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The Jungian Influence in Radio Drama by Lister Sinclair

Yolande Kuźmicki

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ABSTRACT

The Jungian Influence in Radio Drama by Lister Sinclair

Yolande Kuźmicki

Lister Sinclair has been making a significant contribution to broadcasting in Canada for more than forty years, especially in the areas of the radio drama and the documentary. His vast knowledge extends into almost all known subjects, making him a kind of modern Renaissance man. A collection of four radio verse dramas, Socrates, Encounter by Moonlight, Return to Colonus and The View From Here Is Yes, first broadcast by the CBC between 1947 and 1961, demonstrates his great ability to combine scientific knowledge with artistic expression. To different degrees all these plays rely on the perspective provided by the psychology of C.G. Jung, and all have a strong dramatic impact. A close analysis of these literary-dramatic works, especially of the three later plays, reveals Sinclair's mastery of techniques called for by the radio drama form, which depends on the sense of sound. The relationship between Sinclair's use of language and the depth of his ideas provides the basis for examining his achievement.

Acknowledgements

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I deeply thank my mother, Tamara Kuźmicki, for her infinite patience. I am grateful for the example and the inspiration which she and my late father, and my late grandmother, Dagmar Poorten, have given me. I appreciate the moral support proffered me by André and Michał, my brothers, and my other relatives and friends. In particular, I thank Dr. Danièle Letocha for helpful discussions.

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To the memory of my father

Kazimierz Kuźmicki

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Preface

The aim of this thesis is to examine closely the work of the Canadian writer, Lister Shedden Sinclair. A dominant attitude underlying all of his creative output has been that science and art are equally valid domains, sharing some common purposes. This thesis will attempt to demonstrate the importance of this attitude in a collection of four "Jungian" radio plays by Sinclair, broadcast for the first time between 1947 and 1961. To this end, the thesis will be divided into five chapters: The first will provide an analytical overview of Sinclair's career, taking into account its multidisciplinary character. The second chapter will outline a critical approach to the influence of C.G. Jung's psychology on Sinclair's works, by using the changing relations between art and science during the twentieth century as a theoretical basis; and it will show that Socrates was an early attempt on the part of the playwright to incorporate Jung's concepts into his own writings. Then, in the final three chapters, the radio plays where the Jungian influences are most striking will be analyzed: Encounter by Moonlight, Return to Colonus and The View From Here Is Yes.

Apart from the Jungian perspective common to them all, these four plays have been chosen because they figure among Sinclair's best dramatic works, each having been rebroadcast

several times. The thesis methodology will be in general to analyze the plot development, the various dramatic devices employed and the dramatic tension created by the network of relations among peripeties in the action, characterization and linguistic elements, in each radio drama.

Socrates, first broadcast in 1947, explores the well-known story of the famous Greek philosopher. Jung's theory of psychological types will be shown to have influenced Sinclair's realistic portrayal of Socrates' personality. By his own admission, the playwright leaned heavily on Xenophon's Memorabilia and especially on Plato's Dialogues and The Apology of Socrates to compose this radio verse drama.

Encounter by Moonlight, broadcast for the first time a month after Socrates, is an extremely well-crafted play with a tightly-knit structure and alternating rhythms reflecting the changing action, that create a constant dramatic tension. At the center is the archetypal situation of the old king and his successor. Encounter by Moonlight dramatizes the Roman myth of the King of the Wood, which Sir J.G. Frazer investigated in his monumental work on mythology and related subjects, The Golden Bough. This work was a key influence on the classical anthropologists as well as many other researchers and artists of the twentieth century.

Return to Colonus, first broadcast in 1954, is a loose

adaptation of Oedipus at Colonus, the second play in Sophocles' Theban trilogy. Here, Sinclair translates the Oedipal myth into modern, Canadian terms, relying strongly on Jungian psychology, especially the theory of the four psychological functions. At the end of his life the Canadian Oedipus, Proudfoot, is shown being guided by the archetype of the self and achieving a sense of psychological wholeness.

The View From Here Is Yes, first broadcast in 1961, addresses issues concerning technology and morality, science and religion, time and space, and myth. It is subtitled: "A Modern Day Nativity Play". This radio drama is unconventional in form and full of surprises; opposing the objective and the subjective points of view, it carries the listener into a crisp, magical, psychological zone beyond time and space as they are normally conceived. In this play, the Christmas story becomes the center of a vast, contemporary, mythical reality.

A common factor in all four radio dramas is Sinclair's use of myth, which is significant in two ways: on the one hand, it aligns his work with the modern view of drama as rooted in myth, and on the other hand, it allows him to apply Jung's psychology. With regard to the first point, it will be seen that Sinclair approaches dramatic art from a point of view which resembles Francis Fergusson's concept, the "irreducible idea of the dramatic". Fergusson based his definition of the primary and

universal quality of the dramatic experience, on the discoveries made by

> the Cambridge School of Classical Anthropologists [who have] given us a new understanding of Greek tragedy by demonstrating its roots in myth and ritual, its implication in the whole culture of its time. They suggest that drama is prior to the arts, the sciences of man, and the philosophies, of modern civilization; and that the tragic form offers a clue to the relationships of cultural forms which we now know as merely divergent, divisive, and mutually exclusive.[1]

Regarding the second point, it will be shown that, at the same time, Sinclair makes free use of many of Jung's ideas about the mythic basis of psychic life. Jung has written that:

> mythical fantasies. . . are not thought up, but present themselves as images or chains of ideas that force their way out of the unconscious, and when they are recounted they often have the character of connected episodes resembling mythical dramas. That is how myths arise. . .[2]

Chapter II will examine in greater detail these two perspectives

on Sinclair's use of myth in the plays selected for analysis.

The analyses of the plays will trace an evolution in Sinclair's methods of applying Jungian psychology. In Socrates, the earliest work, the playwright uses several Jungian concepts rather informally, mainly in order to add depth to his treatment of Socrates' character and to provide a basis for the network of images framing the action. In the second play, Encounter by Moonlight, the Jungian influences are more evident since a clearly archetypal situation underlies and centers the action; however, like Socrates, this work does not formally announce its debt to Jung's psychology. The reverse is the case in the two most recent plays: Return to Colonus leans heavily on Jung's theory of the psychological functions and obviously refers to other concepts developed by the Swiss psychologist, such as the animus archetype. Sinclair's treatment of myth in The View From Here Is Yes adapts Jung's ideas on the archetypal realm extensively in order to examine the meaning of Christmas for three ordinary men of the twentieth century who face the basic problem of survival.

The following relationship between Sinclair's expertise in writing radio dramas and his interest in Jungian psychology is significant. The medium of radio is essentially dramatic because of its reliance on the single sense of hearing: because it is fed by a single source, the imagination exposed to the

sounds of radio, is activated in a unified way. In other words, the personal and the collective unconscious of the radio listener spontaneously provide an integrated array of realistic images in response to the flow of meaningful sounds. Sinclair's success as a radio dramatist is due in large part to his ability to stimulate this creative process through the use of language.

Notes

[1] Francis Fergusson, The Idea of a Theater (Princeton: Princeton University Press: 1949), p. 9.

[2] C.G. Jung, tr. C.F. Hull, "On Psychic Energy" in The Structure and Dynamics of the Psyche (Princeton: Princeton University Press: 1960). p. 38.

Chapter I. Lister Sinclair's Broadcasting Career

Lister Sinclair has been working for the Canadian Broadcasting Corporation for more than forty years. His powerful impact on Canadian culture, however, is not clearly recognized. A Play on Words, containing a selection of his scripts, was published in 1948, Return to Colonus appears in Klinck and Watters' Canadian Anthology, and Hilda Morgan in All the Bright Company, the recently published Andrew Allan collection edited by Howard Fink and John Jackson. However, although his work is almost always mentioned in Canadian texts about radio, no books have yet been written about Sinclair. Most of the literature on this major broadcaster is to be found in articles published in newspapers and magazines. The radio drama bibliography, Canadian National Theatre on the Air, 1925-1961, edited by Howard Fink and Brian Morrison, is a comprehensive source of bibliographical information regarding Sinclair's dramatic writings for radio.

Ever since he started writing plays for the CBC, Lister Sinclair's influence has been infiltrating our collective consciousness in subtle ways, steadily and permanently, on social and philosophical levels. Sinclair has explored most of the major themes which underlie our culture, as the biographical overview which follows will reveal. His work demonstrates a wide range of multidisciplinary interests, making him a kind of

Renaissance man of the twentieth century. Dedicated to the educational influence of works of art, especially in the area of broadcasting and letters, he has acquired an in-depth knowledge of literature, as well as the fields of music, mathematics, astronomy, anthropology and others. Besides his many roles at the CBC, as an actor, a writer, a critic, a commentator, a producer and an executive, he has also enjoyed success as a teacher, consultant, film-maker and co-founder of an arts association.

Lister Shedden Sinclair was born to Scottish parents, on January 9, 1921 in Bombay, India, where his multilingual, engineer father was the director of a chemical plant.[1] Lister attended schools in England, including St. Paul's, where he obtained his first stage experience. He showed remarkable signs of brilliance even as a boy: "He had read most of Dickens by the age of six. At 11, he was plowing through higher mathematics. He had an adolescent urge to be an astronomer at 13, but he found out 'all of the important things about it at an early age, and then got bored with it as a profession'".[2] At eighteen, Sinclair moved to Canada, to study mathematics in Vancouver at the University of British Columbia. While at university, during the early forties, he worked as an actor and writer with the young producer Andrew Allan, at CBC. He earned an M.A. degree in pure mathematics at the University of Toronto, holding a part-time teaching fellowship there until 1945. In 1944, when

Andrew Allan became National Drama Supervisor at CBC, Toronto, he resumed acting for Allan as well as providing him with radio drama scripts, including plays on Beethoven and Mozart, and a satire about racism, The Other Side. The following year, Sinclair finally decided to devote all of his time to free-lancing, as a writer and actor for the CBC and the stage and the editor of a literary magazine called Reading.

Within the relatively loose framework of the young CBC, Lister Sinclair's development as a writer, critic and teacher flourished. His talents were so valued that he was free to follow his own bent. Sinclair's early radio plays were concerned with the problems of social attitudes and psychological situations; his programs included musical and literary criticism, as well as portraits of historical events.

Among the hundreds of Lister Sinclair's writings are found seventy original radio dramas, all broadcast prior to 1962.[3] These include the radio-essay A Play on Words, about the history of language and the trouble arising when words are used incorrectly; also, a daring documentary-drama touching on a rarely-discussed subject: A Case Against Cancer; both of these plays won coveted first awards in the annual competitions of the Institute for Education by Radio, at Ohio State University. Sinclair's adaptation of Eliot's Murder in the Cathedral and Ibsen's Ghosts won awards also, an Ohio and a Canadian Radio Drama; while Hilda Morgan, a penetrating dissection of family

life, earned two Honorable Mentions. 1900-1950, a five-part series which won a Canadian Radio Award, demonstrated "Sinclair's incomparable sarcasm. . ., conscientious energy, an able if sometimes cynical or patronising vocabulary, and inside savvy of the tricks and limitations of his medium".[4] He also wrote a play surveying the history of radio, Big Magic, plays on Bach, St. George and St. Augustine, a drama on the devastation of the Second World War, Epitaph on a War of Liberation, and The Man in the Blue Moon, about accepting responsibility for the state of the future.

In Socrates, broadcast for the first time in February 1947, Sinclair transformed the universally known story of that great philosopher, albeit the average radio listener was acquainted with it in general terms only, into a palpable dramatic portrait. Critic Chester Duncan's reaction to Socrates was to describe it as "a youthful work of genius", which used a

> free and beautiful language. . . through which people discover again what they mean by words, meanings which they have lost in a passionless neglect. . . . Canada desperately needs writers who will say the words that are aching to be said, for we are an inarticulate people who must not lose, by silence, our living sense of morality.[5]

Socrates was published in 1957 by The Book Society of Canada. At the time Andrew Allan, Canada's leading producer during the heyday of radio drama, considered Encounter by Moonlight which was broadcast for the first time a month after Socrates "one of the most important original works written on this continent".[6]

Taking its name from one of the twelve scripts it contained, A Play on Words was published by J.M. Dent and Sons (Canada) in 1948; it included Sinclair's very popular satire, We All Hate Toronto. During those years, he was also teaching radio writing at the Academy of Radio Arts in Toronto, as well as at U.B.C. in the summers. Sinclair was instrumental in developing the documentary form of broadcasting. He established himself as a writer of documentary programs, especially for short-wave broadcasts to Europe, but also at home, for example, for United Nations Radio. He published articles on the subject of music, and, on a weekly basis, hosted a radio program of musical criticism and reviewed books on the air.

His activities during this period were prolific and extraordinarily versatile, indicating his creativity rested on a complex but unified structure. He adapted others' works and wrote original scripts, he acted as well as wrote, he read voluminously and penned literary and musical criticism, and wrote tragedy and comedy, poetry and prose, dramas and documentaries. Sinclair's writings of this period deal with psychoanalysis and social satire and they demonstrate his concern with

ethics and linguistic expression. Sinclair has described himself as "incurably didactic";[7] his natural instinct to teach is expressed by his definition of the artist-communicator's task: "A play shouldn't have a message, it should be a message".[8] Although he was not a great actor like John Drainie, Lister Sincalir excelled at character roles. A voracious speed-reader, he usually absorbed several books a day sampling all the categories of literature.

Reacting to Sinclair's frequent use of poetry in his radio plays, literary critic James Scott observed in 1951: "Sinclair might well have developed into a major poet;" however, because of his contributions to the experimental state of the art of radio drama in Canada, Sinclair was "so busy adapting radio shows and performing other radio high jinks that he never has produced a volume of verse".[9] Scott is not the only writer to have been impressed by the poetic quality often present in Sinclair's language. For example, later, Earle Birney was moved to describe the radio verse drama The Summit and the Tide as "a contribution to poetry".[10] Lister Sinclair was an innovator in the radio verse-drama form, composing plays both tragic and comic, verse and prose. In his radio series, The Meaning of Comedy, the playwright pointed out "that the essential factor in the comic method of writing plays is irony. Many tragedies, he said, are quite funny, while some comedies are sad".[11]

The multiple perspectives of Sinclair's mind are reflected in the great variety not only of his dramatic, but also his non-dramatic writing, and other work as a broadcaster during the period from 1950 to the present. In 1951, he began preparing and hosting the weekly program Science Review and wrote a screenplay for the National Film Board about the opera school at the Royal Conservatory of Music in Toronto. By 1952 Sinclair was contributing to television as well as radio, and Hilda Morgan was produced for TV by Robert Allen. That same year, the documentary-drama The Hand and the Mirror examined Leonardo da Vinci "as a man who reconciled the spirit and the flesh", and a stage version of Socrates was presented at the Royal Ontario Museum.[12] Sinclair's two-and-a-half-hour radio portrait, The Age of Elizabeth, focusing on the emotional background of the period, was aired. The Back to Normal series examined emotional disturbance. Sinclair's Science Review received a special citation from the Thomas Alva Edison Foundation, as there were no programs of this quality to be heard on the American networks. Sinclair spent the better part of a year researching The Age of Columbus, a magnificent portrait of the Renaissance which was aired in 1960.

In 1961, Sinclair's personality underwent a fundamental metamorphosis. He had always been introverted and extremely serious, but "about the time he turned forty, says [Pierre] Berton, Sinclair began to have his childhood. Some scientist

managed to convince him logically. . . that his lameness was psychosomatic. He threw away his cane. . . he began to drive fast cars,. . . became a gourmet, a wine expert".[13]

In 1964, Sinclair devised a series analyzing the processes of the creative mind. A key opinion which he expressed during one of these programs was typical of him in its practical approach: "The creative mind should not feel handicapped by having to deal with reality; the creative mind makes use of reality, as architects make use of steel and stone, glass and wood. The creative mind does real work in the real world."[14] Man at the Centre, a new humanities and sciences TV series, began in 1968. Executive producer Lister Sinclair explained the program aimed to "'be highly visual, emotional, non-didactic. We'll try to aim at a general audience, hoping to make them see things differently, feel differently about many things they may have taken for granted'".[15] The Science and Conscience series was designed "to explore the moral and ethical questions raised by current scientific advances".[16] For summary lists of Lister Sinclair's main programs and other broadcasting achievements, the reader is referred to Appendices A. and B.

By the 1970's Lister Sinclair had added the role of a dedicated administrator to his repertoire. For a period he served as Executive Vice-President of the CBC. As an executive with plenty of writing experience, he was concerned about the reigning policy of competing with the American networks, rather

than concentrating on "these aspects of broadcasting or society that would disappear if the CBC ceased to exist."[17]

Lister Sinclair's multidisciplinary interests and the extent to which he has developed and expressed them professionally constitute a very rare phenomenon in this era of specialization. He has concerned himself with the whole gamut of classified knowledge. His simultaneously humane and rigorously intellectual outlook define Lister Sinclair's originality as a virtuoso communicator. Like a Renaissance Man he is both a scientist and an artist; he has pooled both types of knowledge and put them at the service of the electronic media, acknowledging the power of radio and television to affect large numbers of people. First and foremost he is a teacher, relying on his far-reaching scientific awareness and considerable artistic talents to communicate a sophisticated view on some of the most important cultural issues of our time. The connection between his dramatic art and his science, apart from the themes, is his interest in psychology.

The playwright's ability to portray convincingly the psychological level of social situations was already evident in Hilda Morgan, and was a significant factor in many later plays and other works. He approached the society of "The Age of Elizabeth" from a psychological point of view, since one of the

aims of this program was to depict how "Elizabethans habitually expressed themselves".[18] The Ways of Mankind demonstrated his deep interest in the social psychology of all peoples. That his work in this direction intensified is illustrated by the Back to Normal series, which dealt with mental and emotional disturbance. Certain Man at the Centre programs were also a reflection of his interest in psychology. Sinclair's personal metamorphosis in the early sixties was an indication of the evolution of his attitudes regarding the structure of the psyche: he had moved from the social role of an unabashedly "didactic" playwright, writing chiefly from personal conviction, to the equally intense but formally more demanding position of a producer with primarily audience-oriented purposes. This was what motivated Sinclair's statement that his aim with the major Man at the Centre series was to be: "'visual, emotional, non-didactic'", and to make audiences "'see things differently, feel differently'".

