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ABSTRACT

This conference paper asserts that there are four faces to the stories of people's lives: (1) a personal face; (2) a political face; (3) a historical face; and (4) a sacred face. The study explains how each of these faces interacts in society and is used to analyze and to teach multicultural literary works as archetypal stories from the perspective of the core drama of life, the story of transformation. By using excerpts from "The Color Purple"; "Like Water for Chocolate"; "Blood on the Forge"; "Siddhartha"; "Ceremony"; and "Bread Givers"; the paper examines the teaching and practicing of transformational politics. Students learn to reproduce in the larger world the reality of either being docile followers, dominators, violators of others, or mutual friends. Seeing these distinct options as having implications for democracy, the study advocates leading students to create a fundamentally new and loving society. (EH)

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**TEACHING AND PRACTICING TRANSFORMATIONAL POLITICS**

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August 1, 1994**

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## INTRODUCTION

Each of us as a teacher is an artist in that we all participate in discovering which stories in our society are unbearable, how to uproot them and how to create fundamentally new and more just stories. Indeed education is narration, the telling, critiquing and transforming of meaning from one generation to the next. But these narrated stories are not just stories; indeed they are archetypal stories because they are grounded in underlying forming sacred sources, the realm of archetypes. All of our stories are enacted and lived in the context of deeper, overarching archetypal ways of life: the ways of life of emanation, incoherence, deformation and transformation, which will be fully explained later in this paper. The only story and way of life that needs our conscious, critical participation is the story of transformation. Thus the quality of our artistic work in the classroom will be determined by the way of life in which we live and teach the archetypal stories of our society.<sup>1</sup>

What is at stake here is guiding students not merely to inherit a cultural past but of actually making history. Indeed whenever a culture or a community stops taking responsibility for the archetypal stories they live, because they unconsciously repeat and reenact them, such a society becomes ahistorical. Thus, the past and history are not synonymous.<sup>2</sup> The past is what shaped us to be who we are; but history is more than just living and repeating a story or a common cultural inheritance; to be historical means creating new turning points based on the eruption of our personal, political and sacred faces into the creation of a new story. Our stories possess us whenever we merely inherit them and live them unconsciously. We need to be participants in the uprooting, creation and nurturance of archetypal stories in order to earn our historical and artistic calling as teachers.

## THE FOUR FACES OF THE STORIES OF OUR LIVES

We and the stories of our lives have four faces: a personal, political, historical and sacred face. In the service of transformation each of us has a uniquely personal face; the political is all we can and need to do together; the historical is the creation and nurturance of new turning points by men and women; by the sacred face of our being is meant our actual encounter with living underlying patterning forces which we experience as the process of creativity, of being overwhelmed, of deep attraction or as courage in the face of great danger. The sacred shapes the structure, meaning and purpose of all the stories within which we and our neighbor daily enact our lives. If we remain unconscious of these underlying forming forces they will take us over and determine the form and content of our lives. These sacred forces are also called archetypal not because they are eternal and perfect but because they are the necessary

underlying forming sources for all of concrete reality.<sup>4</sup>

But it is not only the power of the sacred force of our stories that explain their great hold over us. The presence of these underlying forming forces points to far more sacred and deeper sources than our allegedly secular culture is willing to acknowledge. I want to identify and call attention to far deeper and powerful overarching sacred dramas in whose service we carry out the archetypal stories of our lives. The quality and meaning of our stories and of the four faces of our being is determined by these deeper overarching sacred dramas in whose service we create and live our stories. The reality of these overarching dramas makes it even more difficult to critique and empty ourselves of the stories of our lives. Therefore we need to learn and know more about these deeper dramas so that we can free ourselves of the most powerful of living underlying patterning forces. There are four archetypal, overarching ways of life, as mentioned above, in the service of which we concretely enact the stories of our life: the ways of life of emanation, incoherence, deformation, and transformation.

