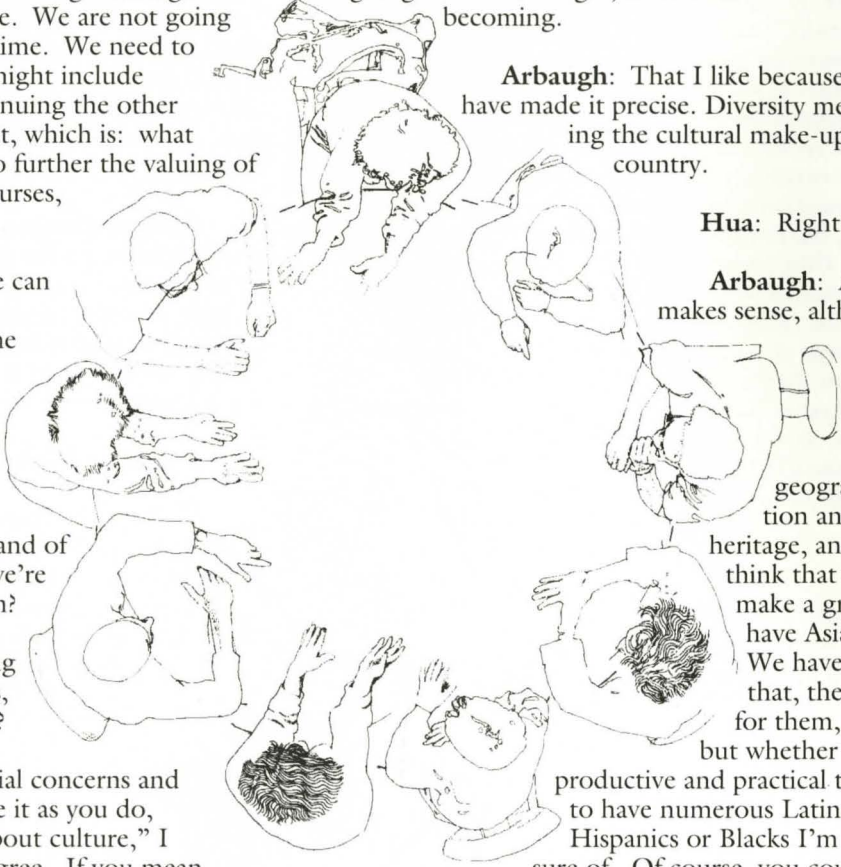
Arbaugh: That I like because now you have made it precise. Diversity means reflecting the cultural make-up of the country.

Hua: Right.

Arbaugh: And that makes sense, although, even there, it seems to me, I think you have to allow for geographic position and cultural heritage, and so on. I think that PLU should make a great effort to have Asian minorities. We have a history of that, there is a role for them, and the like, but whether it would be productive and practical to try equally to have numerous Latinos and Hispanics or Blacks I’m not at all sure of. Of course, you could have

some, but—

Carlton: There’s a large Black population in Tacoma, isn’t there? I would agree with you that Asian American is a major cultural group in this area, but I would say that in Tacoma, specifically, Black Americans are an important cultural group. I also like to look within a particular discipline. When I look at the contributions of African American literature, they suggest another criterion that we have to include under diversity. When there has been a major contribution to a discipline from a particular group, our curricula and syllabi should reflect that contribution.



Temple-Thurston: And music.

Carlton: And music and art and, in fact, scholarship across the board, perhaps, because Black ethnic studies was one of the first to formulate a self-identity and then discover ways to incorporate that self-identity as a crucial dimension of scholarly activity.

Dennis Martin: I think one of the reasons why people have difficulty understanding the word “difference” is because it does seem to include some qualities but doesn’t seem to include others that I think could be considered difference. So how would you distinguish the things that are differences that we should remark on from the things that are differences that we shouldn’t? For example, nobody mentioned height. Think of all the examples you could give like that. Let me just make a suggestion to see how you respond to this. It seems to me when you were talking about differences you were talking about power at the same time.

Temple-Thurston: Exclusive and inclusive.

Martin: Exclusive and inclusive includes, it seems to me, the concept of power: empowered, power, powerlessness, excluded, included—so I think difference is in some ways a kind of mask behind which perhaps the previous issue is that question of power. What do you think of that?

Hua: We can talk about honoring differences as humanity. I use that word because, you know, that is the cardinal teaching of the Confucian philosophy: humanity or benevolence. So rather than just understanding, I think for me diversity means more: more personal involvement. It is respect for and sympathy with people who are different from you. I think we stress diversity too much. We should stress that we have common bonds as well, so that people won’t think that by emphasizing differences they are excluded from our camp, from the so-called politically correct group.

Carlton: Yes. One of my problems with the conversation on diversity is a particular assumption that is often made by people who do not fit into these identified ethnic groups, the assumption that everybody else has ethnicity but they don’t. That’s an important part of the educational program: people can begin to realize that ethnicity is a (nearly) universal condition. However complicated our ethnicities are because of American history and culture, nonetheless ethnicity is a category that affects everyone. A second thing that is very important to me in the diversity discussion—and maybe it gets at what Dennis was saying—is to look at some other groups and how those other groups do things, what their histories are. You don’t just widen the possibilities of understanding but you start to realize: what was self-evident is no longer self-evident. I think you have this experience if you go to another country. Something that is characteristically American that was invisible to you suddenly emerges because you have that cultural juxtaposition by virtue of

Dean’s Comment

This year the Division of Humanities chose to focus its program resources for lectures, symposia, and the like on the theme of “Power, Privilege, and Discrimination.” With the help of a number of other offices in the university, theologian James Cone came here in February to talk on the subject of his recent book, the respective views, accomplishments, and historical roles of Malcolm X and Martin Luther King. Campus colloquia last fall concerned the relationship between racism and fear, moral and constitutional arguments about hate speech and the definition of hate crimes, and whether designations of “coercion” refer essentially to other moral wrongs. On April 21-23, the Division will sponsor a three-evening conference on “Religious Pluralism and Inter-Religious Dialogue,” featuring philosopher/theologian John B. Cobb, Jr., of Claremont (call 206-535-7228 for further information). Amidst all these events has been threaded a 12-session series of PLU faculty presentations on their own feminist or feminist-related scholarship.

Such programs have been clearly and directly substantive, and the Division also continues the task of incorporating a greater ethnic diversity of materials into its courses. The conversation transcribed in the lead piece of this issue faces frankly some of the important points of confusion and contention in that task. An honest confronting of the need to establish priorities is called for here just as it is in constructing viable educational budgets; to get some things in one has to leave others out, not just add. Just as with budgets, we had better not stick our heads in the sand and think we can have everything.

The need for priorities for accomplishing anything in the way of meaningfully greater educational diversity reveals, of course, that issues of power and voice are at the heart of the effort. PLU continues to act out of the conviction that an acknowledgment of this is intellectually and educationally constructive, not destructive. Malcolm, the separatist who could throw his sharpest arrows at a predominantly white university, saw education as the *sine qua non* of self-determination. A Lutheran university can not only celebrate that latter commitment with him, but in the recognition of its own need for identity, it can respect his call for relevant separatism. Here lurk subtleties, difficulties, dangers, even contradictions—but nonetheless, living, undaunted hopes.

Paul Menzel

going to that other country. Studying “diversities” can move us mentally, intellectually, emotionally into other realms.

Campbell: Yeah—it has the force of making those things become announced. They can’t be unannounced—unrecognized—any more. So, you know, you have to remark on it. But I think you’re right. I think the question is one of power. And that’s why diversity generates all the rhetorical postures that it does—because it is not just about recognizing differences. It is not just saying I believe there should be a kind of preserved pluralism because everybody, or almost everybody, agrees on that. But it’s precisely this question of representation: it comes at a cost. Whenever the discussion is about inclusivity—inclusion—it strikes me that some people talk about it in purely additive ways like add more people to the mix, you know, ethnic kinds of things, communication kinds of things. But it really doesn’t work that way—it really is not just this *and* that. It becomes this *instead of* that. When we’re making up course syllabi or curriculum kinds of things, we don’t get to endlessly add things. At a certain point, if you let this person in you’re sort of having to empower that person or that text or that figure or that kind of methodology or that knowledge, that whole body of cultural knowledge. And that’s where you get the sense of territoriality and “I’m threatened by that,” that other. To put it shortly, making people visible that were formally invisible means you have to deal with everything that comes with that, and one of the things you can analyze is the conditions, the ideologies that kept that person invisible and it becomes incumbent to make some changes and that involves political maneuvering.

Martin: One thing leads to another, too, the way that—one way you can constantly add, be additive, is in anthologies. You’ve probably seen that. Our literary anthologies have just grown thicker and thicker and thicker.

Campbell: It maddens me, because I still have only the thirteen weeks to work with. (*Laughter*) I can’t assign those five hundred—now it’s eight hundred pages.

Martin: But the experience I’m just having is relevant in that I’m teaching the *Autobiography of Malcolm X* to a small group of students. They read it: hmmm, they learn some things, they see some things, but their first reaction is not to say: “O.K., I know more now about a different kind of person than I did before. Black Nationalism is something that I never understood before.” Many of their first reactions are to look around and ask why there aren’t any Black students in this classroom. It seems to me there is a way in which including texts, then becomes a way of making choices about people as well. It isn’t something you can do in isolation.