As hinted above, Sinclair's psychological perspective is related to his multidisciplinarity. Although it may seem paradoxical, Lister Sinclair's background as a trained mathematician is a key to his intellectual and artistic development. Mathematics deals with structures (arrangements of parts or elements) and evaluates relations (connections between things). As a result, questions of structure and of the relations among ele-

ments became central to Sinclair's methods of composing radio dramas. He has said: "'Science and drama and verse are strongly connected. All are involved in the arrangement of ideas. . . . There is a strong sense of 'the play' in mathematics, and all three share a kind of pleasure of arrangement which may sometimes be divorced from reality but have their own beauty and delight'".[19] Sinclair conceives of literary and musical composition as parallel activities, and builds his plays from individually created segments, much in the manner of Beethoven's structure-oriented methods of composition. He believes the mental processes involved in mathematics originate in intuition, which is one of Jung's four basic functions.[20] The relevance of his mathematical background to Sinclair's literary creativity is clarified by Jung's observation that the mandala, a very frequent symbol for the centering process of the psyche developing in the direction of wholeness, has a mathematical structure.[21]

According to Bob Blackburn,

> The most unusual and important talent of the Sinclair mind is its ability to relate. . . . Everything he reads, hears, sees, immediately falls into place in the scheme of things. . . . "He has the gift of instant connection," says Eric Koch, the gift of seeing the whole, which to most of us is invisible.[22]

Jung's idea that the ego experiences the inability to feel whole in moral terms pertains to Sinclair's achievement. It could be said that it is his need to make things feel whole which has motivated the recurring theme of moral responsibility found in Sinclair's works. His Science and Conscience series in which he discussed the relationship between ethical questions and scientific progress exemplifies one of the many avenues his programs have followed, in reaction to modern man's sense of incompleteness. His radio dramas constitute the other side of the coin of this universal perspective. As he himself summarized, "There are two approaches to remember, the approach of science, which is explanation, and the approach of art, which is empathy. With the best programs, we wind up understanding more and feeling more at the same time."[23] By clearly distinguishing between these two approaches, Sinclair's opinion echoes the Jungian concept that the psyche keeps alternating between the opposed attitudes of empathy and abstraction as it reaches toward wholeness.[24]

Many of his plays contain a psychological dimension, but the corpus of his four "Jungian" plays, as I call them, may be viewed as constituting a culmination of Sinclair's attempts to incorporate the psychological point of view into his literary art. In a personal interview in June, 1983, Lister Sinclair told me that he had made use of various Jungian ideas in writing the four selected plays. This thesis will attempt to demonstrate the

compatibility between Jungian psychology and Sinclair's literary purposes.

In conclusion, Lister Sinclair is one of the relatively few modern writers, like T.S. Eliot, W.B. Yeats, Maxwell Anderson and Christopher Fry, to have attempted and to have succeeded with the verse-drama form. Sinclair deliberately used poetic rhythms on the radio, because of their power to enchant the audience.[25] In the sphere of radio broadcasting, which is essentially dramatic,[26] verse dramas have also been in the minority, although poetic diction is particularly suited to this medium.[27] In the U.S., the major radio dramatists who ventured writing verse plays were Archibald MacLeish and Stephen Vincent Benét, and the director-writer Norman Corwin expanded the horizons of radio by frequently making use of poetic forms in his radio dramas. Initially Tyrone Guthrie's support of the poetic potential of radio language in Britain had a greater effect on the dynamic Features Department of the BBC than on its Drama Department, which was wary of public reaction to experimental work. Later, D.G. Bridson applied the theory that "rhyming narrative verse has a strongly hypnotic beat. . . it can hold attention riveted and it can heighten emotional response".[28] In Canada, J. Frank Willis produced a successful poetry and music series. However, aside from John Reeves and Earle Birney, Lister

Sinclair is the main English-Canadian experimenter composing radio verse dramas.

It is clear that the production of Sinclair's ambitious verse-dramas, like his other serious radio plays, was made possible by the CBC's positive policy towards Canadian culture, and the relatively large proportion of serious sustaining drama programs it produced as a result. This is in the British tradition, and quite the opposite of the commercial attitude of American broadcasters of the time, as Howard Fink points out.[29]

Notes

[1] Dawn MacDonald, "More Than Meets the Ear," Radio Guide (Nov., 1983), p. 4.

[2] Antony Ferry, "'Background as a Ham Helps Lister Sinclair,'" Daily Star, Nov., 5, 1960.

[3] Howard Fink, ed., National Canadian Theatre on the Air II: CBC Radio Drama 1962-1985 (Kingston: Quarry Press, t.b.p. 1989 -- my thanks to the Concordia Centre for Broadcasting Studies for permission to verify in a pre-publication copy).

[4] Toronto Daily Star, May 3, 1950.

[5] Critically Speaking, speaker Chester Duncan, CBC, 30 Apr. 1950.

[6] CBC Times, Jan., 1951.

[7] Alex Barris, "Radio's Man Friday," New Liberty (March, 1951), p. 30.

[8] Barris, p. 36.

[9] Barris, p. 37.

[10] CBC Times, Jan. 23-29, 1956.

[11] CBC Times, Nov. 12-18, 1950.

[12] Howard Fink, ed., Canadian National Theatre on the Air, 1925-1961, CBC-CRBC-CNR Radio Drama in English, A Descriptive Bibliography and Union List (University of Toronto Press, 1983), item E-1137-73.

[13] MacDonald, p. 5.

[14] CBC Times, Apr. 10, 1964.

[15] CBC Times, Dec. 30-Jan. 5, 1968.

[16] CBC Times, May 11-17, 1968.

[17] William Littler, "A Compulsive Teacher Takes Special Delight in Sharing his Discoveries," Daily Star, Jan. 21, 1978.

[18] Lister Sinclair, "The Golden Days of Good Queen Bess," CBC Times, Feb. 25-Mar. 3, 1952(?).

[19] Bob Blackburn, "Born Senile, He's Grown Younger Every Year and Is Now Enjoying a Happy Adolescence," The Telegram, Feb. 15, 1969.

[20] Personal interview with Lister Sinclair, 20 June, 1983.

[21] Jolande Jacobi, Complex/ Archetype/ Symbol in the Psychology of C.G. Jung, tr. Ralph Manheim (New York: Pantheon Books, 1959), p. 115.

[22] Blackburn.

[23] Blaik Kirby, "Sinclair Long on Principles but Short on Information on Role at CBC," Globe and Mail, Dec. 6, 1972.

[24] Carl Gustav Jung, "On Psychic Energy", in The Structure and Dynamics of the Psyche, tr. R.F.C. Hull (Princeton: Princeton University Press, 1960), pp. 3-5.

[25] Personal interview with Lister Sinclair, 22 March, 1984.

[26] Howard Fink, "North American Radio Drama," in Radio Drama, ed. Peter Lewis (New York: Longman, 1981), p. 191.

[27] Ian Rodger, Radio Drama (London: MacMillan, 1982), p. 22.

[28] Rodger, p. 47.

[29] Fink, North American; pp. 240-241.

Chapter II. C.G. Jung's Psychology and Lister Sinclair's Art: Towards the Reunification of Culture

The aim of the present chapter is to analyze the relationship between Jung's psychology and Sinclair's literary creativity, and more broadly, to place this relationship against the background of crucial changes in "our conception of nature" which are occurring in the present century, affecting many disciplines.[1] First, a series of radio documentaries explaining these changes, hosted by Sinclair in 1985, will be summarized. Then parallels will be proposed between the ideas presented in these programs, the psychology of C.G. Jung and Sinclair's literary and broadcasting achievements, in order to illustrate the argument presented in the opening section, that "objectivity became problematic as consciousness began to seep in at the very foundations of physics" (Religion, p. 1). The conclusions of this brief study will provide the basis for an examination of the relevance of Jung's thought to literary endeavor and criticism, in general. Finally, a concise analysis of Socrates, the earliest of the four selected radio plays, will demonstrate that this work by Sinclair was in part an original attempt to apply Jung's ideas to dramatic art.

The radio series Religion and the New Science was broadcast on the weekly program Ideas in three parts: the first

outlined and analyzed the "four basic principles" of classical science and the mechanical cosmology (Religion, p. 11); the second examined some of the recent discoveries which have contributed "to the emergence of a new world view in science" (Religion, p. 10); and the last showed that these developments, which are especially reflected in the fields of philosophy and theology, lead to "the dream of a more unified culture" (Religion, p. 11). Hosted by Lister Sinclair, but written and narrated by David Cayley, the series explained that man's conception of reality has changed, in stages, from the ancient "image of nature. . . of a world alive with meaning and purpose," to the increasing conflict between the original view and the growth of scientific knowledge, which resulted in the separation of reality into opposed realms of matter and spirit by the time of Descartes, to the discoveries of the present day which point to the limitations of a divided view of the world (Religion, p. 2). Cayley summed up the principles of "classical science, the science which emerged out of the scientific revolution of the seventeenth century," as follows:

> The first is that mind and matter are not essentially related. The second, that matter is ultimately composed of some sort of hard material particles. The third is that nature obeys absolute and eternal laws, and the last that the scientist

> can give an account of nature which is complete, objective and universal. The sum of these principles was called the mechanical philosophy. It viewed nature as a great machine without spirit and without spontaneity, and it lives on today as. . . [an] ingrained cultural sense [of] what the world is really like. What I want to argue here is that all of these basic principles. . . . are being slowly overcome at the leading edges of contemporary science (Religion, P. 11).

The teleologically-oriented, Aristotelian natural philosophy ruled the medieval cosmology until it was overridden by the mechanical cosmology. That is, the old view that everything was "in some sense. . . sentient. . . [and] continuous with magic" was replaced by Descartes' definition of the world as being divided into "the 'out there' of pure matter and the 'in here' of pure mind," which eliminated the level of the soul, the form of the body, from the accepted three-fold scheme of body, soul and spirit (Religion, p. 4). Albert Shalom has proposed that Descartes' dualistic definition of reality was a philosophical response to the sudden rise of technologies following the discoveries of Copernicus, Newton, Galileo and others, a development which seemed to suggest "that nature is inherently mechanical" (Religion, p. 3). Nature came to be viewed as "absolutely measureable," not magical, in the age of Newtonian

science. Before, "we had a matter. . . composed of matter and form which therefore allowed us to understand things by. . . [an] abstraction of forms." With Descartes,

> what's left is a mind which seems to have no direct contact with material reality. It cannot, because there are no forms there. It is faced with a pure extended [spatial] reality and. . . becomes defined as. . . pure intellectual activity facing [it]. . . . That's. . . the constitution of the body-mind problem in its modern form (Religion, p. 4).

More and more, science examined only the physical universe and left questions of ultimate truth to religion. The mechanistic view that matter is essentially inert provided the basis for the political notion of a "fixed social order." One result was that various religious sects based on the organic principles of alchemy or occult philosophy became "politically unacceptable," because they opposed this concept. Newtonian science not only ignored spontaneity in nature, but also "the human experience of irreversible change." Nobel Laureate Ilya Prigogine has described it "as a kind of giant clockwork" with laws that were "time reversible" and "deterministic" (Religion, p. 8). The scientists' task became to try to unlock the plan according to which the physical universe must surely work: science was "trivialized" by being "reduced essentially to

spelling out universal rules." The growth of the mechanical philosophy culminated in science abandoning "the search for meaning and value in nature," and religion abandoning "the question of what the physical world means,. . . [becoming] a story of sin and salvation" (Religion, p. 9). While the ability of scientists to explain increased continually, they no longer had access to certain "qualities of being" which "had been consigned to the sphere of religion," with the result that they were forced "to suppress their deeper feelings in the name of suppressing subjective emotions. . . . [The loss of] sensitivity toward value in the universe which is more necessary than perhaps anything else in our minds for relating to the world" was an effect of the efforts by classical science to explain the laws of the physical universe only (Religion, pp. 9-10).

In contrast to the tenets of the mechanical philosophy, some of the scientific discoveries of the twentieth century are contributing to the emergence of a new teleologically-oriented governing philosophy. Theoretical physicist David Bohm has hypothesized the notion of an implicate order in nature. He has proposed that particles are more complex than traditionally supposed, responding "to information in a wave rather than being pushed around mechanically," and that the more they are analyzed, the more subtle they seem to be. Therefore, the enfolding and unfolding motion of quantum mechanics must stem "from some more subtle order beyond time and space" (Religion, p.13). In

Bohm's view, the implicate order makes the classical mind-matter dualism unnecessary. For him, "mind and matter. . . [are] the opposite ends of a continuum,. . . the primary quality of reality is wholeness" (Religion, p. 14).

Physical chemist Ilya Prigogine has discovered that non-equilibrium systems "spontaneously develop their own structures. . . [due to an] influx of matter. . . . In Prigogine's world, order emerges unpredictably out of chaos" (Religion, p. 15). Here, time again becomes irreversible because dynamical laws "become probabilistic and time-oriented." Prigogine's view brings the human perspective back to science, and "is a step towards the reunification of culture and of knowledge" (Religion, p. 16). Rupert Sheldrake's approach to morphogenesis or "the coming into being of form" is based on the widely accepted, fairly recent theory of form-shaping fields. Sheldrake added to the concept that "the fields have a kind of invisible structure which molds the developing organism," by proposing that "the fields are influenced by previous members of the species" (Religion, p. 17). In other words, every member of a species draws upon a built-in memory pool, which is not far from Bohm's idea that "the implicate order has a kind of built-in, cumulative memory" (Religion, p. 18). Finally, James Lovelock's Gaia Hypothesis came out of his studies of unstable gases in the earth's atmosphere, which led him to conclude that "the earth is not just an environment where life evolved, it is an environment

which was created cooperatively by life" (Religion, p. 18). He looks at nature as "something alive, intelligent and responsive, . . . [as] a single, living being" (Religion, p. 20).

These recent developments have led many scientists to assume a double perspective on reality: "systems of knowledge about empirical reality" do not suffice; there are also "systems of belief about a primitive reality," based on inductions made from empirical knowledge. Modern physics has recognized "that science is not in contact with ultimate reality," with the result that the new science is "more humble, more unified, more philosophical" than classical science (Religion, pp. 24-25). These attitudes have carried over into theology. Father Thomas Berry has urged entering "into the dynamics of the world," rather than concentrating on being saved out of it (Religion, p. 26). The first step to this is to enter into the creativity of the natural world, to begin celebrating the whole "liturgy of the universe" by entering its "primary ritual" more fully (Religion, p. 28). This theological view is an effect of the discovery by scientists of the mythic aspect of what they are doing, and their realization that even scientific "knowledge is at least as much subjective as objective" (Religion, p. 27).

Philip Hefner has said that ultimate value is to be found in the cosmological process: salvation "has to be interpreted as our participation in the future of the universe" (Religion, p. 27). Philosopher Jacob Needleman has analyzed the

need to integrate internally the two parts of the mind which are affected by scientific and by religious activity, describing this as "the job of a real spiritual discipline." Science and religion can only be integrated in the mind of the individual who allows the part of the mind which "needs to organize data through theories" to mesh with the part that speaks "symbolically,. . . imagistically, in a language that touches the heart and feeling of the mind. . . that has to do with integrating the whole of myself and moving me towards some higher thing called God" (Religion, p. 28).

Religion and the New Science showed clearly that the growth of science after the Middle Ages profoundly affected the entire scheme of cultural values in the western world. On the one hand, the polarization of reality into matter and spirit seemed necessary in order to deal with the vastly increased powers of the mind which practised science; on the other hand, by having the observer stand "apart from the flow of time. . . the Newtonian world view excluded human experience." As Prigogine noted,

> when the simple and reversible motions of Newtonian mechanics were generalized into a world view, the cultural consequences were disastrous. . . [producing] a deep division between science and what

> came to be called the humanities. The battle to humanize science has therefore involved introducing the idea of irreversible change into the static and eternal world of classical mechanics (Religion, p. 14).

The twentieth century has been this battleground. Jung's psychology and Sinclair's continual, overlapping contributions to both the scientific and artistic realms are but two examples of other developments in the western world helping to fashion a cosmology which is more complete. It is suggested here that the increasing inadequacy of the mechanical philosophy for dealing with fundamental questions in the twentieth century gave rise not only to the hypotheses of Bohm, Prigogine, Sheldrake and Lovelock, but also to the psychology of Jung, the universal approach to broadcasting of Sinclair and the work of others in various disciplines.

The psychology of C.G. Jung rejects the simple Cartesian division of reality into matter and spirit, since it centers on the development of the individual toward psychological wholeness. This takes place in steps, and always results from the marriage of opposed spiritual and material contents in the human psyche, bringing a third level of reality into existence. Jung analyzed the generally accepted division of the cosmos into the

conscious and unconscious orders and showed that their reunification is possible, through successful encounters of the ego with archetypal images. Jungian psychology reestablishes the relationship between man and nature because the archetypes of the collective unconscious link man with his evolutionary past. The archetypes, which Jung described also as "primordial forms," have returned to man the middle level of the soul in the old tripartite view of reality. The archetypes are a modern symbol, in the Jungian sense, for the value allowing the body and the mind to be related.

Jung's psychology is open-ended because it accommodates the telos, like Aristotle's science. In the 1939 foreword to Jolande Jacobi's book on his work Jung said:

> Since it is my firm conviction that the time for an all-inclusive theory, taking in and describing all the contents, processes, and phenomena of the psyche from one central viewpoint, has not yet arrived, I regard my concepts as suggestions and attempts at the formulation of a new scientific psychology based in the first place upon immediate experience with human beings.[2]

Jung himself noted a parallel between his own work and that of modern physicists:

> The archetypes have this peculiarity in common with the atomic world, which is demonstrating before our eyes that the more deeply the investigator penetrates into the universe of micro-physics the more devastating are the explosive forces he finds enchained there. That the greatest effect comes from the smallest causes has become patently clear not only in physics but in the field of psychological research as well. . . . Sooner or later nuclear physics and the psychology of the unconscious will draw closer together as both of them, independently of one another and from opposite directions, push forward into transcendental territory.[3]

Jung was equally concerned with the structure and with the dynamics of the psyche. He identified the major archetypes of the collective unconscious as the universal structure of the human psyche. As well, he studied the changing relations between the conscious psyche and the unconscious life of the archetypes in great detail. Jung's thought parallels the new scientists' in that: while the latter are beginning to accept the mythic level involved in their own work, he has examined the relationship between myths and psychic life. While the new scientists reach for qualities of sensitivity toward the world, he has defined the four psychological functions, and shown that the malady of the mechanical philosophy is tied in with its repression of what

he has called the feeling function. Because both subjective and objective experiences are necessary for psychological development, Jung accorded them equal value.