What especially helps us to understand these ways of life is that our personal sacred face is always a part of one of these deeper overarching sacred dramas. But we can only know and participate in the process of the creation, nurturance, death and resurrection of sacred forces if our sacred face is connected to the sacred source of transformation. The other three ways of life, since they are mere fragments of the drama of transformation, do not allow us to consciously participate in the creation of the fundamentally new and better. For this reason the sources of these ways of life are referred to as our Lords and Masters as a way of mocking these partial and fearful forces who have to possess us lest we free ourselves from them. Therefore we always have to ask the crucial questions: What sacred source is patterning our life now? Do we need to free ourselves of that source? Can we feel or intuit a sacred force that will guide us to the sacred source of transformation that can inspire the other faces of our being to create a new and better politics to change our ahistorical present.

The three ways of life of emanation, incoherence, and deformation are actually fragments of the core drama of transformation. Only this one sacred drama, the story of transformation, does not possess us because it needs our conscious, critical, political participation. This underlying, overarching drama, the drama of transformation, constitutes the core drama of being human. The core drama is a three Act drama that we are all called upon to travel again and again in order to achieve wholeness in all aspects of life. We call the story of transformation the core drama because each time "we move ourselves and advance with our neighbors successively through the three Acts of the drama, we reach the heart of life-- a wholeness of all four faces

of our being that leads to love and justice for the problem at hand."<sup>5</sup>

These four ways of life, and especially the story of transformation and the four faces of our being, will now be fully explained in the context of a wider theory of transformation by applying theory to practice -- analyzing and teaching multicultural literary works as archetypal stories from the perspective of the core drama of life, the story of transformation.

Now that I have introduced the personal, political, historical and sacred grounding of the archetypal stories that we share, I would like to develop the theoretical context, especially the Acts and scenes of the story of transformation, already mentioned above in which I will discuss the practice and teaching of transformational politics.

#### **RE-TELLING THE STORY OF THE CREATION OF THE COSMOS**

The deepest source, what Meister Eckart called, the god beyond god created as the core drama of life the archetypal story of transformation, a three Act drama which it is our vocation to travel and enact time and again because we together with the source of all sacred sources are still in the process of continuous creation.<sup>6</sup> Creation was from the beginning intended to bring forth the fundamentally new and better. The core drama of transformation requires participation in all of its three acts between the ground of our being and we as the concretely created. The deepest sacred is not perfect, i.e., finished: why else endless creation? Neither the deepest of sources nor we are perfect. So together with our sacred roots we disconnect again and again in order to reconnect in a new and better unity. But this participation demands freedom to say yes or no. We are the only creation able to persist in transformation without a preprogrammed outcome.

In this drama all of us can consciously, critically, creatively and practically participate in terms of the structure of the core drama of transformation. Only in the drama of transformation can the deepest source of our being create us in its own image and likeness as creative beings. This means that human beings have a necessary role in creation. We are necessary because the source of all sources, who has no concreteness, needs human beings to give creation a concrete face. But this co-creation can only take place if we realize our inner sacredness by embarking on the journey of transformation.

#### **THE THREE ACTS OF THE CORE DRAMA OF TRANSFORMATION**

The underlying and overarching patterning force of the story of

transformation is the only way of life in the service of which we are capacitated with the freedom and wholeness to participate in creating the fundamentally more just and compassionate in all aspects of our life.

Telling the story of this drama tells us something we are rarely told: How in actual practice can we transform ourselves? How can we actually find a fundamentally better way and test it<sup>8</sup> by translating it into practice together with our neighbors?

The drama of transformation is a journey that has three Acts.<sup>9</sup> There are no deeper Acts of life than the three Acts of this drama. When we arrest life, and therefore our journey in one of these Acts before we reach the third Act, we stunt and contain our life in a fragment of the story of transformation. And because it is only a fragment of life it leaves us partial selves, fragile, wounded and angry, no matter how much power we may accumulate within it.<sup>10</sup>

We always begin in emanation in Act I, Scene 1. In the first Scene of Act I a person is caught up in the enchantment of overwhelming sources. Because we are devoted to conforming to established stories that we have been socialized into, we can arrest our lives here and turn this scene into an entire way of life in the service of emanation. This is an overarching way of life in which we consistently experience feelings of sin, shame and guilt whenever we begin to ask fundamental questions. The resulting stability keeps the priests and the warriors in power. The few control the many in large part because of the sacred sources of emanation. This lord of jealousy possesses its people and the people, on their part, obey because of the security given to them. This is the sacred origin of repression; repression means that people unconsciously control themselves, and all resistance is given up because they come to love the master, and to love this face of the sacred that tricks them into participating in their own subjugation.<sup>11</sup>