Killen: I want to push this a little further because I’m hearing three things. One is a valuing of difference. Another is the fact of demographics—if you go into the classrooms in the Tacoma School District you are going to

find a whole lot of classrooms with more than 80% of persons of color. And then this issue around power Dennis has raised, that power is behind it is one of the assumptions behind the diversity concern. That seems to me to be part of the rub with our sense of excellence in education because the Western paradigm for education is whether something is true or not, whether it has meaning. And the value of the liberal arts as much as anything else was the ability to understand and to see meaning. The university has liked to view itself that way, and so one of my questions to you is: how is the concern about diversity taking into account or challenging this presumption of meaning being valuable? For instance let me give you a particular on this. Barbara, on your list of diversity items, you had different learning and teaching styles? That’s something that has occupied teachers for a long time and now it seems to be becoming the property of the diversity committees, when it used to be the property of faculty development groups. And that’s an example of something that used to be tied to strategies to help people appropriate meaning. Now it has been transferred to groups for whom strategies have to do as much with empowerment as appropriating meaning.

Carlton: Isn’t appropriating meaning—doesn’t that have everything to do with empowerment also? Those two things are interrelated in some very interesting ways.

Temple-Thurston: When you say meaning are you talking about “the truth”?

Killen: I’m talking about texture, textured understanding. The ability to relate, interpretation, a sense of wisdom. Because I think one of the things that grates is a sense that if we value all difference and the value of difference becomes the prime value, then where are the traditions of wisdom that people of different groups might be able to agree are of value? As Wei says, there’s a common humanness.

Hua: Yes, I think it comes to that but now I see that my graduate school experience, especially the first year, taught me that coming from a different culture, I was put in a position where people would just look down upon me, simply because in a classroom we were never trained to express our opinions in such an open manner. We were always taught to think well and think really hard about what you want to say before you say things, so if the teacher lacks the knowledge of different learning styles, he/she would presume that somebody was probably just inadequate in the classroom, but which might not be the case. It might be some cultural taboos that person is trying to get free from. And so I try not to use the word “meaning” because it seems that there is just one uniform meaning. But for different cultures there might be different meanings, different values and we are in the beginning of searching for that commonality, I think. And we probably have not reached any conclusion yet. But I surely appreciate this movement because it makes me feel a

lot better, when I look back on my graduate school days in the very beginning.

Temple-Thurston: I think that is a very good point. I think too that one of the advantages of being able to read texts from other cultures and include those in our curriculum is that students see that other cultures too have wisdom. And that it's not so different from the wisdom that our culture has. No one culture, no one group has a monopoly on wisdom or on meaning or on significance or on truth. And I think that's one of the lessons, I mean as much as they learn about difference when they read about other cultures they also learn about their commonality and where we mesh and connect.

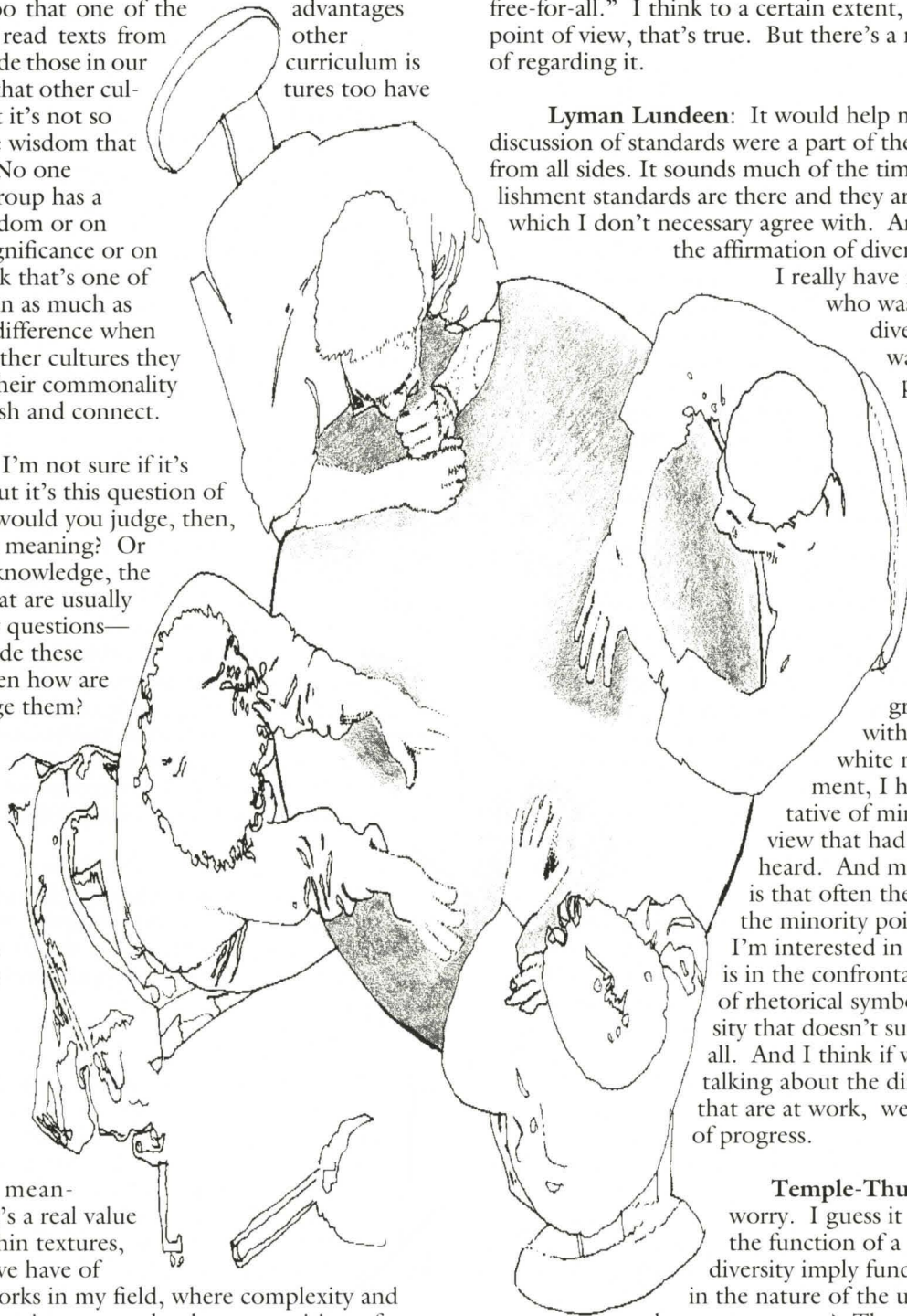
Campbell: I'm not sure if it's the same thing, but it's this question of standards. How would you judge, then, the nature of that meaning? Or the value of that knowledge, the kinds of things that are usually raised by diversity questions—if you are to include these texts and ideas then how are you going to judge them? How are you going to assess them?—not in terms of “what is true?”—although that is often the project, too. But it does defy certain kinds of criteria that we have and that we carry around, liberal-humanist categories, complexity for instance—I mean, when you talked about textured meaning—I mean, that's a real value expressed about thin textures, that kind of way we have of judging literary works in my field, where complexity and multiplicity and density seem to be the prerequisites of significance. We hold a lot of things up to that standard. So I think that there's a real challenge diversity presents which is to call into question a unitary standard of what is most valuable. Are there other kinds of things that we are going to have to come to terms with? Because I've often heard people say, “Well, it'll lead to a sort of dilution of

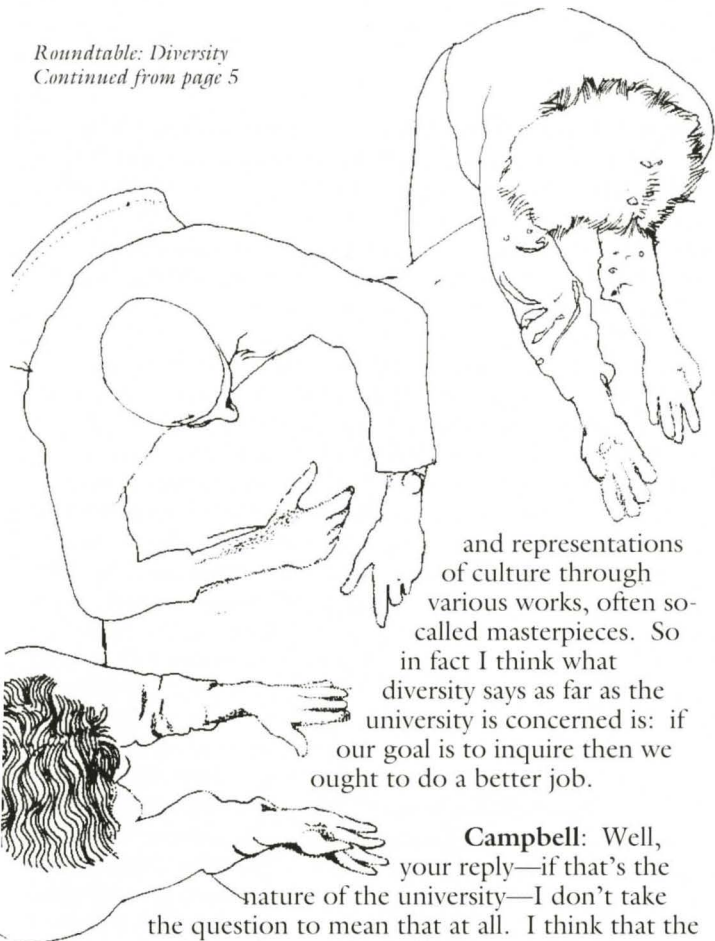
precisely this central business of the academy which is to preserve knowledge and make it available and expand it and provide intelligent ways of getting at it, and there will be a kind of diluting of standards and it is going to be a free-for-all.” I think to a certain extent, seen from that point of view, that's true. But there's a non-pejorative way of regarding it.