Both the new scientists and Jung are oriented toward the wholeness of reality, rejecting the conception of time as reversible. There is a parallel between Bohm's immeasureable, implicate order and Jung's invisible, dynamic archetypes. There are also parallels to be found between Prigogine's interest in the structure and order of non-equilibrium systems and Jung's study of the structure of the living psyche, and between Sheldrake's built-in memory pool of the form-shaping fields and Jung's collective unconscious, a resemblance which Sheldrake himself recognized.[4]

The wealth of Lister Sinclair's contributions to Canadian culture both artistically and scientifically is directly in line with the new scientists' and Jung's interpretations of reality. His hosting Religion and the New Science and acting as a behind-the-scenes planner of Ideas epitomize Sinclair's career-long efforts to bring the interests of science and the humanities closer together. In introducing Part II of this series he used the phrase "heal this division," in referring to the opposition between matter and spirit in the mechanical philosophy. That healing results in transforming divided things into wholes is a Jungian concept, one which Sinclair adopted. The notion of healing is reflected also in the re-

unifying spirit underlying avant-garde twentieth-century thought. Many of Sinclair's programs openly declared his sympathy for a less divided approach to reality, for example, Science and Conscience and Man at the Centre. The latter title may be considered to refer both to the centering, ordering tendency of a healthy psyche, and to Sinclair's sense of man's need to find himself at the center of the events of his time. All in all, Sinclair's career exemplifies Jacob Needleman's "spiritual task", the integration of the part of the mind which organizes data with that part which speaks imagistically.

The four selected radio plays all address the division between matter and spirit, and The View From Here Is Yes in particular employs the relationship between science and culture, as a key theme. Various aspects of Sinclair's approach challenging the "ingrained cultural sense" of reality were discussed earlier: his interest in myths, his studies of emotions, demonstrating his concern with the modern body-mind problem, his acceptance of the distinction between the attitudes of empathy and abstraction, his appreciation of structural concepts and his moral vision. The detailed analyses of the selected plays will further illustrate the close relationship between Lister Sinclair's broadcasting career and a new emerging world view.

The striking parallels between the changing world view of scientists and Jung's thought, which are also to be discerned in the area of the humanities, suggest that the mechanical philosophy has run its course as a ruling cosmology. Creative thinkers, Lister Sinclair among them, have been breaking common new ground. Consequently, the basic relations between the concerns of literature and Jung's psychology, which Sinclair applied in the selected radio plays, should be pointed out.

In his important essay "On Psychic Energy", Jung described one of the basic differences between his and Freud's thinking, while at the same time pointing to the latter's enormous influence over him:

> Freudian theory consists in a causal explanation of the psychology of instinct. From this standpoint the spiritual principle is bound to appear only as an appendage, a by-product of the instincts. Since its inhibiting and restrictive power cannot be denied, it is traced back to the influence of education, moral authorities, convention and tradition. These authorities in their turn derive their power, according to the theory, from repression in the manner of a vicious circle. The spiritual principle is not recognized as an equivalent counterpart of the instincts. . . . Freudian psychology appears

> threatening to this [spiritual] standpoint, but it is not more of a threat than materialism in general, whether scientific or practical.[5]

In this text, Jung suggested that Freud succumbed to the traditional division between matter and spirit, by basically ignoring the spiritual dimension. For his part, Jung subscribed to the theory that matter and spirit had to be continually synthesized.

At the center of Jung's psychology is the idea that the psyche consists of a never-ending, ever-changing relationship (which can be either healthy or unhealthy), between two separate levels: the usual incompleteness of conscious life, and the functions of the unconscious, acting to compensate for the former. On the one hand, the repressed history of all the confrontations that have ever taken place between the conscious and the unconscious in the psyche of an individual comprises his personal unconscious. On the other hand, the collective unconscious is composed of

> the totality of all archetypes,. . . the deposit of all human experience right back to its remotest beginnings. Not indeed, a dead deposit, a sort of abandoned rubbish heap, but a living system of reactions and aptitudes that determine the

> individual's life in invisible ways (Jacobi, p. 36).

An archetype is a potentiality, a preconscious, invisible form; it resembles Plato's Idea, except that its nature is not fixed but dynamic. It cannot be apprehended until the process of interaction with the conscious mind has clothed it in an image. Because the archetypes are triggered off by the impact of individual events on a human being's conscious state, they bear in a masked way on his personal situation. Archetypal situations appear irrational because they are foreign to consciousness. The archetypes

> are a structural condition of the psyche, which. . . can bring forth certain "patterns". . . . [They] are based on a principle of form that has always been inherent in the psyche. . . . [They] are primordial forms that arose at a time when the conscious mind did not yet think but only perceived,. . . not invented but imposed on the mind from within, they are convincing by virtue of their immediacy (Jacobi, pp. 50-51).

Counterparts of the physiological instincts, the archetypes evolved directly in relation to them. Jung viewed the archetypes as a collection of self-portraits of the biological instincts.

The archetypes are "charged with magic and numinousness, lend meaningful form to the dynamism of the instinctual foundation of man and represent the spontaneous manifestation of his authentic, essential nature" (Jacobi, p. 110). The conscious psyche experiences the numinousness of archetypes both as "images and emotions" (Jacobi, p. 37). The healthy ego must find a way of changing or expanding itself in order to accommodate the strangeness of an archetypal image. Jung called this process the transcendent function. It entails the synthesis of a pair of values opposing each other: one, the conscious state or attitude, and the other, the archetypal image which rises up from the unknown depths of the psyche. The synthesis of conscious and unconscious contents produces a third, new value, that reinforces and replenishes the conscious state. In other words, a symbol, the new value, is the result of a marriage between the abstract, masculine aspect of the psyche (the form-providing conscious mind) and the concrete, feminine aspect (the archetypal contents of the collective unconscious). Symbols are

> never entirely abstract, but always in some way "incarnated". . . visualized by the psyche as specific forms, figures, images, objects, etc. . . . . It was this image-making power of the human psyche which. . . created the boundless realm of

> myths, fairy tales, fables, epics, ballads, dramas, etc. (Jacobi, p. 76)

Jung considered symbol-formation to be a central process of dreaming also.

Jung's approach to the split between matter and spirit, where it is possible to synthesize or marry them in the human psyche, provides a solution to the body-mind problem of the mechanical philosophy. For this reason, his theory of the archetypes of the collective unconscious is of great interest to literary criticism, since it provides a revealing perspective on the vast range of problems treated in literary works grounded in traditional western culture. The recognition of the archetypes which play a part in a work of literature facilitates analyzing the relations among its elements. The dynamism Jung ascribes to the archetypes encourages a very flexible approach to their literary manifestations, whether in the behavior of characters or embedded in any other formal element. Certainly, Jungian psychology provides the basis for an analytical, complex approach to the emotions exhibited by literary characters. The meanings of the images which usually fill literary works are clarified by Jung's explanation of their sources. The spontaneous nature of the relationship between the preconscious archetypes and the conscious psyche suggests there is always a dramatic dimension to be found in literature.

The position of the conscious mind in the psyche as a whole is only relatively central. It is surrounded on all sides by the reality of the mainly hidden archetypal world. The patterns stored in the collective unconscious were created through endlessly repeated experiences over the entire span of human evolution, and they have tremendous weight and power. The archetypes usually present themselves to consciousness, which is fragile in comparison to them, in a masked and partial form. On one hand, the conscious ego tries to accommodate itself to "the typical norms, customs, and views prevailing in a particular environment" which make up collective consciousness, and act to alienate man from his instinctual foundations. On the other hand, the ego also attempts to integrate archetypal images, as they come along, with itself. Mental health requires that the challenges be met on both levels. Generally speaking, if the ego succumbs to the rationalistic pressures of collective consciousness, the individual becomes a dependent, mass man (ultimately, a neurotic). Conversely, should the ego succumb to an archetype, he may become an "aloof individualist" or a "crank or fanatic, again a victim of his drives" (ultimately, a psychotic) (Jacobi, pp. 110-111).

Jung's discovery of the archetypes of the collective unconscious allowed him to build on the theories of Freud, by viewing psychic processes in teleological terms. According to Jung, the conscious psyche grows or develops through the process

of symbol formation, which involves moving back and forth between the inner world of the collective unconscious and consciousness. The psyche develops by synthesizing these contents; otherwise, it either represses the material which it has been unable to come to terms with, or it allows an archetypal image to dominate it.

Basic archetypes are experienced similarly by large groups of people and are incarnated in collective symbols, the most complete sets of which comprise the world's great religions. From the psychological point of view of Jung, religions constitute a category of myth. He described myths as projections of the relations between consciousness and the collective unconscious, shared by all members of a society. (Projection occurs as a result of repression: complexes in the personal unconscious are projected into objects, forms and events outside the psyche.) The pattern of a new social myth arising to replace an older one which has lost its relevance can be traced back, through the myth of science, which was independent of established religion, dominated the nineteenth century and is current still today, all the way back to the myth of alchemy and even earlier myths. "We merely translate one symbol into another symbol which is better suited to the existing constellation of our individual fate and that of humanity as a whole" (Jacobi, p. 118).

In "On Psychic Energy", Jung explained the opposition between the mechanistic and the energic points of view:

> The mechanistic view is purely causal;. . . the energic point of view on the other hand is in essence final;. . . The idea of energy. . . is a concept abstracted from relations of movement. . . . Empathy leads to the mechanistic view, abstraction to the energic view (Jung, pp. 3-5).

The only reasonable solution is the formation of "an antinomian postulate, . . . [which] is mechanistic as well as energic" (Jung, p. 4). We have already seen how Sinclair made use of the distinction between empathy and abstraction. Jung's theory of conscious-unconscious relations and his teleological orientation are founded on this basic attitude.

One of the most important archetypes is that of the self: it is the preconscious tendency of the psyche to develop in the direction of individuation and wholeness. Through its ordering, centering influence the archetype of the self enables the psyche to become more differentiated.

> Among the numerous archetypes that [Jung] identified and described are those of birth, rebirth, death, power, magic, the hero, the child, the trickster, God, the demon, the wise old man, the earth mother,

> the giant, many natural objects like trees, the sun, the moon. . . .[6]

The major archetypes reach so far back in time they are common to all human beings, and play a principal role in the development of all individuals. Apart from the self, the most important are the shadow, the persona and the anima or animus. The first stage in the individuation process is the ego's encounter with the shadow, necessary to allow the psyche to "'appear plastic. . . [and not] a two-dimensional phantom'" (Psychology, p. 106). The persona is like a mask, the part of the ego which "is turned toward the outside world" (Psychology, p. 27). While confrontations with the shadow strengthen the ego and anchor it more firmly in our sexual nature, the second stage of the individuation process regards the encounter of the ego with the archetype of the soul-image, or the anima or animus, which "always stands for the complementary, contrasexual part of the psyche. . . . It represents the image of the other sex that we carry in us as individuals and also as members of the species" (Psychology, pp. 107, 111-115).

Psychic life moves in two directions, in four different modes. In any given case, psychological behavior ie either introverted (directed toward the psyche itself) or extraverted (directed at the recognizable world outside the psyche). Furthermore, a psychological experience is either rational or

irrational. That is, in the first instance, it functions primarily in the form of thought (logical inference) or feeling (evaluation, in terms of acceptance or rejection), and in the second, it functions primarily in the form of sensation (via the senses) or intuition (sudden revelation). One function will develop first and assume a leading or superior role, and one or two of the others will most likely develop in an auxiliary role, but the fourth, the inferior function, is always the least differentiated and manifests itself in more primitive terms than any of the others. The encounter of the ego with the major anima archetype occurs at an evolved stage of psychological development, after the meeting with the shadow, when the inferior function has been left far behind the superior and auxiliary functions.

The aspects of Jung's psychology described above have many applications in the area of literature. Jung's thought on the healthy and unhealthy relations between the conscious and the unconscious psyche provides a scheme for creating penetrating psychological portraits. Motivations which lie below the surface as well as neurotic and psychotic tendencies can be presented in meaningful ways, using Jung's ideas. The teleology of the individual psyche can be used as a literary device, with unlimited possibilities of application.

Jung's studies of the realm of the collective unconscious provide the basis for relating the subjective and the

objective level of experience, in literary works. The fate of an individual, his psychological development, can be placed against the background of the greater forces controlling his society, which are rooted in the collective unconscious. An understanding of the relationship between the dominating myths of a society and its structure is a powerful tool for identifying and presenting the forces to which individual characters must relate. The major archetypes, the four psychological functions and the distinction between introverted and extraverted psychological behavior are most useful concepts for the crafting of meaningful literary and dramatic situations. The concept of projection suggests that a literary work, as a whole, can be approached as a projection of the author's relationship to his culture, to the key issues of his time and place.

Finally, because Jung compared mythical fantasies to mythical dramas, emphasized the dynamic or living nature of the archetypes, showed that their appearance is accompanied by emotions and a sense of immediacy, and explained that dramas, as well as other traditional literary forms, are the result of the process of image-making or symbol-formation, his psychology is particularly compatible with the dramatic perspective on human existence.

A brief analysis of Socrates will show that in this radio play Sinclair applied his knowledge of Jung's psychology in an experimental fashion. That is, the use he made of images and his characterization of Socrates prove to have been influenced by Jung's psychology, but the play as a whole is traditional in structure. The analyses of the later selected plays, however, will demonstrate that Sinclair's familiarity with the psychology of Jung deepened with time, giving him the confidence to apply the psychologist's concepts more radically than in the first "Jungian" play.

Broadcast in February 1947, Socrates appeared after C.G. Jung's fundamental works had all been published, but before they had become as well known as they are today. As C.S. Hall and V.J. Nordby have written, a positive interest in Jung among both psychologists and the general public did not begin to develop strongly until the 1960s (Primer, p. vii.). It is to Lister Sinclair's credit then, that he began to adapt the Swiss thinker's theories more than a decade before the application of Jung's psychology to the central problems of western culture had become a popular approach.

Sinclair founded the dramatic action in Socrates on the opposition between the philosopher's essentially virtuous character and the underlying corruption in the attitudes of Athens' political rulers. This analysis of Socrates will examine briefly Lister Sinclair's application of traditional dramatic

devices and radio drama techniques, as well as his use of Jungian concepts. While the opposition between the characters of Socrates and the rulers of Athens is fundamental to the structure of this verse play, Socrates emerges as the dominant personality. This famous philosopher has been a legendary figure for over two thousand years because of his reputation for choosing to accept death at the hands of the Athenian government, rather than speaking against what he believed to be the truth. Almost everyone has heard of and been influenced by the story of Socrates' mental courage, but its philosophical aspects have been studied only by better-educated people. On the whole, his figure represents a rather hazy, but a basic myth of our culture, for he symbolizes a partly mysterious, universal value. A strength of this radio drama is its success in interpreting and clarifying the mythical value of Socrates' wisdom from a twentieth-century point of view, in part by leaning on Jung's psychology. Sinclair's method for doing this was to build a mythic dimension into his work by applying Jung's ideas in three main ways: adapting his theory of psychological types and of the archetype of the anima and creating a network of mythically significant images.

Sinclair's adaptation of some of Plato's writings in Socrates: The Symposium, The Apology of Socrates, The Crito and The Phaedo, as well as his rearrangement of historical facts for dramatic purposes must also be taken into consideration. In his

introduction to a later, stage version of Socrates, Sinclair explained that "in the interests of dramatic conflict", he had compressed many important events in the philosopher's life into a forty-eight hour period.[7]

The relationship between the developing dramatic action and Sinclair's presentation of both the subjective aspects of the philosopher's psychic life -- Socrates' conscience and his inferior psychological function -- and the objective aspects -- his high moral values, his stubborn speaking out from a sense of responsibility toward his society -- is central to this radio play. His two-edged approach to the character of the protagonist reflects the general dualistic structure of Socrates, where the action moves back and forth between subjective and objective scenes. Socrates alternates between dialogues in plain language and poetic blank verse speeches in pentameter; there is also a consistent, not directly related alternation in scenes between the two main groups of characters, Socrates and his followers, and the government leaders. The movement back and forth from colloquial language to blank verse follows the peripeties in the dramatic action, and distinguishes between scenes according to whether their contents are mainly subjective or objective in orientation, whether they depict essentially internal, psychological experience, or external, individual or social action.

A tight network of recurring images provides a thematic basis for the dramatic action. Images of morning and night occur right at the beginning of Socrates:

> It is morning in the morning of the world.
> The place is Athens: marble beauty dozing
> In the fringe of night's dark shining cloak. . . .
> Now she is golden young, dreaming at dawn,
> Whose grey eyes banish disappearing night.[8]

The opening lines introduce mythic meanings, in the Jungian sense. The Swiss psychologist's findings regarding the relations between the ego and the archetypes arose from his conviction that the latter "represent and communicate" man's primordial experiences, and that man's earliest myths were simply translations of "our eternal knowledge of the sun's setting and rebirth" into images (Jacobi, p. 46). While the opposition between the essentially mythic images of morning and night triggers the listener's unconscious mind, helped by the hypnotic effect of the repetitive pentameter rhythm and internal rhymes of this passage, it also celebrates the heights of consciousness which the Athenian civilization first attained ("the morning of the world"). The image of morning, then, clearly symbolizes the light of consciousness, while the contrasting image of night stands for the darkness of the collective unconscious.

To borrow a structuralist expression, this morning-night opposition constitutes an important paradigm, because it recurs throughout Socrates and other images are related to it in various ways. In the next scene Athens' leading politician Anytus refers to Socrates' strong influence on his followers, by saying, "his voice is gold," tying in the philosopher's character with the meanings already associated with the images of morning and light: the time of day, the dawn of civilization, the light of consciousness, the color of gold (Socrates, p. 5).