In this manner the journey of transformation is made heretical. We therefore live the inherited stories of our lives as final and ultimate "because they are the outer flow of the revelation of a mysterious and overwhelming source of power".<sup>12</sup> People are reluctant to rebel; they are arrested in their flowing forth from the source of our being, the deepest of all sources. The lord of the way of life of emanation impoverishes all of us and the deepest of all sources because there is an emphasis on continuity and cooperation with the status quo; we are forbidden to create conflict or change; our justice is enforcement of a revealed law, the cost is the repression of our personal face.



When we arrest our entire lives here, we turn Act I, Scene 1 into an entire way of life, the way of life of emanation. This is a way of life in which we live all of our inherited stories as the final will of an all powerful lord. This is the source that inspired Celie in The Color Purple not to fight but to survive, Tita to accept her mother's commands in Like Water for Chocolate because they are the will of a sacred force, that caused Lindo Jong's despair that at such an early age her life was already determined by others in The Joy Luck Club, that inspired Sara to see her father as a sacred lord who could not be resisted in Bread Givers, this is the same sacred source that kept Cleofilas in Woman Hollering Creek fatalistic while her husband abused her.

In addition, cut off from our deepest sources, caught in the embrace of this lord, we cannot develop a new consciousness, creativity, new linkages to others, new shared goals and we find it difficult to understand what we continue to hear from our deepest source. We are actually stillborn. This is the lord upon which the sociologists of religion focus their attention. The sociology of religion studies this source of institutionalized religion without knowing that there are other sacred forces; as a result they study only lesser sacred forces since they do not know about the realm of the deepest, underlying sacred, forming sources. Thus they analyze the power of religion to perform functions for society which is given an ultimate justification by the lords of emanation allied with the lords of power that uphold the state to possess the minds and bodies of its citizens. These are the lesser sacred forces that Marx and Freud rejected but they were also unaware of the deepest sacred. The story of transformation will allow us to reject these lesser lords who seek to be "the" lord and to point to a deeper sacred source.<sup>13</sup>

And yet the way of life of emanation, arrested in Act I, Scene 1, is fragile precisely because of the structure of the story of transformation. This is a cosmos of continuous creation which means we need to enact the story of transformation again and again in order to turn the fundamentally new towards the fundamentally better. We can only realize transformation in regards to one aspect of our life at a time; transformation is never total. The men and women of the counter tradition, which is at least 2500 years old, knew that they were unfinished, the world was incomplete and that the sacred was still creating itself in the cosmos. For this reason there are two Scenes in Act I; Scene 2 is filled with temptation, heresy, doubts, intuitions, and experiences that have their origin in other sacred sources, beyond the official voice of conscience. It is this inner voice rooted in deeper sacred sources that undermines the repression. Increasingly we suspect that there is something more, an unrealized aspect of our lives that must be explored. To take these feelings and insights seriously is to make the conscious decision to leave Act I, Scene 1, and to break with the significant others who have held us

there. The threat, challenge and opportunity of the inner voice is what people as famous as Einstein and Newton responded to as well as the student struggling with his or her gayness. Change in the service of transformation always begins as a threat, as a heresy, as a radical departure from the normal.

The way of life of emanation is everywhere dying. This is because people are no longer willing to deny their own fundamentally new experiences, ideas, and hopes. However, some will make the choice to repress the new. We owe much to those who are seen as deviants, heretics and outsiders. I vividly remember my mother referring to me as a malcriado, a sassy brat, a son sin respeto, without respect, who should be filled with vergüenza, shame, for daring to question her, the Catholic Church or God. Celie initially repressed her inner voice, symbolized by Sofia, in Act I, Scene 2. Celie was threatened by Sofia because Sofia represented everything in a woman that Celie was not. For this reason when Harpo came to Celie and asked her advice on what to do about his wife because she failed to obey him, she said to Harpo, "Beat her". Celie was afraid of Sofia and of what she represented, being a person on her own terms. Celie was afraid of the consequences of standing up to men, especially Albert, her husband. Later Celie repented when confronted by Sofia and admitted to Sofia that she, Sofia, did what she could not do: "fight".<sup>14</sup>

When this arrested fragment of life breaks, people who have lost or feel that they are losing the seeming security of acting as the outward embodiment of a mysterious source may also be tempted towards deformation - promising to lead us to<sup>15</sup> a great restoration but it leads to destructive death.