Lyman Lundeen: It would help me if an explicit discussion of standards were a part of the conversation from all sides. It sounds much of the time like the establishment standards are there and they are monolithic, which I don't necessary agree with. And it sounds as if the affirmation of diversity is value-free.

I really have never met a person who was able to affirm all diversity or even wanted to. In the process, it makes certain people who are defending standards seem old fashioned or narrow. And other people who are coming forward in favor of loosening things up look great. All my life within the Western white male establishment, I have been representative of minority points of view that had a hard time being heard. And my experience now is that often the last place where the minority points of view that I'm interested in are likely be heard is in the confrontation with a kind of rhetorical symbolic use of diversity that doesn't surface standards at all. And I think if we could get to talking about the different standards that are at work, we would make a lot of progress.

Temple-Thurston: Well, I worry. I guess it comes to: what is the function of a university? Does diversity imply fundamental changes in the nature of the university? What does nature mean? The nature of the university, I assume, is a place where free inquiry takes place, where openness and free inquiry take place. I don't think that when you bring diversity into the question that changes the nature of the university. I think it probably, in fact, enhances it, because there's greater inquiry; I mean, the whole diversity movement is one of investigation. It's investigating social prejudices and different points of view





and representations of culture through various works, often so-called masterpieces. So in fact I think what diversity says as far as the university is concerned is: if our goal is to inquire then we ought to do a better job.

Campbell: Well, your reply—if that's the nature of the university—I don't take the question to mean that at all. I think that the answer has to be, emphatically, yes! It means transforming the university as an institution in ways we can't even imagine now. I mean—

Temple-Thurston: It's structures, support systems, curriculum, it's everything.

Campbell: I disagree with Lyman, I think there is a very monolithic standard.

Arbaugh: Does this apply only to cultural and literary matters or are we talking about physics, chemistry and biology? And even philosophy? I do not see how diversity has any relevance whatsoever in physics, chemistry, or biology.

Hua: Why don't we talk about recruitment, then. All disciplines will be affected.

Arbaugh: How would physics and chemistry be affected?

Carlton: Some groups are not well represented in engineering and science. Diversity for people in science departments might involve investigating why it is that some groups are not represented in numbers equal to their percentage in the population. Then science departments can see what they can do to change so as to have a more representative student body or faculty: teaching strategies, access and so on. That would be a particular goal for them. Philosophy might set a somewhat different goal.

Killen: But I think George's question goes in a slightly different direction. If I am hearing him right, we out of the humanities can talk about this where there is an understanding of truth and literature and culture and such, where it makes sense for us to be talking about including more voices. But if I'm hearing you George, you're asking what difference it makes to the discipline.

Arbaugh: That's right. And I have friends of diverse ethnic backgrounds in such fields who think that the quest for diversity is undermining their efforts because it's sidetracking the real issue which is quality education in a field like physics or chemistry. I can see what Barbara is saying. In general it can enhance the investigation of fundamental truths in a variety of fields, certainly, the social sciences, and literature, and maybe philosophy and the like. But I'm not at all sure that applies to some other fields. There may be other agendas, like how to get minorities in chemistry, physics and biology, but that's a quite different issue.

Carlton: I don't know if this is relevant or not but I think something that will be changing are our inquiry practices. And I think that we see this, certainly, in feminism and women's studies. Some methodologies that were considered to be the only ways to produce knowledge came to be questioned and other alternative or additive ways to define knowledge, ways to perceive, to learn, and so on, began to be discussed as possibilities. I wouldn't want to shut out the possibility that the inquiry methods might change in physics, biology and so on, if large numbers of people from other traditions entered those fields. A large number of women, or whatever—perhaps different questions would be asked, perhaps different values would be operative. I don't believe that those areas are value-free.

Campbell: I don't think they are. And I think one step up is, then, the way you ultimately organize those knowledges that are generated by these kinds of things. They will be different from the way that they're constituted now.

Lundeen: My guess is that already in the field of science, in this school, that there is a battle going on between two diverse points of view that have little to do with ethnic or gender orientations. But they might have something to do with them. The battle is between the scientists who are still working within the Newtonian framework and the scientists who have moved on to a more symbolic relativity framework. In some ways the relativity framework is a more feminine way of thinking—but even in the history of the West there have been men who have thought that way. The Franciscan Saint Bonaventure might be an example. But, I am told, that is not a diversity that matters, that the difference between the Franciscan Bonaventure, let's say, in the Middle Ages, and Thomas Aquinas—that is an irrelevant difference because they were both white males.

Carlton: Well, someone might affirm that. I don't think that's something I would affirm.

Lundeen: I'm glad to hear that—

Carlton: And I'm sure there are many other people in the discipline—

Lundeen: —but you see the problem I'm driving at? And that is where we're into monolithic standards. I think the battle for diversity in the university has been fought for ages. It didn't just start with the recognition of ethnic and cultural differences today. In George's field, for example, the basic thing he does in teaching philosophy is to teach fundamentally different points of view. He's been doing that since he started—am I right?

Arbaugh: You're so pathetically right! That's what we keep getting flak for—that we never tell them the truth, we only tell them different points of view.

Carlton: You really know it, but you just won't tell them.

Campbell: But so many of us have not had the range of points of view to share with our students. There simply have not been texts we can turn to and say, here is another point of view, here is a voice. These people have been totally eclipsed; there is no tradition. Well, in fact, in the last twenty years we discovered there is a tradition. It's been recovered, uncovered, discovered, and made available, and what interests people, then, is: Why has that been submerged? So there is this kind of eagerness, and I admit to some on my own part, to put more of these diverse voices into this monolithic reading of my culture.

Lundeen: You really help the conversation the way you put it, I think, when you say, "Some of us have had the experience." No way to argue with that.

Campbell: Well, I am speaking out of my discipline, English.

Lundeen: Some of us have a different sort of experience. It seems it's appropriate in our discussion of diversity to ask seriously: what is the experience of the broad range of—let's say—faculty in this community?

Temple-Thurston: It depends on who we are, really, doesn't it?

Campbell: Well, in my view, the discipline is far more expansive and varied now as opposed to when I was in graduate school in 1975.

Lundeen: I can deal with that very well because you are reporting your experience. Often what floats out is a kind of absolutized judgment, or proposition, that is as dogmatic as anything that comes out of the Western tradition, and has the same problems. But I think one of the good

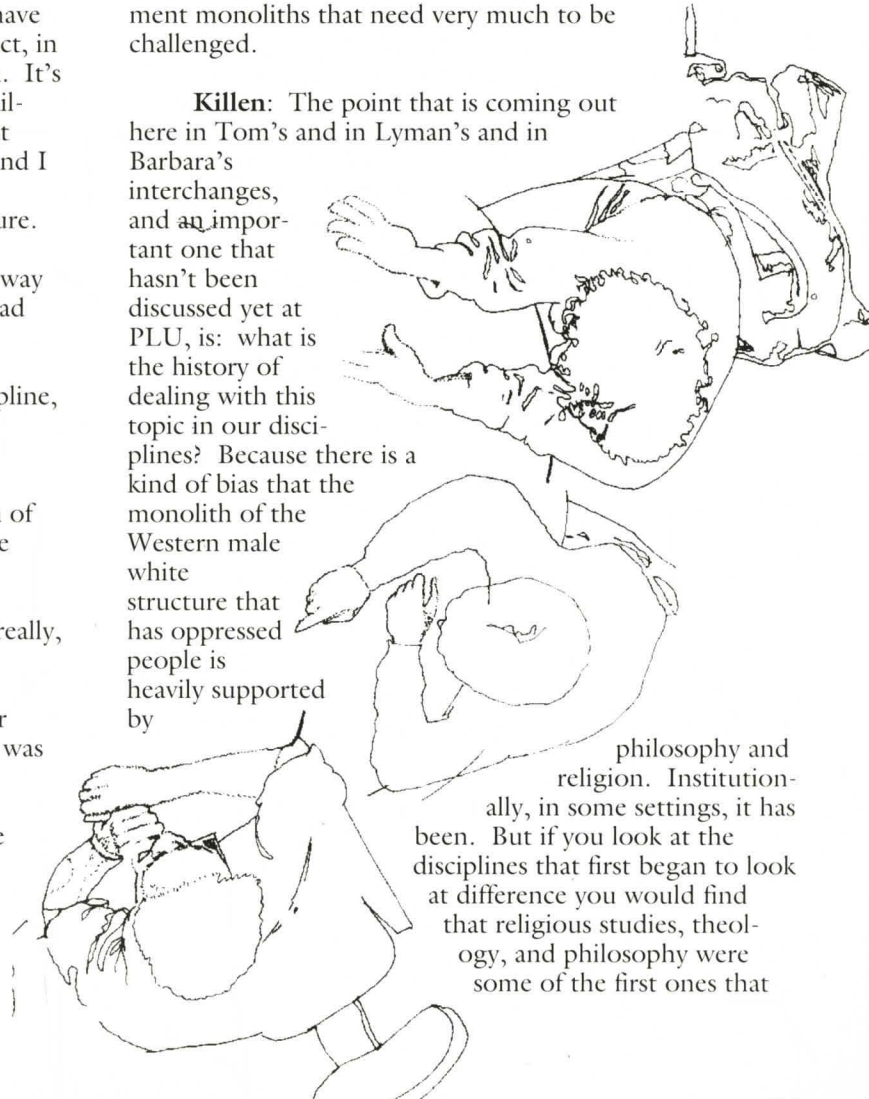
things that does come out of diversity emphases is an insistence that people talk out of their experience and not on abstract intellectual levels alone. I was at the University of Lund not long ago and I gave a paper, and they said afterwards—they were representing a diverse point of view there, I think—how would you prove that this is true? I said, I didn't think I had any intention of proving that this position was true; I thought it was an interesting way of looking at things and I thought you might find it interesting too. Can you see what I'm driving at? My experience as a white male academician has been that the points of view that I choose to represent have not necessarily been eagerly heard or welcomed. So I could say that I have experienced some dominant standards, but I don't think I have experienced absolute uniformity, absolute monolithic thinking.