It is also at dawn, at the beginning of this scene, that the politician Meletus brings news of an important revelation by the oracle, launching the dramatic action. Here Sinclair exercises poetic license with the historical revelation by the Delphic Oracle that no living man was wiser than Socrates. In the radio play, the oracle makes its revelation at a time when Socrates is already old and has a well-established reputation as a philosopher. The event actually occurred when Socrates was still a young man, bringing about his conversion to an ironic moral philosopher.[9] This rearrangement of events allows Sinclair to present one of the most dramatic, known occurrences in Socrates' life within the same time frame as other important events.

As it turns out, the image of the oracle is a powerful dramatic device in Socrates, for Sinclair associates the mythic significance of the Delphic Oracle with a second oracle:

Socrates' little voice or personal oracle. While the Delphic Oracle was a political tool, it also had a religious, that is, a mythical value for most of the citizens of ancient Greece. Socrates referred to his inner voice in several of Plato's writings. For example, in The Apology Socrates referred to his inner voice as "the familiar oracle within me."[10] Similarly, in the radio drama Socrates often mentions a mysterious personal oracle which prevents him from following certain courses of action. The association between the two meanings of the oracle image suggests that Socrates' little voice or conscience also has a mythic dimension.

As they confer together, the violent reactions of Meletus and Anytus to the revelation by the oracle expose their fundamental lack of morals. They do not have the courage to try to think of a solution to the moral challenge offered by the message of the oracle. Instead they cook up charges of blasphemy, corrupting youth and sedition against the philosopher, in order to protect their position of power. Meletus and Anytus cannot deny that "Socrates is obedient to the law," but they rationalize their desire to get rid of him by reducing the situation to a simple political choice, "mutiny or this man's death" (Socrates, pp. 4-6). They ponder questions which are blatantly immoral: ". . . is it safe to kill him?/ Is it safe to let him live?" (Socrates, p. 6). This opposes the images of life and death.

The conversation of Anytus and Meletus, which is delivered in blank verse, exemplifies Sinclair's device of having the type of language used by the characters reflect whether the dramatic action in a scene is essentially objective or subjective. That is, since it falls into the category of objective, external, social behavior, the vehement exchange between the government leaders is in blank verse. Their conversation is neurotic in character, displaying their poorly individuated psychological state. The formality of the politicians' language here is an indication that they lack self-knowledge, and that the listener's reaction to this scene is intended to be more critical than empathetic. It will be shown how other scenes in the radio drama which have a basically subjective character employ informal language, which creates a more intimate tone than blank verse.

Introducing the stage version of Socrates, Sinclair wrote: "Socrates was a man of questions. Some of them have not been properly answered yet, and the most fascinating are those that concern his own personality; for Socrates is, at the same time, one of the most celebrated and one of the most enigmatic characters in history" (Socrates book, p. 5). Sinclair proposed answers to some of these questions in his radio drama, and the first appearance by Socrates begins to sketch his personality: he is an ugly man, quietly relaxing on a bale of hay, drinking wine and joking with farmers, "an equal among equals" (Socrates,

p. 9). This wisest man alive is as modest as they come, a true democrat. The quiet, personal character of this scene contrasts with the turbulence dominating the scene with the corrupt caretakers of the public good, and is intended to bring Socrates' individuality, his inner life, to the attention of the radio listener. That is, reflecting the subjective character of this scene, the philosopher and his companions in the market place speak naturally, in a variety of rhythms. This initial portrait of Socrates by Sinclair applies Jung's theory of psychological types to Alcibiades' description of Socrates' character in The Symposium, and the audience is made to encounter Socrates' human imperfections before being shown his outstanding qualities. In his very first scene, Socrates unabashedly displays his inferior psychological function, extraverted sensation. He jokes about the size of his stomach, his unseemly behavior when he has been drinking, his unattractive appearance and the fact that his relationship with his wife leaves much to be desired. According to Jung's theory, such a psychological type's superior psychological function is introverted intuition. As the action unfolds Lister Sinclair presents Socrates accordingly.[11]

Using ordinary language, Socrates mentions his "little inner voice" for the first time when Crito tries to persuade him to go into hiding because the city is in an uproar after the revelation by the oracle. This is a key peripety in the action because of the importance of the oracle/little voice imagery in

the play. Socrates resists Crito's counsel, claiming his little voice will not allow him to run away. Rather, he must stay in Athens to try to stop the brewing civil war by defending himself at his own trial. This "subjective" scene portraying the workings of Socrates' mind touches on the question of the source of Socrates' wisdom.

Socrates' "little voice" can be interpreted as the result of his relationship to the anima archetype. His inability to differentiate himself from the daemon of his anima complex plays an important role in the delineation of his psychic life. Emma Jung writes significantly:

> Sometimes an alien will makes itself felt within us, which does the opposite of what we want and what we approve of. What this other will does is not necessarily evil; it can also desire the good, and then we feel it to be a higher source of guidance or inspiration, a tutelary spirit similar to the Socratic daemonion (Psychology, pp. 111-112).

Sinclair's treatment of Socrates' personality can be seen to support this interpretation. The philosopher is made to refer to his "little inner voice", or his conscience, whenever he has to make a difficult decision, which associates it with his wisdom. That is, as an introverted intuitive type, Socrates habitually

refers to his intuition, which he experiences as his "little voice," before making use of his highly developed auxiliary function, thinking. As a result, Socrates' particular relationship to the collective unconscious provides the basis for the mythic dimension of his reputation for wisdom.

Socrates' wisdom is related to his moral values, when he explains to Crito, "The oracle chose me as wisest of men to teach us all how ignorant we are. You see I know that I know nothing; and so the oracle rebukes the men who do not know and think they know" (Socrates, p. 14). The philosopher's knowledge and his morality, represented by humility, are ironically wedded in his statement.

The climactic scene, a late-night party at Agathon's house, is based on Plato's Symposium (which means "drinking party"). Sinclair simplified the philosophical content of Plato's text, and summarized and collapsed the chief meanings of Socrates' and his friends' conversation on the subject of love. The result is a series of imagistically and aurally rich speeches in blank verse which deliver some of Plato's main ideas in compressed form, and have a strong effect on the listening audience. This scene is "objective" for it depicts external, social dramatic action, illustrating the fundamental values shared by the small society of Socrates and his friends. The speeches of Socrates' colleagues relate the image of love to wisdom, virtue and fire. Socrates, an enemy of rhetoric, accuses

them all of identifying "love with every sort/ Of splendid thing regardless of the truth;. . . love, it seems to me, is not a god" (Socrates, p. 23). Socrates deflates his friends' eloquent praise of love, making them realize how absolutely essential love is to human life.

Immediately afterwards, soldiers arrive to arrest Socrates. While his friends insist on helping him, Socrates resists them, declaring: "We must stand firm, obey the laws, and pay our lawful debts." He explains that his "little voice" is commanding him not to run away (Socrates, p. 27). This represents the climax of Socrates: the philosopher declares his intention to act consistently with his convictions, even though it means risking his life. In this moment, Socrates' subjective experience and his objective behavior are one. That is, his conscience guides him to expose and declare his beliefs unequivocally, although they may be misunderstood.

The next scene between the philosopher and the soldiers, a fabrication of Sinclair's, extends the use of the drinking and fire images. One of the soldiers unexpectedly expresses the fear that the orange he would like to eat may be poisoned, which dramatically foreshadows Socrates' execution by drinking poison. Then Socrates recounts a version of Plato's Parable of the Cave to the simple soldiers in order to explain the power which the light of truth has over philosophers. This speech recalls parallel imagery which occurred in Crito's oration on love, in

which he had described how man's "soul drops towering shadows, streaming out/ From that deep frowning fire within" (Socrates, p. 19). There is a Jungian element at work here. The image of the light of truth, being an intensification of the image of fire, stands for consciousness, and is opposed by the images of darkness and shadows, standing for the unknown, the collective unconscious.

The trial scene in Sinclair's radio drama contains Socrates' most important speech in the radio play, where he publicly declares the moral tenets of his philosophy. As an "objective" section of action where Socrates overtly marries his fate with the workings of government, it is in blank verse in pentameter. In this scene, Socrates is completely concentrated on having a positive effect on his society, his listeners in the courtroom. The radio audience is presented mainly with the external side of Socrates' character, his role as an accomplished teacher, not with the processes of his inner life, the roots of his character. His wisdom, his deep understanding of the meaning of virtue, is highlighted: ". . .it is not death/ That ought to make us run away, but evil." Socrates summarizes the only possible long-term approach to human, social existence in terms of the ultimate values of life and death: "Do not kill others, but improve yourselves" (Socrates, p. 37).

A brief conference among Meletus, Anytus and Lycon exposes the violence in their characters: Images of the time of

day are again associated with the dramatic action. Anytus notes the sun is already down. His immorality and refusal to confront the life-giving collective unconscious are represented by the darkness of night.

The final scene of the radio play is again set at dawn. Socrates, standing for the light in an impersonal, universal sense, tells his jailor, "The sun will rise again, even though I may not see it" (Socrates, p. 40). Like the recurring association between the images of morning, light, consciousness, truth and wisdom, the image of drinking has had an important role in this radio play, serving to appeal to the partly unconscious, mythically-oriented imagination of the listener. Now the use of the image of drinking comes full circle, for Socrates is about to drink the hemlock voluntarily. The acts of drinking wine and drinking poison no longer contradict each other, for Socrates is dying for the truth, in order to defend the sacredness of the laws, on which the order of society rests. That is, the symbolic act of drinking is a base for the virtues which Socrates believes in and which have appeared as recurrent images throughout the play.

Sinclair adapted parts of The Crito and The Phaedo to present Socrates' arguments as to why he is accepting death. At the final moment of his life, as Socrates' friends gather around him, he speaks of his beliefs calmly: "The truth shall always charm away your fears/ If you are not afraid to listen to it,"

as he has listened to and courageously followed his intuition, his own principal means of contact with the collective unconscious (Socrates, p. 46). He expresses his conviction that the soul is immortal and good and that it is cleansed after death, in order "that we may be whole again," just before drinking the poison (Socrates, p. 47). Socrates' last words are, "I owe a cock to Asclepius. See that the debt is paid" (Socrates, p. 59). As Asclepius was the Greek god of healing, Socrates is symbolically announcing that he has saved his soul.

Notes

[1] Religion and the New Science transcript, host Lister Sinclair, writ. and pres. David Cayley, Ideas, CBC, 28 Oct., 4 Nov., 1985, p. 1. The series will be referred to throughout this section as "Religion".

[2] Jolande Jacobi, The Psychology of C.G. Jung, tr. Ralph Manheim (New Haven: Yale University Press, 1962), p. vii. Further references to this book cite "Psychology".

[3] Jolande Jacobi, Complex/ Archetype/ Symbol in the Psychology of C.G. Jung, tr. Ralph Manheim (New York: Pantheon Books, 1959), p. 69. Further references to this work cite "Jacobi".

[4] The phenomenon of structuralism which has deeply affected the humanities can be regarded as another manifestation of the revolution of our culture against the limitations of the mechanical philosophy. Structuralism challenged the principles of this cosmology by distinguishing between events and their underlying systems, and studying the structure of the systems underlying cultural objects.

[5] Carl Gustav Jung, "On Psychic Energy", in The Structure and Dynamics of the Psyche, tr. R.F.C. Hull (Princeton: Princeton University Press, 1960), p. 55. Further references to this essay cite "Jung".

[6] Calvin S. Hall and Vernon J. Nordby, A Primer of Jungian Psychology (New York: New American Library, 1973), p. 41. The next reference cites "Primer".

[7] Lister Sinclair, Socrates (Agincourt: The Book Society of Canada, 1957), p. 5. Future references to this book will cite "Socrates book".

[8] Lister Sinclair, Socrates, Stage 47, Trans-Canada Network, 16 Feb., 1947, Concordia Radio Drama Archives: M002621, p. 1. Further references to the radio script will be cited as "Socrates".

[9] Frederick Copleston, S.J., A History of Philosophy, Volume I (Westminster, Maryland: Newman Press, 1946), p. 119.

[10] Plato, "The Apology of Socrates" in Dialogues of Plato, int. and tr. Benjamin Jowett (New York: The Colonial Press, 1899), p. 34.

[11] Marie-Louise von Franz and James Hillman, "The Inferior Function" and "The Feeling Function" in Lectures on Jung's Typology (New York: Spring, 1971). Their discussions shed much light on Jung's theory of psychological types.

Chapter III. An Interpretation of The Golden Bough: Encounter by Moonlight

Sinclair designed the underlying structure for the dramatic action in Encounter by Moonlight by using his knowledge of Jungian psychology, applying it more pervasively than in Socrates. Written in the same year, their composition probably overlapping at times, these two radio plays share some common themes and dramatic techniques, although they are very different works. The dramatic structure of Socrates is relatively conventional compared with Encounter by Moonlight; as the latter play is mainly devoted to exploring subjective experiences which point quite uncomfortably to the primitive roots of our modern consciousness, the dramatic action is unusually intense, while the philosophical content is uncomplicated. The relationship between the development of the action and the uses of language is even closer here than in Socrates. This second "Jungian" verse drama can be regarded as quite a successful attempt to respond to Fergusson's criteria regarding dramatic action: he considered the dramatic art to be most effective in "the human-centered realm of Sophocles and Shakespeare, who imitate the tragic rhythm of human life in a world which, though mysterious, is felt to be real;" and he appreciated "the great

dramatists' appeal to the histrionic sensibility, i.e., our direct sense of the changing life of the psyche."[1]

In Encounter by Moonlight Lister Sinclair has dramatized the strange custom of the succession to the kingship and priesthood of Nemi, the subject of The Golden Bough, Sir J.G. Frazer's seminal study of the myth of Diana and Virbius, published in 1922; and at the same time Sinclair has interpreted its meaning in terms suggested by the discoveries of C.G. Jung. Frazer wrote:

> The strange rule of this priesthood has no parallel in classical antiquity, and cannot be explained from it. . . . No one will probably deny that such a custom savors of a barbarous age, and, surviving into imperial times, stands out in striking isolation from the polished Italian society of the day, like a primeval rock rising from a smooth-shaven lawn.[2]

Lister Sinclair recognized the archetypal value of this material, and transformed the legend of the King of the Wood into a drama in which the tragic relationship between the King and Marcellus, his challenger and brother, is highlighted. Frazer himself seems to have recognized the archetypal significance of the custom, for in justifying his inquiry he explained, ". . . recent researches into the early history of

man have revealed the essential similarity with which, under many superficial differences, the human mind has elaborated its first crude philosophy of life," and that accordingly his aim was to trace the universality of the human motives which led to the institution at Nemi (Frazer, pp. 2-3).

Encounter by Moonlight opens with a description by the narrator of the essence of the legend of the Golden Bough. He quotes directly from Frazer's work, drawing attention to the anthropological significance of this tale "based on fact". The narrator's words focus on the most interesting aspect of the ritual, from a psychological point of view, presenting the elements of an apparently tragic mental paradox:

> The goddess Diana had as her sacred shrine a certain grove of trees. [Here,] according to the great anthropologist, Sir James Frazer, there grew a certain tree around which at any time of the day and probably far into the night a grim figure might be seen to prowl. In his hand he carried a drawn sword and he kept peering warily about him as if at every instant he expected to be set upon by an enemy. He was a priest and a murderer and the man for whom he looked was sooner or later to murder him and hold the priesthood in his stead. Such was the rule of the sanctuary.[3]

The shocking irony of equating a murderer with a priest at an institutional level serves to create a powerful dramatic tension. From this point on, the fictional and dramatic elaboration of this enormous conflict between two social roles is of Sinclair's own devising.

The introductory part of the radio play consists of a series of brief scenes which sketch in the background for the main action, and somewhat ease the tremendous mythic weight imposed on the listener by the opening description. The first scene, only seven lines long, effectively introduces the audience to the fluctuating, mental state of the King of the Wood. The blank verse consists of three lines of five feet interspersed with four lines of one foot each, reflecting his agitation. The lonely King tries to pray to the Goddess, who is embodied in the moon. The sudden transition from his use of a glorious image of the Goddess, to that of a morbid one ("her one pale pallid eye. . . worm white") when he realizes he does not have her attention, puts the emphasis on his psychological suffering (Encounter, p. 2).

In the second scene, three unnamed female slaves are gathered round the death-bed of the slave, Marcellus' mother, who has just passed away. The regular, truncated rhythm of their one-liners emphasizes the ritualistic aspect of their comments and foreshadows the hasty rhythm of the escape that Marcellus will be making from their enclave. In the third scene, Marcellus

joins the women. They convince him to run away, as his brother did twenty years earlier; their mother's eyes were put out when Marcellus' brother had escaped but the danger that she will be punished in response no longer exists.

In the fourth scene, the King is still trying to attract Diana's attention. The image describing the Goddess-moon as an eye in the sky is reinforced by attaching it expressly to the image of the night: "her white eye in the forehead of the night." The suggestion of morbidity in the King's earlier monologue is translated into a concrete cannibalistic image, describing his slave-like relationship to the Goddess: she "feeds on my grey flesh; sucking up my soul,/. . . Eating./ Me" (Encounter, p. 6). The next scene completes the introductory action of the play. Three male guards and a centurion discuss the measures they will take to try to catch Marcellus, who they speculate has made off for Nemi. The thoughts they exchange constitute the most realistic dialogue used so far.

The first part of Encounter by Moonlight has introduced Sinclair's technique of varying the rhythm of the language to accord with the quality of the action: shorter rhythms correspond to sections of action where the subject has mythic value or is archetypal, and longer rhythms to those where the tone is more realistic. With a few master strokes, Sinclair has sketched in the two extremes of the psychological conditions which frame the action in the play, the extreme subjectivity of the isolated

King of the Wood, a former slave, and the relatively conventional attitudes of the Roman guards, who are psychologically secure in their social roles. The mythic basis of the action, brought in by Sinclair's acknowledgement of his debt to Frazer, is developed by the playwright's repeated identification of the Goddess Diana with images of the moon which actually reflect the dreadful psychological state of the King of the Wood, her consort, as well as by the Greek chorus-like behavior of the female slaves.

The fundamental character of the two protagonists, Marcellus' youthful striking out for freedom and the King's psychological corruption, have been contrasted, laying the base for Sinclair's Jungian interpretation of the legend of the Golden Bough in the remainder of the radio drama. In his book, Sir James Frazer outlined the ritual in general terms and examined its mythic and religious roots. Lister Sinclair augments the natural dramatic conflict arising from the legendary situation, by casting the challenger to the King of the Wood as his innocent, younger brother, rendering the contrast between their basic feelings of aggressiveness and tolerance acute. In this way, the attention of the audience is drawn to the psychological dimension of the encounter between the two protagonists. The first strong indication that the play will largely be concerned with analyzing the King's mentality was his confession that, body and soul, he is being consumed by the Goddess.