This promise to restore the glory of the past and to bolster a deteriorating story that possessed us and held us in the first Act of the story of transformation, helps us to understand the phenomenon of a David Koresh, of the return of fascism in Russia, the emergence of neopatriarchy, and fanatical movements that wish to restore the old racism as in South Africa by seeking to create a separatist white state. In The Color Purple, Albert as a patriarchal male turned to violence<sup>16</sup> when he realized that Celie, Shug, and Mary Agnes were leaving. He could not accept, because the story of patriarchy in which he was caught arrested in Act I, Scene 1, would not allow him to accept that women could live and succeed without men. He wanted desperately to save his crumbling world because his ego had been formed or, rather, deformed by the domination of women.

Thus to take Act I, Scene 2, that is, our new doubts and intuitions seriously, is to take courage and enter into Act II, Scene 1, wherein we break with our parents, religious upbringing, vision of the world, the established stories of our society, and enter into open



rebellion. Sara, in Bread Givers, became so angry with her father when she realized that he thought her life and that of her mother and sisters belonged to him by choosing their husbands that it gave her the necessary energy to rebel against him. To his face she criticizes him and leaves home.<sup>17</sup> Having entered into Act II, we are free to arrest the journey and institutionalize rebellion into the whole way of life of incoherence in whose service we enact stories and a culture that organizes the competition for power. This is where we are currently as a culture as we enact the story of the market society or capitalism. This story gives us a false sense of freedom, of being able to do whatever one wants. But there is a growing realization that we live in a hostile world. Rather than continue the journey, many begin to create fortresses in a world that they do not understand.

It is very important to say here that this is not only a rational, personal choice on our part; we have not become "secularized" merely by rejecting the lords of emanation. Other sacred forces are present. The sources of incoherence, the lords of power, attract us and inspire us to remain rooted in the first Scene of Act II. These sources replace the lords of emanational truth. There is only power and self interest with no other meaning to life. This way of life takes us over and our emanational relationship to this overarching drama is one that we cannot understand. There is a sacred source present in the depths but because the gods are relegated to outmoded superstitions, we can no longer name what drives and obsesses us. Therefore, we get trapped in stories that possess us and turn us against each other in a perpetual competition that turns our relationships into contests of mutual suspicion and fear.

At best in the story of capitalism in the service of incoherence arrested in Act II, Scene 1 of the story of transformation we can agree on procedures that keep us from assaulting each other as we struggle with each other in the name of self interest. The language and the deeds of love and compassion are not welcome in the public realm.<sup>18</sup> To overcome our vulnerability we seek power which of course increases our anxiety. There is no security. We turn this attempt to organize insecurity, without being able to name it, into a whole way of life of incoherence.

Since we have only broken with our actual antagonists in Act II, Scene 1, we remain vulnerable to the lord, to the archetypal story in the depths that gave others their mysterious hold over us. Thus it was not enough for Sara to empty herself only on the level of the concrete of her actual father, Reb Smolinsky; she had to experience a deeper breaking but this time critically and consciously by emptying her soul in Act II, Scene 2, of the archetypal story of patriarchy and the deeper overarching way of life, that inspired and gave mysterious power to her father. Sara must now say no to the

archetypal story and to the way of life of emanation or else she will merely repeat in her life what she had rejected. At the end of the novel Sara attests to the presence of this numinous story that continues to haunt her which means that she has not freed herself of its power:

Just as I was beginning to feel safe and free to go on to a new life with Hugo, the old burden dragged me back by the hair....I suddenly realized that I had come back to where I had started twenty years ago when I began my fight for freedom....I thought I could escape by running away. And now I realized that the shadow of the burden was always following me, and here I stood face to face with it again....But I felt the shadow still there, over me. It wasn't just my father, but the generations who made my father whose weight was still upon me. <sup>19</sup>

It is because we do not understand the power of these sacred stories that are concrete manifestations of underlying patterning forces and the necessity of emptying ourselves of them that we repeat history, that is, the same stories of our lives.