Campbell: Well, when I brought in "monolithic" we were talking about standards, and I just said: it seems to me that we've all have this sort of grading structure imposed on us, that there is a monolith, that we have a perfectly clear idea concerning success in student work, and so on, and that these things, as much as we may fight against them individually, are there, are imposed. This is what it means to succeed.

Lundeen: I think at PLU there are several establishment monoliths that need very much to be challenged.

Killen: The point that is coming out here in Tom's and in Lyman's and in Barbara's interchanges, and an important one that hasn't been discussed yet at PLU, is: what is the history of dealing with this topic in our disciplines? Because there is a kind of bias that the monolith of the Western male white structure that has oppressed people is heavily supported by

philosophy and religion. Institutionally, in some settings, it has been. But if you look at the disciplines that first began to look at difference you would find that religious studies, theology, and philosophy were some of the first ones that



were doing it. And I was in graduate school when you were, Tom, and the kind of monolith that you talk about is no part of my experience, and the whole difference and diversity was the heart of the disciplinary training.

Arbaugh: I think that is one reason why people in your field and mine sometimes find it a little hard to make full sense or fully appreciate this quest, precisely because we have been living with it so long and we take it so much for granted that we're not sure now what the goal is. If the fundamental character of your field is to consider different ways of thinking and different versions of truth, then what does diversity mean for you other than trying to get more ethnically diverse people into your field, which, of course, we all agree on.

Hua: That's why I think the idea of humanity is so important because we might easily theorize a certain position or perspective, but we might not get it with that perspective. I think from my position I can probably feel the need for this movement better. I sometimes still don't feel very comfortable here at PLU.

Lundeen: Would you try it on the group and ask the question: do the rest of us feel all that comfortable here?

Hua: I don't know. I want to say something. I could just compare: I was in Berkeley and I could tell you, as a graduate student, as a not-empowered graduate student I probably felt pretty comfortable there. There is something that makes this diversity movement exciting to me. I have been trained to look at things from different perspectives, you know, in our disciplines we are doing that, but as a movement, if we can use the word "empowering," it really means something. It means you are more in sympathy with your students, for instance, if they come from different backgrounds? I have had students, Asian American students, who came in and told me how they felt in the dorms, how they were treated by other white American females. Things like that. Of course, I know how Lyman feels. I would be very angry if people think I'm a representative of diversity simply because of my ethnic background—I would be very, very, very angry because of that. It's like: "Oh, you got a job because of affirmative action." I know what you mean; I sympathize with your point.

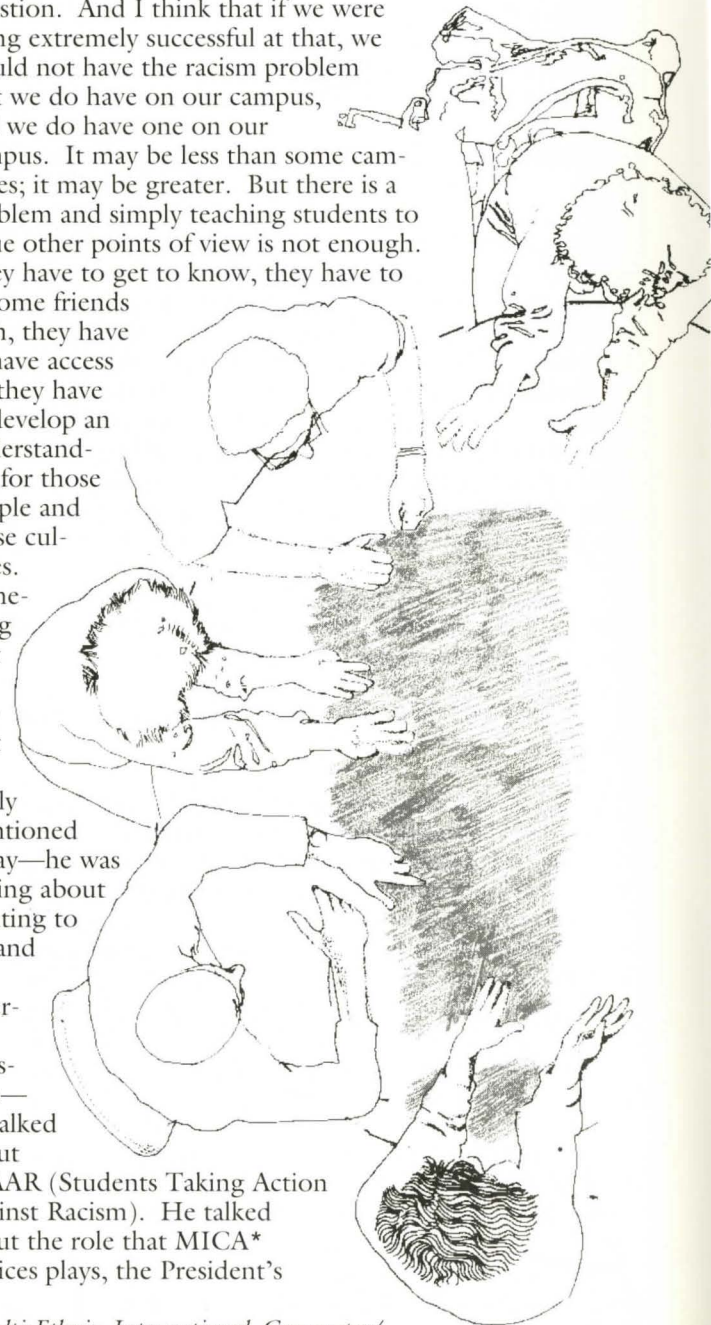
Lundeen: I see a point emerging that I would like to make, and it's quick. And that is: it would help me if we would slow down when we focus on diversity and suddenly shift to ethnic diversity very specifically. Diversity and ethnic diversity are rather different things. In respect to this community, I feel bad, too, here, because I come from Philadelphia. I had a class where I had 90% African American students. I could have Black friends in Philadelphia; it is much harder here to do that.

Carlton: But I think that there's an interesting report that came out on what Wei was talking about, which is that our students will be able to get something from having Wei as a teacher that I can't give, because of my experience, because of who I am. And I think that's very much also the case with gender. One can be in a position of power and take on an intellectual position that is radical or considered a minority opinion in the field, and, although it is an experience of difference, it's not the same experience as being an ethnic minority or being a woman in a predominantly male situation.

Temple-Thurston: I think, too, that, we all try to teach students to look at things from a different perspective and to see different points of view and so on, but whether that in fact translates into behavior is another question. And I think that if we were being extremely successful at that, we would not have the racism problem that we do have on our campus, and we do have one on our campus. It may be less than some campuses; it may be greater. But there is a problem and simply teaching students to value other points of view is not enough. They have to get to know, they have to become friends

with, they have to have access to, they have to develop an understanding for those people and those cultures.

Something that the Provost actually mentioned today—he was talking about wanting to expand the diversity question—he talked about STAAR (Students Taking Action Against Racism). He talked about the role that MICA* services plays, the President's



*Multi-Ethnic, International, Commuter/
Adult Student Services

Council for Ethnic and Racial Diversity; and he talked about wanting to bring women's issues, gender issues into this alliance. He wanted to see it as a growing sort of alliance, and also gay and lesbian issues—bring that into the forum as well—and I think that's very important. You have to give people who feel that they cannot speak up, that they cannot be open, that they will be judged on the campus, some sort of voice. You have to give them some kind of support, whether it's through faculty like Wei, or student organizations like STAAR. That is part of our mission, I think. And it meshes with the academics.