With Marcellus' flight, poetic effects intensify and the invasion of the radio listener's mind by the rich sounds enhances his identification with the slave's experience. The Chorus and Antiphon echo the feverish thoughts streaming through Marcellus' mind as he attempts to evade the hounds in the darkness. The alternating speeches of the Chorus and Antiphon summarize the psychological action parallelling the whole of Marcellus' flight from the slave-camp to Nemi, fifteen miles away. The rhythm, always short, varies with the fluctuating archetypal images that flood his conscious mind. Framed by an intricate rhyming scheme, a a b b - c d e d - f f c f - g g g g c, this whole scene allows the listener to step into the runaway's agonized consciousness. Sinclair's knowledge of Jung's psychology can be seen to be at work throughout this passage. Marcellus' subjective experience of terror is highlighted and separated from the dangerous world of objective values, by the images which accumulate around the expression "the outside world", which is repeated in four consecutive stanzas. The Chorus and Antiphon merely pronounce Marcellus' own thoughts as he relates to the manifold aspects of nature during his flight. The end of this passage is signalled by his spotting a sign of human civilization: "a tiny light/ Is trying to lift the burden of the night" (Encounter, p. 10). This is the "perpetually burning lamp" of the roadside temple at Nemi (Golden Bough, p. 4). Marcellus is to have a reprieve from the domination of the

collective unconscious, which his intimate contact with nature in total darkness has symbolized.

His arrival at Nemi marks the beginning of the main dramatic action, when his encounter by moonlight with the King of the Wood will take place. The purpose of the next scene is to explain to the audience some of the details of the rule of the sanctuary, which had been briefly and ironically described at the beginning of this radio play, and to introduce the young fugitive to the real nature of the task lying before him. The instrument of Marcellus' edification regarding the consequences of his escape, the priest at the temple, refuses at first to help him. Only by almost choking him to death does the runaway finally extricate a promise of help from this priest, on the condition that Marcellus touch the altar. The young slave does so, saying, "Now I'm safe./ You've got to help me now" (Encounter, p. 14). Unlike the radio listener, Marcellus is unaware of the extremely ironic meaning his use of the word "safe" will prove to have. By touching the altar, Marcellus has desecrated an established order guarded over by the priest, and has claimed the right to be initiated into a new level of knowledge for which he may not be well prepared.

The priest tells the young slave they must row across a lake which "only lives in moonlight" and hands him a much-used sword. In the next scene, where nature again is a protagonist, the Antiphon and Chorus are heard for the second time in the

radio play. The poetic exchange between them signals the transition to the final location in the play, where the central dramatic action will unfold. The Antiphon describes the moonlight reflecting on the lake as the boat moves across it, symbolizing the values of the established social order featured in this drama, while the Chorus refers to the power of the lake beneath the reflections, symbolizing the depths of the collective unconscious. This scene serves to transport the expectant listener to the deepest encounter with "the changing life of the psyche" which this work has to offer, to take place in Diana's sacred grove, isolated from the external world. In other words, the boat carrying Marcellus and the priest is a symbol for the transition of the dramatic action from the domain of established social values into unknown psychological territory.

Almost the whole of the speech by the Antiphon is devoted to describing the visual effects of the boat's passage over the surface of the lake, which "tears her tender veil./ The silver moonlight mirror flies apart". The poetic rendition of the intertwining imagery in this section is aurally enchanting. The strong role accorded to the reflections/lake imagery at this important point in the play confirms that Encounter by Moonlight is a play of the night: that it is concerned with deep psychological processes; and it underlines the importance of the moon imagery which is associated with the power of Diana. The

breaking apart of the moon's reflection symbolizes that the status quo in her sanctuary is about to be challenged. The Chorus, in contrast, concentrates on "the black lake" beneath (Encounter, p. 16). That is, the depths of the lake, opposed to its surface lights, stand for the dynamic life of the collective unconscious, which Marcellus is about to encounter even more forcefully than during his terrifying flight.

On shore, at the edge of the sacred grove, the priest points out a single oak tree whose lowest branch looks "golden even in the silver moon" (Encounter, p. 19). Except for the quoted introduction, this is the first reference in the radio play to its main symbol. Frazer's monumental analysis of the roots of the legend of the Golden Bough influenced the classical anthropologists and all dramatists and students of drama since. His conclusions included,

> the King of the Wood. . . may have personated in flesh and blood the great Italian god of the sky, Jupiter, who had kindly come down from heaven in the lightning flash to dwell among men in the mistletoe - the thunder-besom - the Golden Bough - growing in the sacred oak in. . . Nemi. If that was so, we need not wonder that the priest guarded the mythic bough which contained the god's life and his own. The goddess whom he served and married was. . . no other

than the Queen of Heaven, the true wife of the sky-god (Frazer, p. 930).

It will be shown that, by exploring the inner experiences of the two protagonists as they re-enact the tragic ritual, Sinclair's interpretation of the barbaric tradition of defending the Golden Bough goes further in explaining its importance to our culture.

The stage is set for the main encounter: The priest from the temple has finally explained to Marcellus his full, ironic rights and obligations, remarking: "The price of safety is the price of life", and has left him (Encounter, p. 20). Marcellus' terror is voiced by the Antiphon in a bloodcurdling series of images, describing the fertilization of nature by all the bloody encounters which have occurred in this spot. We hear the King finally succeeding in addressing the Goddess, which he does at length, praying for death to release him from his curse of immortality. The rest of the play then depicts several stages in the encounter between the priest-king and his possible successor, and between the rational and the irrational forces involved.

The tension and violence dominating the last part of the dramatic action give way to the quiet climactic scene, pregnant with meaning. The Chorus reflects Marcellus' natural sensitivity, by contrasting the previous morbid imagery, which described the repetition of a bloody ritual by numberless generations of unthinking men, with a short delicate description of nature,

suggesting the theme of individuality, "a single drop of dew/ Fidgets down a leaf" (Encounter, p. 23). The Antiphon stresses the philosophical freedom of the fugitive, despite what he has been told about the rule of the sanctuary: "Marcellus' fate is woven through/ The fabric of his choosing" (Encounter, p. 23). The pentameter rhythm in which the action at the sacred grove has been proceeding is suddenly shortened to tetrameter, signalling that the climactic, decison-making moment unfolding inside poor Marcellus' over-excited mind has an archetypal dimension. Remembering the priest's instructions, and without stopping to think further (the mistake of his predecessors) for he is driven by strong feelings of fear, which have accompanied the images pouring into his conscious mind from the collective unconscious, Marcellus breaks off the branch. The Antiphon describes his act as "a little thing, but. . .the fatal wound," which suggests that Marcellus' imminent tragic fate is the outcome of his normally rational, conscious mind becoming temporarily overwhelmed by archetypal, fear-inspiring images of bloody struggle and death (Encounter, p. 24). Sinclair's subtle presentation of the climax also illustrates the common attitude of Jung and other creative thinkers of the twentieth century, that great meanings can be found in small causes, that is, their recognition of the validity of approaching reality from a subjective point of view.

The next scene features a verbal encounter between the King and Marcellus. The King describes his state of divinity as being "possessed in agony. . . . There is an evil worse than death" (Encounter, pp. 25-26). These are the same words Socrates used but under entirely different conditions, for as a murderer, the King is trapped by the evil which Socrates escaped by choosing to die. Marcellus is so repelled by the only future which is open to him here that he decides to take his chances with the bloodhounds. However, this is not to be for the moon floods the scene suddenly and the King is possessed by the desire to kill, for Diana's sake.

His words now reflect his full-blown madness, an expression of the vestiges of primitive blood-thirst which are present in the human psyche. His statements externalize the inner workings of his state of possession by a barbaric, unconscious force:

> All I want . . . is blood and brains. . . . The Goddess. . . loves the sweating,/ And the strain and all the spurting blood!/. . . I am a holy creature; bow and worship;/ Worship me with blood; or let me spill/ My holy blood, to you my proud successor./ . . . She is the urgent mother,/ Living! All alive with living life!/ She needs a man to die to help her live! (Encounter, pp. 28-29)

Diana's consort expresses the passions motivating not only the ritual at Nemi, but all the pagan customs that have ever involved human sacrifice. His reaction depicts the conclusion arrived at by Frazer, as well as the classical anthropologists, Jessie Weston and others, that the original, human and later, symbolic sacrifices were an integral part of ancient fertility rites and religious rituals which followed the cycles of nature. According to the classical anthropologists, these primitive rituals eventually evolved into the art of drama.

In Encounter by Moonlight, Lister Sinclair not only applies these scholars' discovery but he also explores the Jungian, subjective meaning to be found in the barbaric ritual of Nemi. Jung wrote:

> By sacrificing. . . valued objects. . . the instinctive desire. . . is given up in order that it may be regained in new form. Through sacrifice man ransoms himself from the fear of death. . . . In the act of sacrifice the consciousness. . . (which) has strayed too far from its roots. . . gives up its power in the interests of the unconscious.[4]

In Encounter by Moonlight Lister Sinclair combines the ideas of twentieth-century anthropologists regarding the link between drama, myth, ritual, sacrifice and the cycles of nature; with

Jung's thoughts on the psychological dimension of the act of sacrifice.

Marcellus parries the King's thrusts, and finally calls out his long-lost brother's name, Flavius. The weakened older man then stops fighting. This recognition scene adds a new psychological level to the dramatic action. There is a friendship between the two men, Marcellus commenting that brothers cannot kill each other, but the King is aware of an unrelenting tension reigning in the grove. At last he realizes that the Golden Bough, the symbol of the King of the Wood's divine life, has been plucked by Marcellus. The Chorus and Antiphon point out that the processes of nature have been arrested and must be replenished by a sacrifice: "Something is done that cannot be changed/ And someone must pay a price" (Encounter, p. 32).

The brothers confer, as nature waits for the sacrifice. The King has become calm in his certainty regarding the reign of nature, but now Marcellus is deeply upset at the alternative of either having to kill his own brother or be killed himself. Flavius, who has been praying for death, asks his brother to kill him. Marcellus is desirous of living and attempts to do the King's bidding, but he cannot even lift his hand to strike. Like partners, they decide to stand shoulder to shoulder under the oak, letting the light of the moon shine on the one who is to live. It falls on Flavius. The fact that they are brothers notwithstanding, the absolute, divine nature of the fertility rite

must be respected, or the cycle of nature will be broken. The King of the Wood understands this, but Marcellus is young and inexperienced and has had a hard time coming to understand the laws of nature and his own place in the scheme of things. Now, he finally accepts that against all reason, one of them must die although he himself cannot kill: "If all the fertile earth depends on me/ . . .I'd rather die for fear/ That cherries might not grow, nor robins sit/ And nibble them" (Encounter, p. 41). According to the primitive conviction of the ancients, represented by the attitude of the King of the Wood, Marcellus' death fertilizes the earth and compensates nature for the breaking off of the Golden Bough. The robins that he saves, by allowing the King to execute him, recall T.S. Eliot's hermit-thrush in The Wasteland, symbol of fertility.

This play successfully communicates a vision of nature as a living, even absolute, force, and shows the archaic level of the dynamic collective unconscious overcoming man's more evolved conscious capacities. However, human reason, represented by the innocent Marcellus, has made a valiant attempt to cope with the power of nature. Insofar as Marcellus' death is voluntary, because he consciously accepts its necessity, a positive meaning can be found in this tragedy, the ability of rational man to put the welfare of others before his own.

In conclusion, the tight structure of Encounter by Moonlight, in which the role of most of the characters is

secondary so as to highlight the subjective nature of the action between the two protagonists, results in ideal radio-drama: the dramatic tension arising from the uncertainty about the fate of the two combatants, amplified by the poetic language of the Chorus and Antiphon, causes meaningful images to stream continuously into the listener's mind. All the action has taken place under cover of night, and has focused on the changing forms of the psychological suffering of both protagonists. That is, by pointing to the role of the collective unconscious in their conscious experiences, the radio play has interpreted the barbaric tradition of defending the Golden Bough in twentieth-century terms. The more civilized but less experienced psyche of Marcellus has lost out to the psychotic relationship of the King of the Wood to the collective unconscious. However, it is Marcellus' psyche which has developed, while the King does not seem to have gained by the encounter with his brother. Nevertheless, Marcellus dies tragically; while he has reached out for values which his society can hardly furnish, freedom from slavery on one level, and the right to live on a more basic plane, he has been unable to take into consideration the consequences of his decision to challenge the established order. The paradoxical conditions of the sacred grove symbolize the social, institutional forces opposing his personal desires.

In Encounter by Moonlight the listener is moved, through a realization of the power of the unconscious mind and of the

importance of man learning to deal with it creatively, not destructively. The ancients kept the legend of the Golden Bough alive, because it allowed them to recognize the difficulty of this task in a symbolical way. The simultaneous, contradictory roles of the King of the Wood, priest and murderer, represent what has always been the fundamental challenge facing the human psyche: to replace a primitive form of consciousness with a more civilized one, written about extensively by Jung. From the point of view of his psychology, the sacrifice of the priest-king's challenger for Diana's sake allowed the ancients to symbolize their need to cope with powerful, irrational feelings of fear. Sinclair's radio dramatization of this barbaric legend forces his listener to face the reality of the primitive roots of the human psyche.

Notes

[1] Francis Fergusson, The Idea of a Theater (Princeton: Princeton University Press, 1949), p. 5. Further references cite "Fergusson".

[2] Sir James George Frazer, The Golden Bough, A Study in Magic and Religion (London: The MacMillan Press, 1922), p. 2. In further references this work is abbreviated as "Frazer".

[3] Lister Sinclair, Encounter by Moonlight, CBC Stage, Trans-Canada Network, 7 May, 1961, p. 1, Concordia Radio Drama Archives: M002602, quotations from 1961 rebroadcast: M003126. In further references this radio script is abbreviated as "Encounter".

[4] C.G. Jung, "The Sacrifice", in Symbols of Transformation, tr. R.F.C. Hull, Bollingen Series XX (Princeton University Press, 1956), p. 432.

Chapter IV. The Canadian Oedipus: Return to Colonus

Return to Colonus[1] draws on three main influences for its content and structure: it is a modern-day adaptation of Sophocles' Oedipus at Colonus[2] placed in Canada; it makes strong use of Jung's theory of psychological types; and it borrows key themes and dramatic devices from Murder in the Cathedral[3] by T.S. Eliot.

Return to Colonus imitates Oedipus at Colonus, as far as the general arrangement of the scenes is concerned, but it also constantly deviates from the way the action unfolds in Sophocles' play, in order to present themes which are fed by twentieth-century notions, and which do not figure in the original work or are present there only in germinal form. For example, it will be shown that Sinclair presents a specifically Canadian image of nature, which at the same time owes a debt both to T.S. Eliot's vision and to Jungian psychology; Sinclair's approach to the protagonist's psychological development is based on the psychology of Jung and resembles Eliot's approach to his protagonist's spiritual development; and his portrayal of the protagonist's personality, including an examination of his relationship with his daughter, is based on the thought of Jung, especially his psychological typology. Nevertheless these points also constitute an elaboration of

dramatic elements which have a role in the ancient play: the vitality of the sacred grove of the Eumenides, Oedipus' wisdom and his closeness to Antigone. The analysis of the radio play will examine how Sinclair weds his own dramatic and literary purposes with those of Sophocles, through building on the framework provided by Oedipus at Colonus. By this means, Sinclair transmutes the message of the second part of Sophocles' Theban trilogy, the mature Oedipus' "acceptance of fate" after having stepped "outside from the stream of man's right relationship to God", into a set of terms which is particularly relevant to twentieth-century audiences (Oedipus, p. x). It will be shown how, like Sophocles in Oedipus at Colonus, Lister Sinclair in Return to Colonus approaches the perennial conflict between man's rational and irrational aspects by probing psychological suffering with great skill, but from a more modern perspective.

Proudfoot is the Canadian Oedipus; the Greek name means "swollen foot", symbolizing the ancient hero's fatal flaw or weakness, his "overweening. . . self-confidence" (Oedipus, p. x). He utters the first words of Return to Colonus, which are pregnant with significance: "I hear the rough loon laughing up the storm./ Daughter, lend me your eyes as you lead me to rest" (Return, p. 2). Proudfoot's remarks establish some basic parallels between the ancient and the modern play: the connection between man's destiny and nature, symbolized by the

initial reference to a storm, the blindness of the protagonist and his reliance on his daughter.

The reference to the loon has two chief purposes. First of all, Proudfoot begins the radio drama by describing his experience of the bird through the sense of sound, which adds poignancy to the next realization the radio listener makes, that the speaker is bereft of another primary sense, sight. This foreshadows the use Sinclair will make in Return to Colonus of Jung's theory regarding the role of the senses in the structure of the psyche. The laugh of "the rough loon" contrasts sharply with the lyric "song of nightingales" which is heard at the beginning of the Greek play (Oedipus, p. 87). One of the main issues is the problem of man's relationship to nature in the technologically oriented twentieth century. The loon represents the relative coldness, hardness and wildness of the Canadian environment, in comparison with the warm climate and evolved culture of ancient Greece, which Sophocles' description of the nightingales singing in the "clearly consecrated ground" supports (Oedipus, p. 87). The laughing sound of the loon is meant to produce a sense of premonition, like the "subtile forebodings" expressed by the Chorus in Part II of Murder in the Cathedral, one of which is "the laugh of the loon, the lunatic bird" (Eliot, p. 72). In short, Proudfoot's very first utterance simultaneously introduces two important themes in Return to

Colonus: the protagonist's sense of relationship with nature, and insanity.