In my own story as a Mexican/Chicano male I was given permission by the culture to dominate women under the guise of protecting them. One of the reasons that I left home was because I seriously disagreed with this domination of women legitimized by the story of patriarchy. I did not like the way that my father had controlled my mother and I objected to the manner in which my older brother and Godfather related to women. My parting shot was that I would never be like them. As a result of education and travel I thought that I had left the story behind me. But at that time I still believed that it was enough to become an intellectual revolutionary. I knew nothing of the world of archetypal, sacred forces that constituted the grounding of stories that possessed us when we remain unconscious of them. Because I had merely broken with the actual concrete actors of this story in Act II, Scene 1 but had failed to empty myself on the deeper level in Act II, Scene 2 of the story enacted in the service of emanation that gave them their power, I woke up one day and realized that I was just like them.

In his excellent novel, Blood on the Forge, William Attaway tells the story of Big Mat who was victimized by the riding boss only to become himself a new concrete manifestation of the riding boss in the story of racism because he had failed to empty himself in Act II, Scene 2 of that which he hated most. Big Mat did what so many of us do: he confused the person possessed by the story as the cause when it is the story that destroys us all. Thus Big Mat becomes the hated riding boss himself, the victimizer, as <sup>20</sup> he dies in the act of killing an immigrant who was now the new victim.

This was also Albert's problem in The Color Purple. Although he broke with his own father because of his love for Shug and thereby entered into Act II, Scene 1, he failed to empty himself of the archetype of the father and of the story of patriarchy in the service of the way of life of emanation in Act II, Scene 2. Therefore, Albert became a new concrete manifestation of the archetype of the abusive father and brutalized Harpo as his own father had done to him. When Celie confronted Albert he chose to hang onto his old story now under attack and chose deformation by turning to violence against Celie and against himself as he enters into a suicidal exit from the core drama.<sup>21</sup> Without this deeper rejection of the archetypal story and way of life in which service we enacted the drama, we have not really freed ourselves to create a new and better story. There can be no revenge in the story of transformation only the courage to engage but then go beyond the oppressor to deal with the deeper causes.

Once we have emptied ourselves in Act II, Scene 2, we free ourselves from unbearable archetypal dramas and send them, not ourselves or others, into the abyss at the exit from the core drama. In this way Tita in Laura Esquivel's, Like Water for Chocolate, denounced the spirit of her mother, Mama Elena, that came to haunt her. Tita emptied herself on the deeper level of the story of matriarchy, the other side of the coin of patriarchy, in the service of emanation that would suffocate her new won freedom.<sup>22</sup> Tita also protected her own niece from the same fate.

We now free ourselves in Act III, Scene 1 to hear anew from the deepest source of our being - and in the second Scene of Act III we try out in practice with our neighbors to see if our new vision is in fact fundamentally better.<sup>23</sup>

The story of transformation is radically different; this sacred story needs and demands our participation. To empty ourselves three times over in Act II, Scene 2, that is, of our actual concrete antagonist, of the underlying story that the oppressor practiced and of the way of life in which the other held me, is to prepare ourselves to be filled anew by the source of sources in Act III. The way of life of transformation provides the only context within which we can express the capacity, freedom and wholeness of being human both in our concrete creation and in our sacred depths and thus fully realize love and justice. The source of sources is free to continuously recreate the world only when we are prepared to participate in its transformation. We incarnate the sacred source that inspires us, that actually breathes within us.