Arbaugh: I think Barbara's comments illustrate the acuteness of Dennis's earlier comment, which was: the real issue here is not diversity, which has gone undefined, but power. And if that's what we want to talk about, that's fine, but that's a separate issue from some of the issues that we've been raising.

Temple-Thurston: Well, it's empowering diverse groups, which is still diversity.

Martin: I'd like to try an idea in response to what Wei said, because I think I learned something from what she said. It doesn't surprise us, I am sure, to hear that you, Wei, would feel more comfortable at Berkeley than you would at PLU.

Hua: Well, it's more multicultural there.

Martin: But maybe one of the reasons why—it occurred to me while you were talking—in some ways there is nothing more dangerous than a place that's a little diverse—which is the way I would describe PLU. It's like our curriculum when we include one book by a Black writer or one book by a Native American writer. That book suddenly becomes a type, and everyone looks at it as a type, and that puts all kinds of pressures on it, or them as people, that otherwise, in any natural situation, they would not have. So I think a little diversity is a dangerous thing. But on the other hand, how do you get to more without going through a little?

Carlton: I don't know; I think you're right that we need to look at the stage that we are at historically and right now, in some respects, we are at the "little" stage and people are at risk because of that. I agree with you absolutely.

Lundeen: There is another issue that's here, and I don't intend to pursue it very far, but when you say, "If we were doing our job right, racism or those kinds of attitudes would disappear from the campus," I guess I am not ready to accept that.

Temple-Thurston: I am not sure I said that.

Lundeen: O.K., well then, I misheard—

Temple-Thurston: But that we would give students of color some support and—

Carlton: —a sense of having resources available to them to deal with being at PLU.

Lundeen: If I didn't hear it from you, I hear it in other places. The kind of assessment of our educational task, that if we did it well, we would in fact have students whose attitudes would be better about these kinds of issues and I think that's maybe not possible.

Temple-Thurston: Well, I don't agree with you. I mean just teaching some of the literature that I teach, students leave my class (and it's not because of me; it's because of the literature that they read) making comments that reflect some change. When I taught the ethnic American class they felt they had a better understanding of the Black experience in America, that they have learnt an enormous amount—I'm not saying they walk out different human beings, but I think certainly there is a growth there, a growth of understanding, and I think certainly we can—

Lundeen: Then you're not disagreeing with me.

Temple-Thurston: Am I? Well, I don't know. I seem to be misunderstanding you altogether!

Lundeen: I mean, if you're talking about improvement of attitudes, I'm willing to take some responsibility and have some hopes for that, but the notion that the universities are going to be able to create a society—

Temple-Thurston: —a perfect society?

Lundeen: Yes, I have less confidence about that.

Carlton: Well, in a racist culture we will have racism operative in all of our institutions, and so racism will be here, as it is in the larger culture, but I suppose we all have this sort of utopian notion that somehow we are in a particularly good position by virtue of our work to make some changes that would ultimately have some effect.

Lundeen: Well, what you have—this is a diversity question—you have some points of view out there that are rather different on this. I remember a woman from San Francisco, a very accomplished feminist, the dean of a seminary down there. When institutions would come with

plans to get rid of racism, she would be the first one to say, you'd be better off if you would propose improving the racial situation. In her point of view, when one kind of prejudicial attitude disappears, usually some other prejudicial stuff occurs in its place. So there are different points of view as to how much can in fact be done, and that is why, sometimes, some of us hear the diversity cry as a bit moralistic and idealistic. It sounds as if somebody knew the way to solve the problems in society. And, if we could get this discussion a little more open-ended, both about what the problems are and about what the solutions might be, I think we could be more together on it.

Arbaugh: A very mundane question, and perhaps we don't want to get into it, is: if we accept most of what's been said so far, is there any appropriate place left in America for Jewish schools, men's schools, women's colleges, Catholic schools, Lutheran schools, ethnically Scandinavian schools, whatever, because there's no doubt that many of these schools do draw their strength from their roots which are ethnic or religious or whatever, and there is some legitimate suspicion of that. I am not sure in my own mind exactly what the role of those roots ought to be.

Martin: Well, the bigger question, it seems to me, about that, even, is the question of economic class because if you are talking about universities that cost a certain amount of money, you're already eliminating an enormous amount of diversity from a potential population—which is PLU.

Killen: But the question, the way George raises it, is something that I would like to hear people's comments on because it's one I'm puzzling over, and that is: if we are a multicultural society, which we have to acknowledge we are demographically, and if we want to have a society where difference is valued, maybe not absolutely all differences are valued, but how does that jibe with, or how does it work with people having particular visions and values from which they work?

Temple-Thurston: Well, the president of PLU said this afternoon that PLU, because of its religious base, was the perfect institution to be inclusive because its Lutheran heritage is an inclusive heritage and that therefore this presented no contradiction at all.

Campbell: Other people construe Lutheranism quite differently, right? That PLU should be essentially a Scandinavian kind of outpost.

Temple-Thurston: Well, the point is that it's the president who's empowered in this particular situation.

Killen: He is right theologically about Lutheranism but let's make it a little more abstract here. The issue is identity, concrete identity, capacities for creativity and

commitment. We are not Proteus; there are certain kinds of limits to how much diversity the human organism and the psyche can tolerate. So how do we work the value for diversity and learning how to be a civil diverse community with the reality of people having strong commitments, rooted in wisdom traditions, some of which have history? How do you see those things going together?

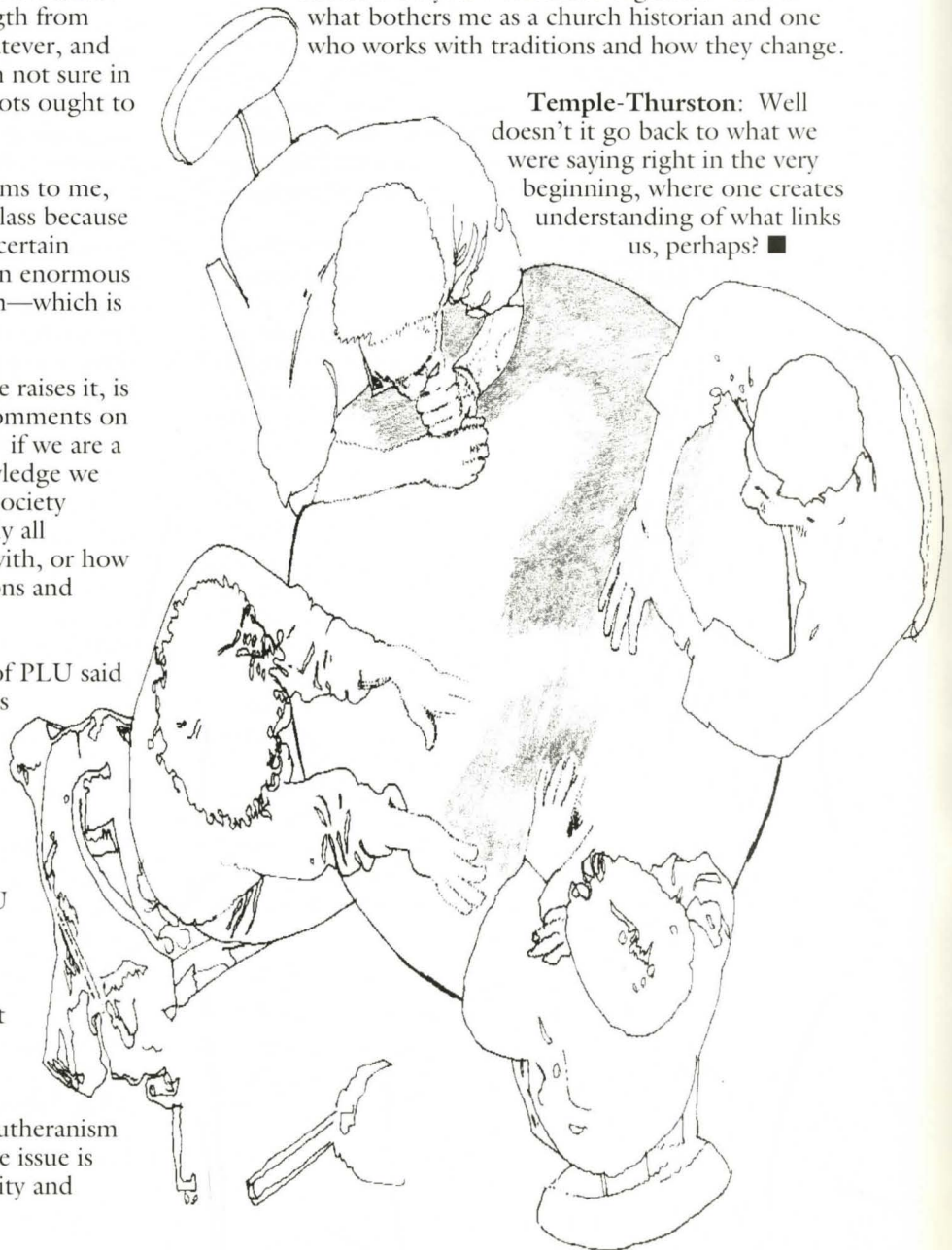
Lundeen: Were you also suggesting that in order to have diversity at some point you have to have particularity?