Just as in Sophocles' play, the first conversation in Return to Colonus takes place between the old, blind protagonist, a wanderer who once knew days of glory, and his daughter, who is his faithful companion and protector. The intimate, fundamental quality of the relationships between both Oedipus/Antigone and Proudfoot/Grace is reflected in the awareness of nature which their conversations display. However, the idyllic, self-contained sacred grove of the dreaded daughters of Earth and Night is replaced in Return to Colonus by a starker landscape, the detailed descriptions of which contain no references to female divine forces. Rather, at first, nature is depicted as personifying a feeling of universal or archetypal proportions, in terms that are masculine in character. "The dark tower of the coming storm" growing "like an anvil," "the rocks" where "pines perch," the bog as "a quiver of spruce trees" and "the last steel light before the thunder" are all metaphors describing Grace's feeling of severe trepidation before an unknown event of tremendous significance, which the approaching storm symbolizes (Return, p. 2). These images introduce the listener to the psychological, Jungian element at work in Return to Colonus; they are projections of feelings Grace is having which are connected with her animus, that part of her personal unconscious identified with her father. It will be seen that Sinclair's

treatment of the relationship between Proudfoot and Grace expands on and gives a Jungian interpretation to the sexual opposition found in Oedipus at Colonus, between the ex-king of Thebes and the Holy Ones residing in the sacred grove, where his steps have finally, unconsciously led him. These essentially male images, however, are preceded by Grace's mention of a symbol which is feminine in character, "the northern lake", showing that she functions primarily via her womanly ego (Return, p. 2).

Sinclair plays on the significance attributed to the storm in Oedipus at Colonus, where it is foretold that it will signal the protagonist's death, by referring to its approach immediately, and linking the image of the storm to other images of the Canadian landscape. The references to the storm in Sinclair's play are connected to his more analytical, twentieth-century conception of the relationship between man and nature. It resembles T.S. Eliot's vision in Murder in the Cathedral, which deliberately highlights the bond between the fate of man and the seasonal cycle, reflecting the modern interest in the mythic roots of drama.

Philosophical ramifications of Sinclair's treatment of nature can be discerned in Proudfoot's answer to Grace's expressions of worry, as she looks after her blind father in this outdoors location. When she counsels him not to wander, Proudfoot's response is another example of Sinclair's adroit

borrowing from both Sophocles and Eliot. A variation of the sacred "Rock of Athens", on which Oedipus inadvertently seats himself, is to be found in Sinclair's radio play. Proudfoot answers Grace, "Let me feel the rock, and lean/ On this great lithographic stone. . . ." Not taking the natural object for granted, he analyzes its meaning, as he continues, ". . . from which/ We pull the proofs of life. Laurentian giant,/ Whose bones are ground to make our bread!" (Return, p. 2). In this original elaboration on Sophocles' image of the Rock, Sinclair has also been influenced by the Second Priest's statement in Murder in the Cathedral, "We can lean on a rock", which refers to the figure of strength represented by Archbishop Thomas à Becket (Eliot, p. 17). In Return to Colonus, Lister Sinclair has combined Sophocles' and Eliot's unrelated uses of the image of a rock. He has retained the archetypal importance of the rock in Oedipus at Colonus, while lending it a specifically "Laurentian" and, at the same time, metaphysical significance; and like Eliot, he has the rock stand for a fundamental kind of strength, which of course recalls Christ's designation of Peter as the rock on which He would found His church. Proudfoot's vigorous ruminations as he rests against the large rock reveal at once his current mental state and several aspects of his personality: his need to make up for his blindness through the sense of touch, his awareness of man's irrefutable physical and psychological relationship to nature, the strength of his mind as he

thinks deeply about his experiences, translating them into scientific terms, and his philosophical preoccupation with fundamental questions, symbolized by the Laurentian rock.

Grace's response, "This is not the place/ To wonder", verbally plays on the first warning she made to her father, ". . . this is not the time/ To wander" (Return, pp. 3-2). That there is a relationship between physical and mental forms of action which are not entirely deliberate is suggested by the fact that "wander" and "wonder" rhyme. The notion of this relationship will be repeated in the play. The theme of danger then is brought up for the first time, and images of nature are associated with it. The apprehension Grace feels is reflected in her sense of the landscape as dangerous: "This lake is not for strangers,. . . The undergrowth is thick as thieves;/ The air has a sour bite to it;/ Perhaps the lake is polluted" (Return, pp. 3-4).

The arrival of the Ranger and the Guide in Return to Colonus corresponds to the arrival of the countryman of Colonus in Oedipus at Colonus, both signifying a transition of the action from the father-daughter relationship to a wider social perspective. Like the countryman of Colonus, the Ranger and the Guide provide the protagonist with information about the territory where he has arrived. In Oedipus at Colonus, the action grows out of Oedipus' concern with ascertaining his location, because of a prophecy made when he had blinded himself many

years before, ". . . how I should reach my journey's end/ when I found a shelter at the seat of you/ the dreaded Holy Ones" (Oedipus, p. 90). In the radio play, the concern with place recalls the wandering-wondering motif, and is not so much a question of the importance of a specific physical spot, as of the pursuit of symbolic direction in the psychological realm.

Chorus-like passages in Return to Colonus are modelled on Sophocles' Choral Dialogues, which bridge the gap between the audience and the external action by commenting on events in detail. In a lengthy chorus section, the Ranger and the Guide discuss the question of the difficulty of finding one's way in psychological territory. The question, "How do the blind/ Penetrate watched woods?" is played off against another question, "How do the wise/ Penetrate watched words?". The significance of Oedipus' blindness is given a new definition from a twentieth-century perspective, for the exchange between the Ranger and the Guide simply results in more questions, which have an existentialist character: "Is there something unsafe in security?" and "Is there something unwise in our wisdom?" Physical blindness, it is argued, is a natural protection against the falseness in the official world, and true wisdom is naturally objective. Like the opposition between the physical dimension of "woods" and the psychic dimension of "words", the meaning of Proudfoot's blindness functions on two levels in Sinclair's work, as a physical handicap, and symbolically, as a

mental attitude which is innocent and intelligent, oblivious to the duplicity in the social world. The correlation between the protagonist's blindness and his wisdom is made to refer to the relationship between man and nature.

At the end of this chorus section, action resumes in a more recognizably realistic mode. An R.C.M.P. Officer, suddenly arriving on the scene, attempts to cross-examine Proudfoot. Piqued by the objective attitude Proudfoot displays toward his own old age and blindness, the Officer pompously asserts himself: "I have full use of all my faculties." Proudfoot now drives home a crucial point. Raising his voice, he states, rather sarcastically:

> Of all his faculties! A prodigy!
> Full use of reason, use of intuition,
> Use of senses, use of moral judgement?
> Full use of every one? (Return, p. 7).

This is Sinclair's first clear application of C.G. Jung's thought in this radio play. Proudfoot expresses a profound and hard-won truth, in the Jungian terms of the theory of the four psychological functions. He resembles Oedipus, in that both are characterized by their wisdom, the result of a lifetime of suffering, but the modern Canadian protagonist differs markedly from the ancient Greek in his habit of constantly drawing attention to the meaning underlying his ironic statements. This

is fed by twentieth-century knowledge, much of which seems to be composed of the psychology of C.G. Jung.

The R.C.M.P. Officer finally proceeds with his cross-examination of Proudfoot, ending in the revelation of Proudfoot's identity. This peripety announces a transition of the action from a suggestive, introductory stage to a formal recapitulation of the main events in Proudfoot's life. To the Officer's routine questions, Proudfoot consistently provides disguised but profound philosophical answers, which pass for truculent simplifications when their ironic tone is not taken into account. For example, after Proudfoot remarks that he has come to Canada to die, the Officer inquires whether the authorities knew this when he entered the country. Proudfoot responds to an unintended level of meaning in the question: "They forgot to ask:. . . No one asked me if I meant to live" (Return, pp. 8-9). At last the Officer puts an end to the discussing and declares, "You must be searched. This area/ Is designated a forbidden zone. . . . . There is secret/ Work in progress" (Return, pp. 9-10). This brings the major subject of formal scientific activity into the action, in relation to which the tragic reason for Proudfoot's ironic cast of mind will finally emerge: When the geiger counter is applied to Proudfoot, it goes off with a roar and his identity is quickly established. Old Doctor Proudfoot's reputation as the inventor of the atomic bomb is so well known, that the Officer, feeling pity for him

and Grace, immediately changes his attitude and expresses awed fear regarding the punishment and the remorse of conscience which has been the lot of the scientist. Proudfoot has overstepped the law of God in an extreme way and is in a social and moral situation which strongly resembles Oedipus': he is an impoverished exile, inspiring fear and pity in his fellow men.

At this point, the Guide and the Ranger take the place of the R.C.M.P. Officer in the conversation with Proudfoot. The Guide and the Ranger use the pronoun "we" and express collective thoughts and feelings, like Sophocles' Chorus. The action again enters a mythical mode, like the chorus section earlier in the radio drama. In poetic rhythms, a short version of the main events in Proudfoot's life is presented by the protagonist himself, often commented on by the Guide and Ranger. All three are united in their ritual-like telling of this story, struggling to face a universal truth.

Describing the first ones as pictures, Proudfoot divides his life into seven sections. In the first, he is a successful student. As he moves chronologically through the stages of his life, the language used becomes more intense and poetic. In the second picture, he is a practising scientist doing research: "I turn my all/ To the infinitely small,/ To the radiant heart of the atom." Now the ranger's reaction voices a commonly held opinion or folk-myth of the west in the mid-twentieth century, that "the voice of Science is the voice of God,/ For the objects

of Science are seen with the eye of Faith." In the third picture, Proudfoot discovers the atomic bomb. With the fourth picture, the forward movement of activity and creativity in Proudfoot's life is reversed: ". . . Renunciation. . . ./ See me now alone. . . ./ I discontinue military research. . . ./ The fire left in heaven, empty-handed Prometheus" (Return, p. 15).

The Ranger echoes Proudfoot's feelings of sin and guilt at the results of his invention, using images which remind the listener of original sin: "This is the caterpillar at the core;/ The unforgivable violation/ Of that which gave you birth" (Return, p. 15). The Guide, however, gives voice to Proudfoot's contrasting feeling that he has betrayed his talent, by deliberately ceasing to use it: "How bitter to withhold the power! . . ./ The apple that debased Adam exalted Newton./ Why did you dare, unhappy man, to spit out this precious fruit?" (Return, p. 15).

In the fifth scene, Proudfoot has become a social outcast, who, however, has the strength to accept "the consequences of [his] actions" (Return, p. 15). In the sixth, the scientist describes the accident in the laboratory which resulted in his blindness, ". . . in a memorable flux and a glory/ A crumb of matter became a universe of radiation." The Guide and the Ranger respond to Proudfoot's tale in chanting rhythms, focusing on man's relationship to nature and fate: "Was this the foreordained revenge/ Of violated nature?" A logical

scientist to the core, without denying that he has indeed sinned against nature, Proudfoot complements their archaic deterministic view by referring to the lesson of individual responsibility which he has learned: "I am blinded and killed by the accident of my own hand./ This is the truth; this you must understand./ Accept the consequences of what you choose to do" (Return, p. 16).

While Proudfoot fights for human consciousness, he does not in the least deny the reality of nature; on the contrary, by opposing the narrower, deterministic view of nature implicit in the Guide's words, he underlines the fundamental, living quality of the relationship between man and nature, reminiscent of Jung's approach to the life-giving archetypes of the collective unconscious. This opposition portrays Proudfoot's wisdom vis-a-vis the less individuated attitude of ordinary men, expressed by the Guide. In awe of the power of science, the average modern man can only envisage Proudfoot's enormous travesty in terms of a basic symbol for the human condition, original sin, and cannot divest himself of the debilitating sense of guilt which is a fixture of his culture.

The division of Proudfoot's life into stages which trace his personal and professional evolution is based on Jung's theory of the psychological development of the individual. The fourth picture, the mid-point in this series, corresponds to the mid-life crisis, when the process of adaptation to the external

world is reversed and becomes replaced by a process of internal and cultural development. Sophocles' play emphasizes over and over again that Oedipus is in possession of special knowledge or wisdom, gained through a long life filled with suffering. Sinclair has taken up this theme and given it a twentieth-century interpretation, by transforming Oedipus the King into Proudfoot the famous scientist, and analyzing the process resulting in his acquisition of wisdom from a Jungian perspective. This analysis is based on the relationship between Proudfoot's career and the mythic status of science in the twentieth century. Proudfoot's fall as a scientist has spiritual-religious repercussions which are timeless on a general level, but which also reflect the particular problems of modern culture.

Both Oedipus and Proudfoot enjoyed supreme earthly power early in life, and lost it as a result of over-confidence or pride, not recognizing their human limitations. Sophocles could invest the figure of Oedipus the King with a mythical aura because the Theban legend was already ancient, famous and revered. Similarly, Sinclair could give Proudfoot's character a mythical dimension by placing him at the summit of the reigning cultural myth, according to Jung, the divine status science had achieved. The main difference between the tragic situations of Oedipus and Proudfoot stems from the historical moment to which each belongs. Oedipus put out his eyes and accepted a life of wandering

in a state of utter poverty, because he had unwittingly murdered his father and then unknowingly married his mother; his acts of renunciation were motivated by a religious need to make up for having stepped outside the Greek law of God. Proudfoot's renunciation of his enormous prestige and all creative activity is a modern-day equivalent of Oedipus' acts; however, he stopped doing scientific research as a result of the rational realization that his endeavors were destructive. Like Oedipus, without willfully setting out to kill, he wound up doing so. Proudfoot, however, was more consciously involved in the creation of his own tragic situation than Oedipus, since he was occupied with stretching the limits of scientific knowledge. Like Oedipus, Proudfoot eventually learned the supreme importance of humility, patience and goodness. There is, moreover, an analytical level in his reaction, due to his scientific orientation. This modern perspective motivates Proudfoot to keep repeating his existentialist-sounding convictions that there is an element of choice in human behavior and that one must accept the consequences of one's actions. From the Jungian point of view, underlying the presentation of Proudfoot's life-story, these are the opinions of a man who has succeeded in developing an internal life and has formed a strong awareness of his proper place within human culture.

The chorus-like role of the Guide and the Ranger in Return to Colonus, resembles the role of the Chorus of Women of

Canterbury in Murder in the Cathedral. Although in Eliot's play the sections in which the Chorus appears are on the whole more developed than in Sinclair's, in both works chorus or chorus-like sections serve to communicate a sense of the relationship between man and nature. The Chorus of Women of Canterbury relates the cycles of human life and of nature to Thomas à Becket's spiritual struggle towards martyrdom. Like Eliot, Sinclair is concerned with moral and spiritual problems pertaining to the Christian tradition. Both examine central myths of their culture in their plays, the Christian ideal and the promise of science, in order to make statements about these problems, and both are indebted to the drama of Sophocles. As Francis Fergusson says: "Though the form of [Murder in the Cathedral] is derived from ritual tragedy, it is far more abstractly understood than any traditional ritual tragedy. It is based not only upon Dionysian but also upon Christian ritual, and upon the resemblance between them".[4] Sinclair's creative writing was influenced by Eliot's adaptation of ancient drama.

Proudfoot's encounter with the cultural values of the west in the mid-twentieth century and the spiritual problems which accompany them is featured in the seventh scene. The format of this series of scenes is based on Jung's theory of psychological types and on Part I of Murder in the Cathedral, when Thomas meets the Four Tempters. There are three distinct parts, each followed by a chorus section, corresponding to the

psychological functions of thought, intuition and sensation, on the one hand, and to Thomas' conversations with the first Three Tempters, on the other hand. The function of feeling, corresponding to the unexpected Fourth Tempter, is addressed in a different set of terms later in this radio drama.

The Director of the research going on in this place, Proudfoot's first visitor at the last social event of his life, is an old fellow student. He is a force in the modern technological world and a thinking type. The Director is upset that science is no longer strictly a matter of using one's reason because ulterior motives of others in his field "soil the search for knowledge" (Return, p. 20). Proudfoot is not taken in by his old acquaintance's one-sidedness: ". . . Reason and all,/ You sound lost to me. . . ./ Refuse to act unless you choose to act. . . ./ There is such a thing as sense" (Return, p. 20).

Deeply conscious of the bitter irony in this exchange with the Director, who is not capable of understanding his moral vision, Proudfoot exclaims: "Alive an outcast; dead, an ornament!/ Beneath six feet of granite, I'll be safe" (Return, p. 22). The opposing pair of images of safety and danger, which recurs throughout the play, is used in the same way as in Murder in the Cathedral, communicating an ontological meaning. In Eliot's play, the Chorus first brings up the opposition between these two notions in the first scene. Later it becomes clear that the spiritual fate of the Chorus depends on Thomas a

Becket's own fate. When it becomes obvious that the Archbishop may be murdered by the Four Knights, his reaction is to equate danger with spiritual unworthiness: "Death will come only when I am worthy,/ And if I am worthy, there is no danger" (Eliot, p. 75). This contrasts strongly with the Priests' feeling of safety once they have barred the door, and resembles Oedipus' opinion that God's eyes can discern between the just and the unjust man, so "no flight will save the wicked man" (Oedipus, p. 97).

The chorus section which follows begins with a poetic passage, marrying Proudfoot's consciousness of his closeness to death with beautiful aspects of the uniquely Canadian landscape. The Guide commences: "Here is our home, rock-bottomed evergreen pride,. . ./ The ice-ebb waters, black with clarity. . ." (Return, p. 22). After this allusion to the relationship between the life of nature, Proudfoot's mind and the archetypes, symbolized by the black water, the Guide and the Ranger express the desperate spiritual state of the whole culture, which is conditioned against Proudfoot's message:

> We cannot accept your assurances
> Nor adopt your solution. . .
> We are taught that all making is sin. . .
> We are taught to fear
> Fulfillment is near,
> And how shall we come to the harvest, we who are

barren and sere?. . .
The poor loon, too, is mad again. . .
(Return, p. 23).

The chorus section ends, however, with Proudfoot reiterating the thoroughly practical lesson of responsibility that he has learned from life, which opposes the submissive attitude of the average man:

. . . there are only consequences;
. . . suffering is never punishment
But painful consequence;
. . . . happiness is never a reward
But pleasant consequence (Return, p. 24).

As Proudfoot comments that his time to go down to the river is near, his second visitor, who is labelled after Eliot the Temptress, arrives on the scene. She epitomizes the limitations of the one-sided, intuitive type to an exaggerated degree, for she is a fanatical socialist grasping at a myriad of concepts. When she actually claims, "intuition is the only thing," Proudfoot corrects her: "It is the truth; but not the whole truth./ [his own] great refusal. . . was an act of faith and intuition," but it seems to have been wasted (Return, p. 27). The Temptress stands for another major problem of western culture, the threat to individual liberty posed by the rigid attitude: "Unswerving loyalty to the ideology/ Is worth much

more than personality" (Return, p. 28). Proudfoot rebels strongly against her dehumanizing, doctrinaire point of view, and divides civilization into three camps in order to illustrate the importance of individual rights: ". . . the two halves of the world/ And me" (Return, p. 29).