Now that we are familiar with the language of the theory of transformation, let us go on to consider how to teach and practice transformational politics. This kind of teaching constitutes our

artistic participation in a dialogue with our students which enables us to both identify and empty ourselves of destructive inherited stories and to move to create a new and fundamentally more compassionate and inclusive culture in our society.<sup>24</sup>

### THE CRUCIBLE OF THE CLASSROOM

For the past twenty years I have been teaching Strategies of Transformation. For the past ten years all of my courses, whether in Religious Studies, Politics or Sociology, have been taught from the perspective of a theory of transformation. In my courses I challenge myself and my students to participate in archetypal analysis. This kind of analysis entails asking ourselves questions: What Act and Scene am I now in as regards the core drama of transformation? What archetypal story am I living? In the service of what deeper, underlying way of life am I living this particular drama of my life? Am I currently living several different stories in the service of two or more ways of life? Am I able to fully enact the four faces of my being or do I settle for less by repressing key aspects of who I am as a personal, political, historical and sacred being?

Students are initially threatened by these kinds of questions. This is to be expected because they are hearing strange language and above all they sense that this will not be an ordinary course. They intuit early on that we are discussing the archetypal stories and the deeper ways of life in which their own deepest being is caught. It is made clear from the first class that the theory of transformation being presented is not an abstraction to be memorized for grades; they are invited to be fully present so that they can live and practice the story of transformation as the core drama of their lives. From the very beginning I assure them that this is a perspective that they will be able to carry with them the rest of their lives so that when they walk into an office they will be able to see the underlying dramas that are being practiced and in the service of what way of life. They will have carried with them the ability to engage in the most profound kind of critical thinking by practicing archetypal analysis wherever they find themselves. As one of my students put it: they will be capable of answering the question, What is really going on here?

I have always found it to be pedagogically very powerful to begin with archetypal stories that touch the daily lives of students when explaining the drama of transformation. Once they see how these stories relate to their personal lives they have much less difficulty understanding how they apply to the political, historical and sacred aspects of their being and to the lives of others.

We begin by looking inside four archetypal stories that most of us have experienced: the wounded self, the collusion between two

stories, romantic love and the market society and finally, transforming love. I inform my students that I actually learned the story of the wounded self by reading papers in which students have shared the story of their life. Increasingly students who walk into my classroom have already lived a life time. Almost all of them regardless of race, class, gender or religious background have suffered from one or several of the following traumas: sexual abuse, physical abuse, drug abuse, alcohol abuse or the trauma of desertion due to the death of a parent, divorce, or abandonment. After presenting this story I emphasize that so many of us have not been able to come forth as a person because we are deeply wounded. Since our personal face is either repressed or suppressed we cannot initiate any new political effort since we believe that all that we can and need to do together is survive; neither are we able to bring about new turning points that will free us from our wounded past since we are permanent victims fated to be the way we are; we have no sacred face of our own since the sacred is centralized in a stern faced lord sitting on a throne.

Because we are living another story, the story of capitalism, we are further disabled when it comes to facing the anxiety of being a wounded self. As we have seen, to arrest life in the first Scene of Act II is to turn our rebellion into a permanent and partial way of life, the way of life of incoherence. In this way of life we can enact no stories which allow us to deal with fundamentally new kinds of problems. Capitalism as an archetypal story turns all of our relationships into contests of competition for power. We see each other as potential rivals as we look over our shoulder. Therefore we cannot afford to be vulnerable by revealing our woundedness. As a result we repress and suppress the personal face of our being; our political face is concerned above all with being left alone so that each individual is free to pursue their own self interest; our historical face creates no new turning points but seeks to pursue power in order to become a more powerful fragment; the sacred face of our being reduces the sacred to lords who reward us with power in exchange for repressing our personal face in order to work harder and harder.

The story of capitalism because it is so brutal leads to a collusion with the story of romantic love which is also enacted in the service of incoherence. Romantic love is a fantasy that says: since in the story of capitalism everybody is only out for themselves, I have to find somebody who will live only for me; thus I project this need onto another person and choose them as my lover; if we are lucky the other person will reciprocate in projecting their needs upon me so that together we collaborate in this story; both parties expect perfection and total loyalty from the other. This story always ends in deep disappointment because the two will inevitably fail to live up to the unreal expectations of the other's projected fantasy. The



reason is that there is no one home; both are projecting and living out the expected behavior of the other. When the relationship breaks either one or both are suicidal. Since they invested their total self in the other and actually gave up their own life the one being abandoned or betrayed states that they cannot live without the other. They possessed each other and now that the fantasy is over there is often violence since "If you don't belong to me then nobody else can have you". Thus many will choose to stay together for fear that the other will harm them or themselves. As a result we have to once again hide the woundedness of the personal face of our being. Since our personal face is thus crippled we cannot initiate any new political, historical or sacred face. Our life is caught in the sacred stories of capitalism in collusion with the story of romantic love which makes it impossible for us to confront and redeem our wounded self.