Killen: No, I'm not. That's your addition to it. I'm just raising the question. That's your answer to it, I think, or part of your answer.

Lundeen: Maybe.

Killen: I don't want to put words in your mouth, but how do you work those together? This is what bothers me as a church historian and one who works with traditions and how they change.

Temple-Thurston: Well doesn't it go back to what we were saying right in the very beginning, where one creates understanding of what links us, perhaps? ■



Dewey's Democracy: Dewey's Utopia

Erin McKenna

Utopian writing, examples of which include Plato's *Republic*, Thomas More's *Utopia*, and Charlotte Perkins Gilman's *Herland*, reflects the variety of views about what constitutes the good life. Much of this writing assumes that it is possible to approach the question of how we should live in a rational manner and offers visions as thought experiments through which we can try out various arrangements and ideas. In this paper I identify and discuss three models of utopian thought: the end-state model, the anarchist model, and the process model. I believe the process model constructs the most useful visions. Both end-state and anarchist models try to structure our experience with regard to ultimate ends. On these models our participation is subservient to the needs of the end proposed. The end is privileged and comes to be regarded as the real goal of experience, its attainment the only meaningful experience. On the process model (John Dewey's model of democracy), participation itself becomes the aim and the meaningful experience.

The End-State and Anarchist Models

The end-state model of utopian theory is based on the methods of scientific experimentation and suggests that people can not only observe but control and manipulate the world toward some chosen end. This view runs up against a strain of fatalism, though. In the end-state utopian vision, the notion that people can perfect the world and no longer have to participate and experiment takes hold. If the world has not been given as perfection, we can achieve the perfect world and then return to our role as spectator.

Many criticisms may be made of such a vision, not the least of which is that with such a view all change comes to be seen as threatening to the achieved order and stability, and all differences appear as challenges to be conquered and controlled. Those holding such a vision tend to become authoritarian as they encounter the problems of diversity and change. End-state utopian visions rely on the idea of rational control leading to final harmony and this promotes the view of utopian visions as static, totalitarian nightmares. The end-state approach tends to be preoccupied with ends and indifferent to means, views individuals and society as a totality, makes dogmatic assumptions, is preoccupied with management, and neglects human variety. For these reasons, end-state utopian visions are problematic.

In contrast, anarchist visions make no claims about achieving a final, perfect balance of authority, individuals, control, and freedom but recognize that arrangements of society will likely differ from one another due to a variety of factors: culture, environment, and population. In addition to differences among societies, anarchist societies will always be in a process of internal change. Anarchy is a

kind of ongoing experiment. While it has certain principles to guide it, application of those principles is flexible, and the outcome can never be accurately predicted nor is the experiment ever finished.

There are nonetheless several important points of criticism in regard to anarchist visions. Besides the questions about the means of transition (revolution and violence), a tendency to suppress diversity in order to achieve community may remain. Most anarchist visions rely on establishing small communities which may or may not join in a voluntary federation. At the level of each community, because of its size, each person feels directly accountable to the others. Free riders can then be handled by shame or threat of expulsion. These same techniques, however, can easily be extended to those who, although good economic participants in the community, challenge it in other ways. Minority groups feel undue pressure to try to conform to the standard of the majority. While anarchist utopian visions avoid the dogmatism of end-state visions, they still tend toward authoritarianism.

If utopian thought is to be a useful tool of social education and reform, there needs to be an attempt to account for individual difference and to handle change in a way that avoids this tendency toward authoritarianism. I believe John Dewey's theory of democracy may be used as the first step toward such a model.¹ The process model exemplified in Dewey's work suggests that rather than imagine final aims or end-states, we should imagine guiding aims—ends-in-view. Visions of the future help organize and structure our experience to some purpose, but each end achieved eventually becomes the means for achieving new ends. In this model it becomes important for us to examine critically the goals we choose to pursue since what we choose to pursue now defines what we will be able to pursue in the future. For example, on Dewey's account it is important to address directly problems of population, pollution, and international relations since they will not dissolve of their own accord and how they are addressed determines our future problems and possibilities. On this model we must accept responsibility for creating the future and develop a critical method of directing it, and not just wait for it to unfold. This method of living is what Dewey calls the method of democracy.

Dewey's Democracy

Rather than seeing diversity and change as threatening to social order and progress, the method of democracy enables us to see that diversity and change challenge us to participate in the world. Recognizing diversity and accommodating change will lead to a flexible and workable social order that deals with conflict constructively and addresses problems pragmatically.

It is not the specific political organization of democracy that Dewey has in mind. He sees democracy as a way of life—a condition of participation with corresponding responsibilities. It is a method for directing the future. It is an open-ended process, capable of being reformed and redirected. Democracy is the experimental method—the method of intelligence—applied to social concerns.²

Dewey believes that as live creatures, in an organic environment, we constantly seek to modify our environ-

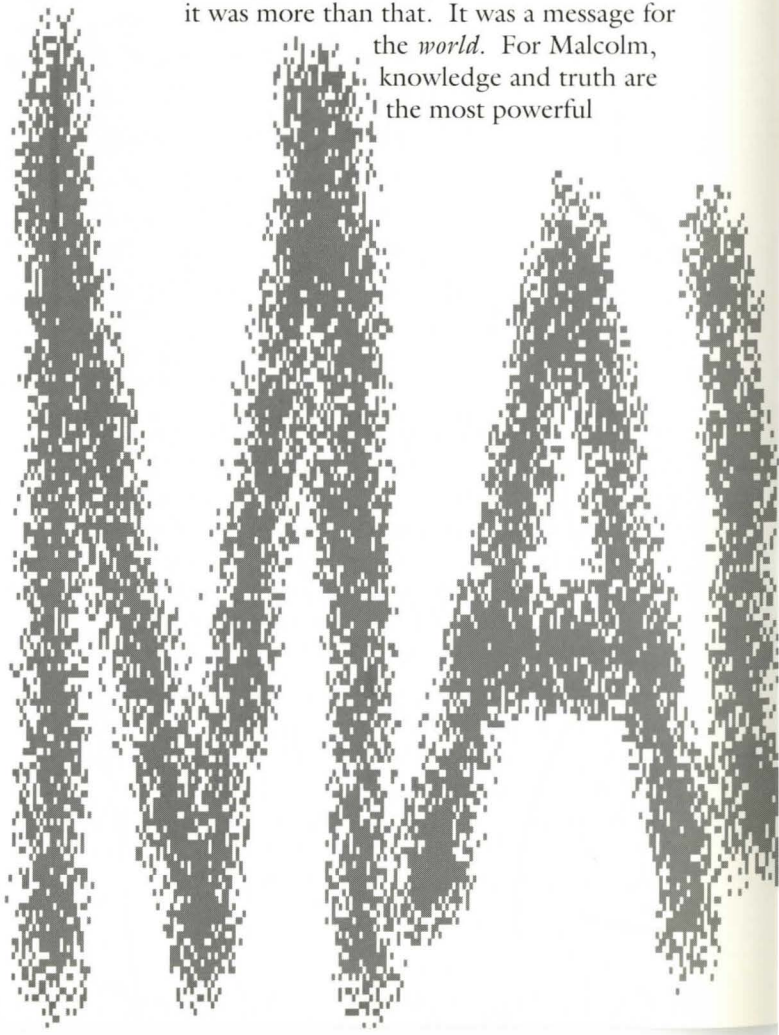
14 Malcolm challenges Blacks to correct injustice “by any means necessary.” This means that Blacks ought not to subscribe to a religion which was used, in part, to enslave and acculturate Blacks.² And the very same religion might be used even now to hoodwink Blacks into accepting and accommodating the white power structure! Malcolm avers: “We don’t think as Americans any more, but as a Black man. With the mind of a Black man, we look beyond America. And we look beyond the interests of the white man.” Malcolm argues that “Negroes” must become unashamedly Black men or Black women, disallowing their enemies the chance to dictate the rules of justice and fairness. Does our legal system permit the criminal to determine the ground rules of when and how her victim ought to be compensated for the wrongdoing? Of course not. Neither should Blacks, argues Malcolm, permit whites to tell them when and how justice ought to be secured in light of the atrocities meted out to Blacks. Malcolm never shied from encouraging Blacks to fight for justice by “any means necessary.” Speaking to mostly white students at Michigan State University on January 23, 1963, Malcolm argued:

The white man brought us here in chains against our will. It was a crime. And the one who committed that crime is the criminal today who should pay for the crime that was committed. You don’t put the crime in jail, you put the criminal in jail. And kidnapping is a crime. Slavery is a crime. Lynching is a crime. And the presence of 20 million Black people in America against their will is a living witness, a living testimony of the crime that Uncle Sam committed, your forefathers committed, when our people were brought here in chains. No longer can we ignore past and present racism and injustice. Malcolm reminds us that it must be dealt with now.