Proudfoot's successful encounters with the Director and the Temptress symbolize the integration of two of the four Jungian psychological functions, thinking and feeling, into his ego. Proudfoot's maturity in this regard has been presented against the background of the unhealthy spiritual state of western culture. Still, the Temptress has evoked a strong emotional reaction in Proudfoot, and he is moved to vindicate himself, evoking compassion in the listener: ". . . you thought I was concerned/ About which lives I took. But now you know/ My interest was as wide as life itself" (Return, p. 30). This point in the dramatic action is the climax of Return to Colonus.

The intense Chorus Section which follows belongs to the climactic movement. Central themes in the play are recapitulated here and shown to bear intimately on each other. First, the limitations of the senses of sound and sight are treated metaphorically, and suggest psychological confusion: "How can the man with two right ears/ Know the man with two left eyes?" Then this idea is confirmed and inflated to apply to the psychological health of the world: "What is the prognosis for a planet/ Stricken with schizophrenia?. . ./ Split. . ./ Into

extremes of communication". Finally, the cause of the malady threatening western culture, its moral disorientation, is pinpointed: "Is the final gross intervention/ The massive shock of war/ The sole alternative to the unmoral empty mind/ Of cultural lobotomy?" (Return, p. 30). The theme of lunacy, which was foreshadowed by the loon, now has become the focal point of the dramatic action.

Proudfoot's third visitor arrives at this point: the Politician, "a man of senses" (Return, p. 32). He stands for the limitations of the one-sided sensual type. Proudfoot is equal also to him: "All you have to give, I take, accept./ I embrace the senses without which/ The world and I would not have known each other" (Return, p. 34).

In the chorus section which follows, dividing the series of scenes in which Proudfoot has symbolically reviewed his spiritual life-story from the final scene of his life, Grace summarizes the spiritual dilemma of the times: "O God, . . . / How we long. . . / To find a faith that will endure (Return, p. 36). Proudfoot immediately defines the essential ingredient of faith, a sense of responsibility: "Without the consequence of action,/ Faith is flattery and self-delusion" (Return, p. 37).

Corresponding to Thomas' surprise at the arrival of the Fourth Tempter, whose role is only to distance the Archbishop philosophically from his spiritual struggle, allowing him to understand it more clearly, Proudfoot's encounter with the

fourth psychological function also occurs at an unexpected moment, when he is preparing to descend to the river to die. According to Jung's theory of psychological development, the path to psychic completeness, the archetype of the self, motivates the ego towards the integration of all four psychological functions with itself, an extremely difficult task. In the last moments of his life, Proudfoot finds himself further developing his feeling function, what he has called "moral judgement". This occurs through a confrontation with his daughter. Just as her animus has identified with Proudfoot, his anima has identified with Grace. In Jungian psychology, in the second half of life the psyche grows by developing its inferior function, which attaches to the anima archetype. In Proudfoot's case, it is the feeling function. He had never realized how powerfully he had affected Grace's development of her feeling function, but she tells him now: "The bench of good and evil's in my heart:/ The judges sit there where you sat them!. . ./ Those old men are you; my dreams are yours" (Return, p. 39).

Grace cannot help condemning her father for his great mistake, and moves him so deeply that he admits his inner relationship to her. She is:

> Daughter; child; my inner self made flesh. . . .
> The female beckoning that haunts my dreams;. . .

As you are my daughter I love you

And I hate you as you are my mother (Return, p. 40).

Grace's inner relationship to her father is identical: "As you are my father I hate you/ And I love you as you are my son" (Return, p. 40). With his greater maturity Proudfoot has been able to let his daughter vent the suffering stemming from her animus complex, and has grown in the process himself: "My hand has rested on my daughter's heart./ I now leave her unburdened" (Return, p. 41).

Proudfoot's inferior function, his moral judging, is also the inferior function of his culture, which cowers behind mechanistic notions. His wisdom is the result of his developing the feeling function, after committing the great mistake of relying too much on thinking, his superior function. This very effective dramatization of the relationship between Proudfoot and his daughter in Jungian terms, at the end of the play, expands on the relationship between Oedipus and Antigone, and the father-daughter relationship reflects the cultural state of the protagonist's whole society. Proudfoot learned the necessity of staying within the law of God at a great price, by finding the courage to develop all four functions of the psyche during his life. The lesson of moral health, of faith through action, is one which his whole culture needs to learn.

Proudfoot's final scene with Grace is a culmination of the theme of the collective unconscious, which has cropped up in

subtle ways throughout Return to Colonus. Rational life requires employment of the will, but both Oedipus' and Proudfoot's tragic mistakes were not entirely deliberate. The strong impact of this scene, where very deeply hidden experiences are suddenly revealed, underlines the notion of the vitality of unconscious life, at work in the play.

Return to Colonus ends with Proudfoot's assertion of the wholeness he has achieved as a man, an end in itself from the psychologial point of view. By applying the thought of Jung, Sinclair has built on Oedipus' desire to reach "some rounding off of life" (Oedipus, p. 91). Dying, Proudfoot thanks the "four screens of knowledge, four-fold cross of consciousness" through which he became "a man, a whole man" (Return, p. 545). This wholeness, made up of four parts for archetypal reasons as Jung has pointed out, was also Thomas à Becket's goal. Sinclair married Eliot's presentation of Thomas' spiritual struggle, mirrored by the rhythms of nature which the Chorus of Women express, to Jung's psychology, to create the figure of the Canadian Oedipus.

Notes

[1] Lister Sinclair, Return to Colonus, CBC Stage, Trans-Canada Network, 24 Jan., 1954, Concordia Radio Drama Archives: M002864, quotations from 1957 rebroadcast: M002972. Following references will be abbreviated as "Return", in text.

[2] Sophocles, "Oedipus at Colonus", The Oedipus Plays of Sophocles, tr. Paul Roche (Scarborough, Ontario: New American Library, 1958). All further references will be abbreviated as "Oedipus", in text.

[3] T.S. Eliot, Murder in the Cathedral (London: Faber and Faber, 1968). Further references will be abbreviated as "Eliot", in text.

[4] Francis Fergusson, The Idea of a Theater (Princeton: Princeton University Press, 1949), p. 213.

Chapter V. The View From Here Is Yes: Myth and Modernity

Written seven years later than Return to Colonus, The View From Here Is Yes[1] contains many of the same themes as the previous work. The relationship between man and nature and the role of science in modern life are examined in more radical terms here, however. There is no conventional plot in The View From Here Is Yes, yet the complex underlying structure is so well balanced that the action is deeply dramatic: the radio audience is allowed to experience anew the spiritual significance of the birth of Jesus Christ in this "modern-day nativity play". Here Lister Sinclair successfully experimented with conventional concepts of time and space, especially the former, having the action develop in a time-space construct which is mythical and realistic at the same time.

Part of the originality of The View From Here Is Yes is the result of Sinclair's use of the Wakefield Master's dramaturgy in The Second Shepherd's Play, a nativity play from the fifteenth century. As the editors of The Genius of the Early English Theater have pointed out, pre-illusionistic drama contained "the element of play, of fun", which would not allow the audience to identify completely with the action on the stage. As they say, "Shakespearean theater asks for the more complicated response. . . that the audience participate in the

world on the stage and at the same time recognize that this world is a sort of playful adult make-believe that illuminates our world and yet vanishes when held against it".[2] Lister Sinclair imitates and elaborates on the Wakefield Master's techniques in this regard, addressing the audience directly, and crossing unexpectedly between two time periods, in order to force the audience to dissociate itself repeatedly from the apparent progress in the action. By this means, by having his characters employ blank verse and by relying on the psychological thought of Jung to bolster the philosophical content of his radio play, Sinclair stretched the limits of the radio drama form in The View From Here Is Yes.

This work can be divided into two distinct parts, the dramatic action taking place before the climax, which is the nativity scene, and the action following it. The first half of the play introduces all the characters, who are grouped in threes. This technique is based on The Second Shepherd's Play, where "the three innocent shepherds form a contrast with what has been called the Unholy Trinity of Mak the sheep-stealer, Gill the wife, and their stolen sheep, and these three of course contrast with the angel, Mary, and the Lamb of God" (Genius, p. 39). Gabriel, Raphael and Uriel are the angels sent by God to announce glad tidings to men; Herod, Joseph and Mary form one group of historical figures from Holy Scripture, and Africa, India and Europe, the Three Wise Men, form a second; and Vic,

the Cook and Fred are three modern working Canadians. While each of these characters has his own identity, their grouping has a similar purpose to that in the medieval nativity play. As a group, the angels represent the highest spiritual level in the play because of their proximity to God; they contrast with the human character of Herod, Joseph and Mary, who differ from the Three Wise Men in that the latter personify the processes of wisdom and represent the characteristics of their continents more than being portrayed as individuals. The three inarticulate Canadians are distinguished from the other groups of characters by originating in the twentieth century and by the utter simplicity of their behavior.

Gabriel is the most important angel, since he is both the narrator and the coordinator of the action in this play, for some of the characters (Gabriel, Raphael, Uriel and Herod) are aware that the story of the nativity of Jesus is in the process of being reenacted. There is, then, a double perspective on time in the play, some of the characters being aware of what the dramatic action is about. While helping to place the viewpoint of the audience outside the action to come, Gabriel in his opening statement introduces the theme of danger, which also played an important role in Return to Colonus: "Beware of this familiar story. It is very good news, but still as dangerous as ever. . . . it can give a man's heart a mortal wound. . . it can make him as rich as he dares to be, providing he will also be as

poor as he can afford" (View, p. 1). This suggests there is danger in the meaning of the story, not in some physical event; that is, it points to an important psychological experience which is the likely outcome of the story.

In the same speech, Gabriel posits various levels of mythical meanings against each other. First, he stresses the archetypal value of the story of the birth of Christ which is about to be retold: "I can show you once again the familiar great example, repeated endlessly to guide and nourish, to warn and admonish" (View, p. 1). A shocking, but undeniably valid, juxtaposition of the governing sacred-spiritual and mundane-material meanings found in the celebration of Christmas is followed by a reference to the pagan origins of many of the modern symbols associated with it, "ancient ceremonial objects: the pine trees of Adonis, the holly of Saturn, the mistletoe of Diana" (View, p. 1). Finally, this examination of the background of the feast of Christmas, which moves backwards through time, culminates in a set of truly primitive, archetypally powerful images. Gabriel pronounces, "For now noon is watery, the sun is pale and we are under night's dominion. We are drifting in the trough of the year, waiting for a child to be born in the belly of the white whale of winter, that great fish" (View, p. 1).

Through this reference to Jung's concept of psychological regression, which is the process by which the ego gets back in touch with the life-giving archetypes, Sinclair has

completed the comparison and linking together of different levels of mythical significance surrounding the Christmas story. Gabriel's words have drawn attention to the conflict between the holy elements and the commercial aspect of Christmas, and have demonstrated its cultural roots in the rituals of the past and in the most basic mythological symbols of mankind. Furthermore, his appeal to the collective unconscious of the audience stresses his warning regarding the danger in the well-known story. That this psychological danger is essentially of a positive nature, that it consists of a challenge to the side of human nature which is oriented toward God, is suggested by Gabriel's conclusion, "Many an upstanding citizen. . . has heard this old story, and motivated by love and guided by reason has done something quite different" (View, p. 2). Then Gabriel turns directly to the radio listener, both guiding his understanding and encouraging him to become a player in the dramatic action in its broadest sense: "I will put you in the proper place: here and now. But, . . . you must take your own view from here: is it yes, or no?" (View, p. 2).

Herod interrupts, by expressing the cynical opinions of one who likes holding power but is only interested in maintaining the status quo, in a series of rationalizations that sound familiar indeed to the twentieth-century listener's ear: "I'm only doing the job because if I don't, somebody else will." Herod criticizes the play which Gabriel is coordinating as being

in bad taste, because he is afraid unconsciously of the truth that it might yield. Despite his political power, Herod's admissions of his limitations combined with his displays of egocentrism make him a very realistic human character. As a result, it is easier to like him than to respect him, and the partial truth of his statements has to be accepted. For example, although this admonition, "Remember that every question has at least two sides," is motivated by his defensive attitude, it is of value from an objective point of view (View, p. 3). This is why Gabriel, who narrates and helps coordinate events, points out that even Herod "is of use in the balance of forces" (View, p. 3).

Gabriel then introduces the "here and now", a freezing street in a Canadian mining town. Herod's interruption, with its simultaneously Biblical and twentieth-century overtones, has served as a transition from the mythic suggestiveness of the angel Gabriel's first speech to the initial realism in this modern scene. It quickly turns out, though, that Sinclair has been teasing the listener's expectations regarding the dramatic setting, for two other angels are standing on guard at either end of this apparently ordinary town. In effect, in the present scene Sinclair broadens his use of myth. The angels of Time and Space guard "the bounds of Natural Law," which it is suggested were unrestricted before original sin, for their "burning swords once turned every way outside the Gates of Eden" (View, p. 3).

Both Raphael, the Angel of Time, and Uriel, the Angel of Space, take their cues from Gabriel, and they speak as calmly and objectively as he. Each of their addresses deals with a pair of mutually exclusive logical concepts, resolving the opposition with a Jungian kind of synthesis, and draws lengthy relationships between mythical images and scientific attitudes, and between the poetic and the intellectual perspectives. Time is the healer and the butcher, the divider of duration into tenses, of human beings from each other and of all human experiences into happy and unhappy events. However, "the past is not a place. It is merely rearrangement; and all its elements are always here" (View, p. 4). The poetic language, intellectual perspective and scientific orientation of the mythical figure of Raphael are eloquently complemented by Uriel's speech, which concludes that while "Space is the Separator, and Space is the link. . . (the) world is not so wide that all its elements are not within your reach" (View, p. 4). These syntheses of the opposing meanings found in the concepts of time and space resemble the scope of the Natural Law before man's fall in Eden. The mythical nature of the Angels of Time and Space allows Sinclair to deal with key scientific concepts of the twentieth century in intense poetic language, while referring to the moral problems which are related to them.

After this philosophical digression, the angels' conversation returns to the reenactment of the Christmas story.

Their detailed descriptions of the extreme cold, in poetic language, underline that Canada is the location of the action, and link the birth of Christ with the cycles of nature in a striking, original way:

> A cold night near the solstice;. . .
> A good time to be born in. . . .
> Cold charts chambers: cold gropes, cold probes,
> Cold saps the bronchial tree. . .
> (View, pp. 5-6).

After Uriel spots Joseph, alone on the street, Gabriel speaks with him. Against the background of the terrible cold, Joseph's confession of his troubled state of mind communicates a series of particularly clear and vivid images to the Canadian listener. The audience is drawn to identifying with Joseph's imperfect humanity; moved by his child-like amazement before the brightness and color of the Northern Lights, his concern for Mary's suffering, since she is giving birth at this moment, his simultaneous sense of superfluousness and feeling of oneness with her and his need to "remember/ How much I love whatever she has done," for he cannot help having doubts as to how the child was got. Gabriel comforts him by combining the love-reason formula proposed previously with the opposite of the concept of danger; safety: "Be moved by love; be guided by reason: then all of you are safe" (View, p. 8).

This semi-realistic, semi-mythic vignette has allowed the audience to think about the elements of the Christmas story in everyday terms. Gabriel again distances the listener from the particular scene, by suggesting a psychological approach to one of the theological questions raised in the preceding scene. He compares two basic attitudes towards the question of Mary's virginity: "Some say, the child must be born of a virgin, for everything belonging to God is pure in every way," is the doctrinal point of view. However, the statement: "others say that Mary's condition and Joseph's dilemma are always unresolved, to remind us that God does as He pleases," expresses a less certain but thoroughly human perspective on the subjective experiences of the Mother of God and St. Joseph. The greatness of Gabriel's being is demonstrated in his clear examination of the conflict many people perceive between these two attitudes, and in his resolving it by pointing to a truth which lies beyond both points of view, that both show "a great understanding of the ways of God" (View, p. 9). Gabriel is saying that a positive relationship to God makes the conflict between external dogma and skeptical speculation relatively unimportant.

Mary is introduced only indirectly, through Joseph's spoken thoughts. The third member of this group of major Biblical characters, who has already made a fleeting appearance, and whose cynical egocentricity differs sharply from the goodness of Joseph and Mary, now returns to lay out his

philosophy. The universe to Herod is "devoid of incident", there are no more adventures to be had, and heroism is nothing but "an empty suit of armour except for the collapsed fabric of a myth" (View, p. 9). Herod, in the guise of the universal opportunistic politician, summarizes the listless state of the mechanical cosmology in the twentieth century.

Gabriel creatively picks up on one of Herod's phrases, as he moves the action forward "to the edge of town, where three men work all night. . . and feel that history has collapsed. God has gone, and Man can now demolish Nature" (View, p. 10). Herod's cynicism and the hopelessness of Fred, the gas station attendant, the short order Cook, and Vic, the long distance trucker, are taken directly from Jung's thoughts on the devaluation of religious values in the age of classical science. Here Sinclair provides a quick synopsis of the relationship between the fact that modern man has lost touch with the life-giving collective unconscious, the stuff of myth, and his resulting sense of time as reversible or of history as meaningless, and of separation from nature.

The third set of three characters is the modern-day version of the shepherds in The Second Shepherd's Play, and in the Gospel according to Luke. These are simple men, victims of their social system and they are deserving of good news. Gabriel explains, "Unless I help them, they cannot put their feelings into words; but poor men, and the inarticulate are no fools"

(View, p. 10). In the next scene the Canadian identity of these characters is emphasized; the cold weather is referred to repeatedly, and the Cook is looking up hockey scores. All three men speak only in very short or incomplete sentences in which two phrases keep recurring, "Sooner you than me," and "It's the same all over," summarizing the dehumanizing routine of their everyday lives.