Why pay tribute to Malcolm? Because, unlike a certain other popular leader of his day, Malcolm understood and taught us the value of and need for Black self-determination. Malcolm was one of the relatively few voices encouraging Black self-determination. Especially *after* due process, and *after* reparations are provided for the victims and descendants of victims of ethnic injustice in America, Blacks should seek self-empowerment, rather than integration with white America. Malcolm states: “Integration in America is hypocrisy in the rawest form.”

Should victims of crimes seek to get along with or become friendly with *their* violators? Of course not. Then why, Malcolm asks, should any self-respecting Black person want to do the same? Whether or not Black separation from white America is deemed by Malcolm as a moral requirement, or simply as a moral permission, is unclear. But it is at least a moral permission.³ And who would dare to disagree? Malcolm taught us some very hard lessons during his brief time with us, some of which, James Cone points out, serve as a corrective to the method of social change advocated by Martin Luther King, Jr. One of those lessons was that it is far from obvious that Black integration with white America is a good thing. And Malcolm was quite confident that Black persons being left alone by white America could and would thrive both collectively and as individuals. What is crucial here is that Blacks would flourish as *Black folk* and according to their *own* standards of success, rather than in terms of white American society.

Malcolm remains a paradigm of the Black experience in the U.S. Overcoming numerous and difficult obstacles in life, he found the courage and strength to teach and lead each of us from the despair and poverty of white oppression to the hope of a promising Black tomorrow. Malcolm emphasized the importance of education. Yes, Malcolm’s message was primarily for Black folk. But it was more than that. It was a message for the *world*. For Malcolm, knowledge and truth are the most powerful



weapons against racism. He says, "When a man is educated, he can think for himself and defend himself and speak for himself." But Malcolm also serves as our example of personal growth and change. He was unafraid to alter his views when, after serious consideration, reason demanded that he change them.⁴ In fact, Malcolm himself says that "I think all of us should be critics of each other. Whenever you can't stand criticism you can never grow."

We pay tribute to you, Malcolm, and your message serves as an inspiration to our hearts and our lives.

Notes

¹ What constitutes the evil nature of the U.S. are the ways in which the U.S. participated significantly in the morally unjustified plundering of indigenous peoples of the Americas, not to mention the enslavement of Africans. These two wrongdoings are still uncompensated, and the U.S. has to my knowledge refused to admit fault and apologize for its role in causing and sustaining them. Such an assessment of the U.S. is also based at least in part on the current maltreatment of Blacks and other persons of color (as well as women) in and by U.S. agencies. Furthermore, I assume that the notion of collective moral responsibility, a liability for harm which is collective yet non-distributive, makes sense. For an illuminating philosophical treatment of the problem of slavery in the U.S., see Laurence Thomas, *Vessels of Evil* (forthcoming); Howard McGary and Bill Lawson, *Between Slavery and Freedom* (Bloomington: Indiana University Press, 1992). See Joel Feinberg, *Doing and Deserving* (Princeton: Princeton University Press, 1970) for a treatment of the concept of collective legal liability; J. Angelo Corlett, "The Problem of Collective Moral Responsibility," *Theory and Decision* (in press); J. Angelo Corlett, *The Problem of Moral Collectivism:*

Rights, Responsibility, Punishment and Compensation (in press) for a treatment of the notion of collective moral responsibility.

² Here it is assumed, especially in the case of Martin Luther King's program of nonviolent direct action, that religion played a crucial role in the struggle for social change.

³ If this is true, then Malcolm is essentially saying that Blacks have a moral prerogative to separate from white America. This would seem to be a less stringent claim than his arguing that Blacks are morally obliged to do so. For more on moral prerogatives in general, see Samuel Scheffler, *The Rejection of Consequentialism* (Oxford: Oxford University Press, 1982); J. Angelo Corlett, "Schefflerian Ethics and Corporate Social Responsibility," *Journal of Business Ethics* 7 (1988): 631-638.

⁴ For example, after his second visit to Mecca, Malcolm no longer believed that all Anglos were "devils." Now it does not follow from this that Malcolm adopted the belief that no Anglos were devils, but this does represent an important change in his beliefs concerning Anglos. Moreover, Malcolm's views about Martin Luther King's program for social change began to evolve. That is, Malcolm began to see that what he and Martin sought in the end was the same thing: Black liberation. ■



Four Films by Stanley Kubrick

Mark Jensen

Editors' Note: *The theme of Interim 1993 was "Solution as Problems." In early January the Division of Humanities sponsored a Humanities Film Series devoted to four films by Stanley Kubrick, whose work often illustrates this theme by an ironic sense of how efforts to improve things can make them worse. An obvious example is Hal, the renegade computer in 2001: A Space Odyssey, familiar to millions as a symbol of a benign technology turned hostile.*

16 *The series was well attended and lively discussions after the films were led by Wally Spencer (Political Science), Paul Menzel (Philosophy), E. Wayne Carp (History), and Thomas Clifford (formerly chair of the Psychology Department at Kenyon College and now a practicing psychologist in Tacoma). Mark Jensen (Languages, French) organized the series and gave an introduction to each film. Excerpts from his introductions follow.*

Dr. Strangelove

As a film maker, Stanley Kubrick is known for his meticulousness and attention to visual detail. He was born 64 years ago in the Bronx. As a child he took up photography and at the age of 17 was a staff photographer for *Look* magazine. But his true love was "motion pictures," as they were then called. He quit *Look* at the age of 22 to make his first film. Critical acclaim came in the mid-1950s with *The Killing* and *Paths of Glory*, and box office success was achieved in 1960 with *Spartacus*. Stanley Kubrick is currently said to be at work on a film about a Polish family during the Holocaust.

Stanley Kubrick is now among the world's best-known directors. To quote *The Film Encyclopedia*, "Few contemporary directors have divided critical opinion as Kubrick has. His detractors call him pretentious, fussy, unfeeling, and self-indulgent. But to many others he is a unique artist with personal vision and brilliant visual style, one of the outstanding talents of today's cinema."

Dr. Strangelove appeared in 1964. Stanley Kubrick not only directed and produced the film, but also co-wrote the script with Peter George and Terry Southern. The film has some remarkable performances. Slim Pickens, who shines as Major T.J. "King" Kong, a B-52 pilot, was one of rodeo's top clowns before entering films in 1950, and he shows his stuff in the film's final moments. Sterling Hayden, once billed by Paramount publicity as "The Most Beautiful Man in the Movies" and "The Beautiful Blond Viking God," was well chosen to portray the demented General Jack D. Ripper, intent on preserving America's "precious bodily fluids" from an international Communist conspiracy. George C. Scott, himself a veteran of four years in the Marine Corps, plays General "Buck" Turgidson. And the British actor Peter Sellers turns in a virtuoso three-part, three-nationality performance in the roles of Royal Air Force Group Captain Lionel Mandrake, U.S. President Muffley, and the unforgettable Dr.

Strangelove.

Kubrick's vision suits our Interim theme, "Solutions as Problems." Again and again in his films we see someone's idea of a solution to a problem spin out of control, and become a problem as grave or even graver than the first. Although recent events would seem to take away some of the topicality of *Dr. Strangelove*, we would miss Kubrick's point if we imagined that the nuclear danger has passed. The solution to the Cold War leaves the national and international scene littered with problems. At Hanford, only 175 miles to the east of us, 177 tanks now hold 57 million gallons of radioactive waste threatening to explode (as happened in the Kyshtym disaster in the southern Urals in 1957). Nuclear proliferation is a more and more pressing problem. Most ironically of all, we are now witnessing a flare-up of the Balkan hatreds that triggered World War I, and thus, indirectly, the Bolshevik Revolution and the American-Soviet nuclear standoff. The world may be mad, but at least it has a sense of humor.

A Clockwork Orange

In 1968, four years after *Dr. Strangelove*, Kubrick directed *2001: A Space Odyssey*, a film so well known that I chose to omit it from this series. *2001* was immensely successful, and was still being shown when, in 1971, *A Clockwork Orange* appeared. The controversy surrounding the film confirmed Kubrick's status as one of the major filmmakers of our time. *A Clockwork Orange* is based on Anthony Burgess's 1962 novel of the same name, set in England in some not distant future. Since the film is often accused of gratuitously portraying violence, it is of interest to note that Burgess's novel has some autobiographical basis. During the Second World War, Burgess's wife was robbed, beaten, and raped by three deserters from the U.S. Army during a London blackout. She died from injuries suffered during the attack, and the baby she was carrying was lost.

Malcolm McDowell (and not Mick Jagger, who was allegedly Kubrick's first choice for the part) plays a sadistic gang leader named Alex. Alex is a challenge both to benevolent views of human nature and to mechanisms of social control in the hands of the state. The hanging of Charles Wesley Dodd in Walla Walla on January 5 can only deepen our awareness of society's problem: what should be done with people who take pleasure in inflicting pain? Burgess's film also raises the question: what should we do with films that might be taken to celebrate such people? For although Anthony Burgess later praised Kubrick's rendition of his book, many have found the film obnoxious. One critic complained, "There isn't one noble scene in this paean to destruction, both of body and mind. This is future shock for its own sake that neither instructs nor entertains." Another called it "a repulsive film in which intellectuals have found acres of social and political meaning; [but] the average judgment is likely to remain that it is pretentious and nasty rubbish for sick minds who do not mind jazzed images and incoherent sound."