Again a transition is provided between scenes by Uriel transporting the audience to the motel where "three men have crossed space to make an appointment with time" (View, p. 14). First, though, Uriel comments on the desperate situation of the three working-men, linking it to the possibility of hope which is represented by the attitude of the Three Wise Men. "Even a little town is a cemetary of sorts," and in this one, "the old frame hotel, frame of dreams and development, has gone" (View, p. 14). This refers to the disappearance of the old social structure, the collapse of history. However, hope is germinating in the new motel in the persons of the three deeply concerned Wise Men. In their eloquence, understanding of the spiritual problems and needs of mankind and simultaneous humility, they contrast strongly with the three modern "shepherds".

Summarizing the cultural essence of his continent, Africa prays for wisdom, "I am life that wills to live in the midst of life that wills to live. . . . Teach us pity, Lord of the Tropics, Teach us to love life." India reports that the

star is brighter, and yokes faith with modern scientific knowledge by concluding, "I think it is a sign of something special. . . . God is reliable; . . . He will not make Nature unreliable with miracles; whatever is special, is the proper cause of a proper effect" (View, p. 15). His opinion echoes "Einstein's famous epigram, 'God does not play dice with the universe.'" Europe, "our friend from the north," has his car with him. Although he is used to the cold, "I can't guide us. I can only take us somewhere." He insists, however: '"I feel it is now time" (View, p. 16). The attitudes of the Three Wise Men are modern, opposing the limitations of the mechanical philosophy: Africa's prayer rejects the separation of man from nature; India applies the legacy of Newtonian science in a humble way, expressing his belief in the inscrutable order of the universe (this is why the word "proper" ironically precedes both "cause" and "effect"); and Europe refuses to be dogmatic.

Like an island of light and warmth, surrounded by a sea of darkness and cold, the climactic scene emerges from the introductory action. Suddenly, as the Wise Men have realized and as Raphael now announces, time is irreversible. Raphael repeats the mythic imagery introduced at the beginning of the play, "In the darkest midnight, the child is born in the belly of the white whale of winter." Uriel -- referring to the ultimate purpose of Christ's birth, His eventual resurrection from the dead promising life everlasting to men -- employs an image of

light, opposing that of darkness, "Eternity is about us like sunshine" (View, p. 17). Here Jung's theory regarding the origins of mythology in the opposition between night-time and day-time, and the universal association between darkness and the process of regression into the collective unconscious, is skillfully applied to the mystery of the birth of the Son of God. Sinclair has shown that Jesus' birth is a living symbol for mankind's psychological need to be nourished by the archetypes of the collective unconscious. That is, the Christ-child's emergence from the mythic belly of the wintery whale signifies man's attainment of a new form of consciousness after descending into and interacting with the unconscious psyche.

The audience finally encounters Mary directly in this pivotal scene of The View From Here Is Yes. Mary epitomizes joy, love and wisdom, as she and Joseph share this holy moment. She cries out, "O, he's beautiful/ I love him! Look how perfect he is" (View, p. 17). Mary underlines how important it is for man to understand his essential relationship to nature as a whole: "Let your desire and your will be turned even as a wheel that equally is moved/ By the love that moves the Sun and the other stars" (View, p. 17). Then Raphael and Uriel chime in. Raphael expands the recurring love/reason motif, in the rhythms of a litany:

> Lord of Love, move us;
> Lord of Reason, rule us;
> Lord of Right, resolve us;
> Lord of Life, delight us. . . .
> Teach us that the view from here is Yes!
> (View, p. 18).

Adding other life-affirming prayers, Uriel and Raphael repeat the line giving this work its title several times more. Previous individual references to the theme of taking an affirmative view have suddenly, dramatically multiplied. The holy, tender, joyous center of the climactic scene has been encompassed by the more vigorous and objective tone of the angels' speeches. In particular, the ritualistic ending of this scene posits the intimate "here and now" of the moment of Jesus' birth against the universal meaning of this special event, its good news for all mankind. Gabriel takes over then, stating, "Once more, the event is securely lodged in Time and Space" (View, p. 18). While, on one level, this explains Raphael's and Uriel's part in the climax, on another level, Gabriel is saying that the dramatic action has reached the point where the mythic value of the expectation of the child's birth has been realized.

The rest of the radio play takes place on the other side of the main event. It consists entirely of elaborations on themes already raised, which weave a compelling spell by virtue of the way they add to the meanings which have already been

communicated. Since Herod is of use in "the balance of forces", Sinclair has him return right after the joyous event to remind us of the reason for Christ's birth, to save men from the destructive social conditions which are maintained by such as Herod. Trapped by his opportunistic rationalizations, Herod now reveals the Cartesian roots of the mechanistic philosophy he espouses: "I suffer, therefore I am. From which follows, I am, therefore I suffer" (View, p. 18). His substitution of suffering for Descartes' thinking in the famous formula indicates where this conception has led in the twentieth century: to the spiritual suffering which results from the misguided attitude that religion or myth "has nothing to do with the world, and civilisation" (View, p. 18).

Next, the wisdom of Africa, India and Europe, which had barely been touched on, is explored and celebrated in poetic language. The negative social conditions in each of their lands, which are related to the conditions of nature and to historical and scientific factors, are analyzed. Africa, who reproaches "mankind from the reservoir of slaves", comes from where man "caught his first glimpse of himself in the mirror of events" (View, p. 19). This refers to Jung's theory that the self-portrayal of the biological instincts in the brain produced the psyche and consciousness. India comes "from the land of a million gods and one God;. . . the land of toil and resignation, whose air is religion" (View, p. 21). Europe, former explorer of

the Arctic, now finds excitement by relating to man, "the most dangerous animal on earth; the only animal with the pride to pull down his world for the sake of vanity" (View, p. 22).

As The View From Here Is Yes nears the close, the interweaving of its themes is even more noticeable. Again, Raphael carries the listener from the intellectually and emotionally intense action, consisting of the comprehensive analyses of their respective cultures by the Three Wise Men, to the three Canadians at the truck stop: "The learned anxiously review the past which has lost its power before the dreadful potency of the present. As a dying man reviews his life, so does a dying civilisation review its history. Time, Gabriel, for the common men working in the night." That is, Raphael's approach to the power of time enables him to draw a relationship between the plight of the group of Wise Men and that of the group of ordinary men.

Now that the audience is acquainted with the roles of all the sets of characters in the play, and the present has become potent as a result of the birth of Jesus, Gabriel invites the three Canadians to speak their very hearts, and Raphael invites the Three Wise Men to express what they are seeking with so much dedication. These two scenes are realistic and mythical at the same time. The birth of Jesus has again filled out the collapsed fabric of myth, or revived the present. At the same

time, it has made the dreadful truth about everyday life more evident and confronting it more possible.

The poor and inarticulate modern "shepherds", who have suddenly become spiritually enriched and articulate, confess to Gabriel how troubled they are: "We want to live happily, not die safely. . . . We are frightened that any happiness we got out of life will torment our consciences when we're dying. . . . That sword overhead, . . . the bomber, the rocket, the mortgage payment: We're truly sick of it" (View, p. 26). Gabriel guides them into asserting that although life is a fight, it is worth living, and to confirm this, he tells them he has brought good news and urges them to bring whatever they value most to present to the new-born child.

Prompted by Raphael, the already articulate Wise Men now demonstrate a greater philosophical unity than before. They express the basic spiritual qualities which their peoples and all men desire. Their wishes are clarified for the audience by Raphael's subtle, enlightened comments, which frame India's, Africa's and Europe's prayer-like statements, showing that they have also been changed by the holy birth and are in the process of growing spiritually. They are seeking emotional richness, "a heart that can stand, for the first time, alone," and reason combined with knowledge.

One last time, the theme of political opportunism based on the mechanical philosophy briefly reappears. Gabriel invites

Herod to come along to the nativity site, but he reiterates his jaded point of view, in which time is reversible: "I never come with you, Gabriel. We all know this is only a pretence. . . . God has written the laws of nature on a bare wall in an empty room. . . . Then he retired forever. . . . The Universe now runs on the momentum of its own petty regulations" (View, pp. 29-30).

The action now enters its final, joyous movement, where Mary, Joseph and the baby are visited by the three modern "shepherds" and the Three Wise Men. This parallels the ending of The Second Shepherd's Play, where the daily misery of the shepherds is suddenly replaced by the fulfillment of being called to the nativity scene. The affirmative ending of The View From Here Is Yes has a more complex structure than in the fifteenth-century work, because even as Sinclair pulls together the main themes of this modern nativity play he unexpectedly synthesizes fundamental Christian meanings. Christ's birth is connected to His crucifixion and to the human condition by the Cook's gift of bread and wine for the infant. He tells the baby, "remember:/ Body and blood, we are but bread and wine,/ Soon bruised, soon butchered, soon dead" (View, p. 31). The gifts of the three Canadians, who have emerged from the cold into the warmth of the presence of the child and with whom the Canadian audience inevitably identifies, represent life and love, and Mary acknowledges their importance.

Mary also expresses the relationship between the modern "shepherds" and the Wise Men, by thanking Europe for his gift of gold which will allow her family to buy more of the "food, warmth and music" which the working-men have brought. The greater intellectuality of the Three Wise Men, as they eloquently explain the meaning of their gifts of gold, frankincense and myrrh to the baby, represents not only love and life, but also the powerful human tools of reason and right. The poetic language which they use carries the listener into a strong experience of love for all of suffering mankind, but a cynical, articulate intervention by Herod counterpoints a reminder of the structure of everyday reality, where less generous feelings rule. Herod preaches the Ice Sermon, claiming the "Fire Sermon is obsolete," a direct reference to Eliot's The Wasteland. The Ice Sermon is a concise Canadianized adaptation of Eliot's depiction of faithlessness in the modern era. It describes the limitations of the world view based on the principles of mechanistic science with almost overpowering conviction.

However, Gabriel puts his finger on the weakness in Herod's attitude, which the radio listener has been trying to do all the time he has been exposed to this politician's barrage of words: "Denial is the devil; but the denial that denies denial is God" (View, p. 39). Herod, then, represents the weak spot in human nature. In Jung's terms, he stands for the inferior func-

tion of western culture as a whole, which has been limited by the principles of the mechanical cosmology.

All the other characters take part in the final life-affirming scene, praying to God to be taught that "the view from here is yes," from all the main points of view brought up during the radio play. No longer are the differences among the four sets of characters needed to analyse the nature of the chief spiritual problems of the human race in the twentieth century. The conventional limitations of space and time have been observed and overcome, through the communication of mythic values. The complex structure of the radio play has been resolved in the unity of the characters' common, all-embracing faith; except for Herod, of course.

Notes

[1] Lister Sinclair, The View From Here Is Yes, CBC Wednesday Night, Trans-Canada Network, 13 Dec., 1961, Concordia Radio Drama Archives: M003698, p. 1. In quotations from now on the play will be referred to as "View".

[2] Sylvan Barnet, Morton Berman and William Burto, eds., The Genius of the Early English Theater (London: New American Library, 1962), p. 9. Henceforth this work is referred to as "Genius".

[3] Religion and the New Science transcript, host Lister Sinclair, writ. and pres. David Cayley, Ideas, CBC, 28 Oct., 4 Nov., 1985, p. 12.

Conclusion

The examination of these four radio verse dramas has revealed a progression in Lister Sinclair's application of Jung's psychology: In Socrates, Jungian concepts furnished a basis for arranging mostly traditional dramatic devices in an original treatment of the partly historical, partly mythical subject of the ancient philosopher's personality. In Encounter by Moonlight, Sinclair departed significantly from dramatic conventions by concentrating on the subjective experiences of two individuals caught in an extreme, life-or-death situation; the thought of Jung allowed him to mold the structure of this play to fit the demands of the radio drama form. In Return to Colonus, Jungian psychology achieved a formal role in the dramatic action; indeed, it is integral to the basic structure of this play, and to its central meaning, man's relationship to nature, to the world and to himself. In the last of these four radio plays, The View From Here Is Yes, the dramatic form is the least conventional of all; the treatment of time is non-linear, inducing the listener to experience the mythical meaning underlying the story of Christmas, that is, to accept its mystery, while the conclusion is drawn that the only reasonable way for human beings to face life is affirmatively.

All four radio verse dramas are intellectually rigorous. All demonstrate Sinclair's lifelong concern with moral

questions. This basic characteristic of Lister Sinclair's literary artistry is combined with his appreciation of C.G. Jung's psychology in these plays, showing his deep interest in the need of our culture to overcome the traditional division between matter and spirit. This is why each of these radio dramas deals with the subject of spiritual or psychological health. Exemplifying Lister Sinclair's Renaissance mind, the consistently poetic quality of his language is an equal partner with the intellectual content of these works, and is fundamental to the dramatization of his profound ideas.

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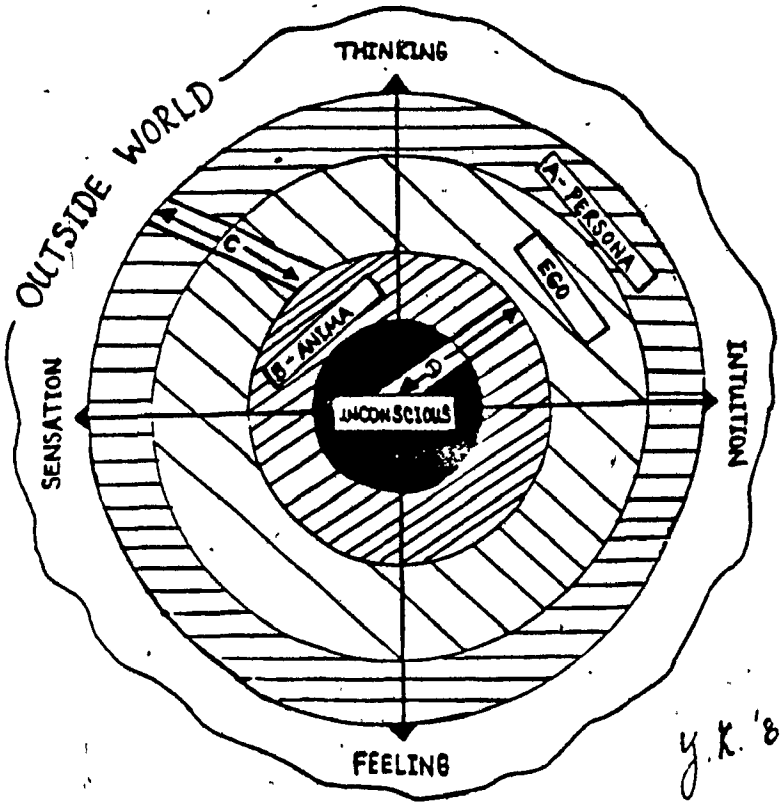
Symbolic Representation of the Psyche
After the Ego Has Encountered the Shadow



Legend: A = the persona mediating between the ego and the outside world

B = the anima or animus, the major activated archetype, mediating between the ego and the inner world of the unconscious

C = the outwardly visible psychic disposition (ego and persona)

D = our invisible, unconscious, inner nature (anima and the unconscious)[1]

Note

[1] Jolande Jacobi, The Psychology of C.G. Jung, tr. Ralph Manheim (New Haven: Yale University Press, 1962), pp. 115-116. The exemplary diagram is based on the one found here.

Appendix A. Lister Shedden Sinclair: Biographical Chronology

1921	Born on Jan. 9 in Bombay, to Scottish parents
1939	Left St. Paul's School in London, England; enrolled at U.B.C.
1942	In December, married Alice Mather of Vancouver
1944	Started contributing radio drama scripts to CBC's Stage 44
1945	Completed M.A. in pure mathematics at U. of T.; resigned part-time teaching fellowship to free-lance full-time as writer and actor for CBC
1950	Including adaptations, seventy-five radio drama scripts already broadcast; several awards: Canadian Radio and from the Institute for Education by Radio at Ohio State University
1951	Beginning of his first weekly science program for radio, Science Review
1957	Responsibility for the Explorations science series on television
1960	Launching of The Nature of Things, TV science series
1967	Planner of the "Man the Producer" building and theme consultant for Expo 67
1968	Executive producer of the Man at the Centre arts and science TV series

1972 Executive Vice-President of CBC; by then, had helped found Association of Canadian Radio and Television Artists and had served as Vice-President of the Producers Association

1975 CBC Vice-President, Program Policy and Development

1978 Transferred to CBC Drama Department

1983 Started hosting radio documentary show, Ideas

1985 Invested as Officer of the Order of Canada

Appendix B. Lister Shedden Sinclair: Main Works Produced

Plays

1946 We All Hate Toronto, radio satire

1947 Encounter by Moonlight and Socrates, radio verse dramas

1948 A Play on Words published, containing twelve scripts

1952 Hilda Morgan, psychological drama, on TV

1953 The Blood Is Strong, classic radio drama of settlers on Cape Breton Island

1954 Return to Colonus, radio verse drama

1955 The Summit and the Tide, radio verse drama

1956 Ways of Mankind, radio drama series treating anthropological issues

1961 The View From Here Is Yes, radio verse drama

Documentaries

1946 The Case Against Cancer, radio documentary-drama

1950 1900-1950, radio series

1951 Science Review, weekly radio series;
film screenplay for NFB about Toronto opera school

1953 The Age of Elizabeth, radio sociological portrait

1954 A Is for Aardvark, radio series about words

1956 Back to Normal, radio human relations series

1957 Explorations, radio science series

1959 "Apes and Angels", radio documentary on Darwin

1960 The Nature of Things, TV science series;
The Age of Columbus, radio portrait of the Renaissance

1961 Democracy in America, radio series

1962 Bertrand Russell, radio portrait

1963 Galileo, TV adaptation;
Denizens of Outer Space, TV documentary

1964 The Creative Mind, TV Series;
Shakespeare, This Was a Man, collaboration on TV portrait

1965 Two Strings to Your Bow, radio documentary about multilingualism in three countries;
Bernard Shaw, TV portrait;
Animals and Men, TV series in The Nature of Things

1966 Darwin and the Galapagos, collaboration on TV series and book;
The Hungry Planet, documentary for Intertel

1967 TV portrait of John Drainie

1968 Man at the Centre, sciences and humanities TV series; Science and Conscience, TV Series

Criticism

1956	Court of Opinions, continuous participation for twenty-four years; CBC Concert Hall
1958	Jack Kerouac's work analyzed on radio
1979	Morningside, host, contributor, critic
1983	Ideas, host and planner