To the usual sources of artistic controversy in the United States—sex and violence—Kubrick has added the

themes of ideology, religion, the technological manipulation of human beings, and political domination. The film is difficult to watch not only because of the graphic depictions of violence, murder, and rape, but because the film seems to invite us to consider these acts from the perpetrator's point of view, even to take pleasure in them. Defenses of the film, however, of which there have been many, challenge the view that the film encourages us to identify with Alex.

Whatever your view of the film, it is Stanley Kubrick who bears full responsibility. As in *Dr. Strangelove*, Kubrick took complete control of every aspect of the film, writing the screenplay and producing as well as directing the film. Kubrick is such a meticulous filmmaker that he has even been known to inspect the projector for opening night.

The Shining

The Shining appeared in 1980. It is based on Stephen King's novel of the same name. I hardly need tell you that Stephen King is one of the most popular novelists of our time. He specializes in the genre of the Gothic tale, now more than two hundred years old. The first Gothic stories tended to have a medieval setting, preferably in some forboding castle. Stephen King sets his tales in the ordinary landscape of late 20th-century America. If *The Shining* is one of his most successful works, perhaps it is because the modern equivalent of a castle is a luxury resort hotel like the one the story depicts, called "The Overlook."

Gothic fiction, to quote Meyer Abrams, "develops a brooding atmosphere of gloom or terror, represents events which are uncanny, or macabre, or melodramatically violent, and often deals with aberrant psychological states." *The Shining* possesses all these elements, and some have seen it as Kubrick's tribute to the Gothic genre.

The Shining has been called "an odd movie, alternately infuriating, gorgeous, dumb, frightening, funny, and boring." It has been judged most successful in terms of its memorable and meticulously prepared images: for example, the eerie twins who stand in the hallway as though plucked from one of Diane Arbus's photographs, or the sea of blood engulfing the area near the elevators. The music, from the works of Bela Bartok, seems particularly well chosen. The film features some excellent acting, notably by Scatman Crothers in the role of Halloran, the chief cook of "The Overlook."

How does *The Shining* fit in with our Interim theme, "Solutions as Problems"? As can attest those who have seen *Dr. Strangelove* and *A Clockwork Orange*, the earlier films in this series, the energy of Kubrick's films often derives from an aggressive male who runs amok. This pattern holds true in *The Shining*, in a way that might be read as an indictment of patriarchy itself. Patriarchy, long our society's solution to problems of authority, is increasingly regarded as the problem, responsible for a host of violent oppressions ranging from imperialism on the international scene to wife-beating on the domestic front. What is Jack Torrance if not an authoritarian father in a

traditional nuclear family? What is "The Overlook" but a society run, literally, by dead white males at the expense of women, children, and people of color?

Full Metal Jacket

Full Metal Jacket is Kubrick's most recent work, though it is now more than five years old. The title refers to the type of cartridge used in the M-14 rifle. *Full Metal Jacket* has been called "the most honest film made about" the Vietnam war. It is a study of the formation of U.S. Marines and their conduct in combat. The connection to our Interim theme of "Solutions as Problems" will be apparent to all. As long as armies exist, and that is likely to be a long time, elite fighting forces like the Marines will be an important social institution. The methods used to train the most effective fighting forces possible can lead to problems, however, both for those who belong to them and for those who have to deal with them.

In the most impressive book that I've read about the Marine Corps, a World War II memoir entitled *Goodbye, Darkness*, William Manchester has written about his experience at the Marine boot camp depicted in *Full Metal Jacket*: "...as we reached [Parris Island], [we] heard departing [graduates] yelling, 'You'll be sorreeee!' and saw noncoms in field hats carrying menacing swagger sticks. The NCOs stared at us as though we were some low and disgusting form of animal life. They spat tobacco at our feet and kept calling us 'shitheads.' . . . Boot camp is a profound shock to most recruits because the Corps begins its job of building men by destroying the identity they brought with them. Their heads are shaved. They are assigned numbers. The DI [drill instructor] is their god. He treats them with utter contempt. I am told that corporal punishment has since been banned on the island, but in my day it was quite common to see a DI bloody a man's nose, and some boots were gravely injured . . . On Parris Island . . . you were told that there were three ways of doing things: the right way, the wrong way, and the Marine Corps way. The Corps was uncompromising. . . . Even today, despite the horrors which inevitably followed, I am haunted by memories of my weeks as a recruit. It is almost like recalling a broken marriage which, for one divorced partner, can never really end." There would appear to be nothing exaggerated in Kubrick's portrait of Marine training.

Kubrick brings to this subject the same meticulous care that marks his other films. It may be interesting to give some examples of the extraordinary pains to which he goes to achieve his spectacular results. In *Full Metal Jacket*, dozens of expensive scenes, some lasting as long as ten minutes, had as many as thirty takes. The demands Kubrick made on his actors were extraordinary and exhausting, and injuries to cast and crew caused delays in filming that amounted to twenty weeks. The movie cost \$30 million to make, and filming took six months. Kubrick spent more than a year in preparations before beginning to shoot.

The Drill Instructor, Gunnery Sgt. Hartman, is

played by Lee Ermey. Ermey was initially hired by Kubrick as a technical adviser, but so impressed the director that he decided to use him in the film. Kubrick shot Ermey's opening scene more than twenty-five times, was still unsatisfied with it, and then had to wait for Ermey to recover from a car accident to do the scene to his satisfaction.

Though the subject of the film is the conduct of American Marines in Vietnam, *Full Metal Jacket* was shot entirely in England, where Kubrick now lives. What appears to be Parris Island is really a military barracks outside London, and the battle scenes take place in a gas works in London's East End, destroyed by German bombing in World War II. Kubrick uses special color film in the battle scenes to get a grainy effect that contributes to the movie's documentary effect.

Kubrick's vision of the world is often a bleak and dispiriting one, but we can only be heartened that he believes its portrayal is worth the infinite pains he takes. In this he reminds us of Gustave Flaubert, the author of *Madame Bovary*. Both have found in artistic creation reason to live and to work in a world confused and befouled by doubtful solutions to inescapable problems. ■

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Recent Humanities Publications

Jack Cady

The Sons of Noah, and Other Stories.

Broken Moon Press, 1992.

These are stories of men in situations ranging from subtle to obvious. They have no political or social agenda, but only the artistic agenda of portraying our common humanity. To accomplish this task some of the stories deal with mysterious forces or events in forms generally lumped under the term "magical realism." Biblical power brings great floods. War calls forth conflict between men who misunderstand their own faiths. Resurrection occurs quietly in a quiet neighborhood, and a Hebrew blessing is passed on to the next generation by an agnostic. Perhaps these stories are reminders that not all of our history has been guided by men of no, or little, faith, and that there is something rather fine about being a gentleman, or "gentle man."

Audrey Eyler

Celtic, Christian, Socialist: The Novels of Anthony West.

Fairleigh Dickinson University Press, 1993.

One of the century's most distinctive stylists writing in English, Anthony C. West (1910-1988) also is probably the most systematically spiritual writer Ireland has produced since Yeats. In *Celtic, Christian, Socialist: The Novels of Anthony C. West*, Audrey Eyler shows that West's four novels (*Rebel To Judgment*, *The Ferret Fancier*, *The Native Moment*, and *As Towns With Fire*), despite their separate publications and firm individuality, together chronicle the evolution of the human soul, charting and describing the stages of its development, showing its antipodal capacities for destruction and creation. They depict the spiritual growth of an artistic Every-son-of-a-Goddess, from his childhood intimations of immortality to the coming into his man-fathering kingdom.

Maturation of the soul is integrated with that of the body; furthermore, the novels paradigmatically suggest the development of the culture and of the human race. Materialism, no intrinsically bad thing, nevertheless dominates modern thought and action, feeds the insatiable Ego, promotes violence, and threatens true, healthy Egoity, essential human community, even the planet.

West's quartet is more than jeremiad; it is an unpridefully offered manual, premised on the Romantic trust that a divine, femininely creative love has stirred the Aeolian harp and heart strings. Eyler shows how a Wordsworthian influence combines with West's lifelong studies in *Celtica*, in Esoteric, and in Christian traditions and inspires this "Prelude" in West's uniquely beautiful prose.

Patricia O'Connell Killen

"Rediscovering Women's Authentic Voices of Faith."

Sewanee Theological Review 35 (1992): 365-79.

Given the pervasively androcentric and patriarchal character of Christianity, how have women been able to relate to the Christian tradition in genuinely life-sustaining and creative ways? One answer is that they have not and that women past and present who affiliate with the Christian tradition are all afflicted with massively alienated consciousness. Finding that answer unsatisfactory, this article pursues an alternative explanation. Moving beyond feminist critiques of Christian doctrine and language, the article begins by presenting common developmental patterns and contexts in the psychological literature on women coming to voice and the pastoral theological literature on faith development. It argues that the developmental dynamics described in these literatures show how women have related to the Christian tradition creatively by employing a hermeneutic of suspicion and retrieval on the