In regards to the drama of transformation we are caught simultaneously within and between two Acts and Scenes of the core drama. The story of capitalism in the service of incoherence holds us in Act II, Scene 1; the story of romantic love also takes hold of us in Act II, Scene 1 but seeks to fulfill a yearning to return to a situation of security in Act I, Scene 1 which is impossible. Because we do not understand the power of these archetypal stories they continue to possess us even as we become disillusioned with them. What we usually do is break up with a person in Act II, Scene 1 who previously held us in an emanational relationship. The problem is that since we have not emptied ourselves of the story of romantic love in Act II, Scene 2 nor of the way of life of incoherence, we are doomed to repeat the same story with another lover.

The other problem is that we are still stuck with OHIM, Oh Hell Its Monday! When we live the intense private love affair of romantic love at most we get some relief on the weekend or for several days. But the rest of the time we have to return to the story of capitalism that created the need for this escape into fantasy. As a result we end up conceding the brutality of the system, that is, the story of capitalism in the service of incoherence because that very story and way of life encourages us to conclude that there is nothing that we can do about it, so work hard and play hard.

Fortunately, as I tell my students, there are stories of love that can be enacted in the service of transformation. One of these is the story of transforming love. Unlike romantic love, I fall in love with something in the other that I want to experience and grow within myself. The other reciprocates and is deeply attracted to some quality in me that they want to develop in their own life. There are two people who are present to each other, each in their own unique way, not projected fantasies. Both may indeed initially be swept off their feet by one another but both begin to ask questions about this experience: What is happening to me? Where is this relationship taking me? Is this really a relationship in which I am willing to



risk trust? And perhaps the most important question: Can I share who I really am in all of my wholeness, which means my strengths and my wounded self? What both are seeking is a guide that will help them and love them so that they can come forth as a real human being and heal themselves and each other. If the relationship ends they are hurt but not devastated because through this relationship they discovered the personal face of their being; it was not lost as in the case of romantic love. They can walk away from each other both knowing that they had met a real person and also that through one another they had received the gift of being able to love not only the other but especially themselves. This kind of personal relationship allows us to enact the political, historical and sacred face of our being in the service of transformation because we are fully present.

This is to enter Act III, Scenes 1 and 2. Once we have emptied ourselves of the previous stories and ways of life that held us we can count on being filled anew. In the first Scene of Act III, each person experiences and knows a sense of wholeness and fulfillment that has made their life fundamentally new and better. Perhaps for the first time they are able to hug themselves and to bless the personal and sacred face of their life. But in the second Scene of Act III we reach out to others by enacting the political and historical face of our being by testing and asking together whether or not this story, this relationship, this way of life is indeed more loving, just and compassionate. In this way together we create new turning points, new stories in the present of our lives which helps us to redeem the past and to anticipate the future with new hope.

The above represents the material that I cover in the first week of class. During these presentations students are free to challenge, discuss, ask questions and to dissent. What I have found remarkable is that many of the students, both in class and in private, will reveal that they felt as if I was speaking to them personally. My response is that they have already begun to do the task of this course by testing the theory with their own lives. The teacher does not put anything into them as if to deposit knowledge. Good teachers provide the students with words, good words, to express what they were feeling and thinking. In this way education is truly educo, that is, guiding people forth so that they can participate in their own healing through transformative action. Together with others they can bring about fundamentally new and better forms of love and justice.

Having linked theory to practice in this way, that is, provided them with concrete examples of our underlying archetypal stories and ways of life and of how this throws new light on the stories of their lives, we now go on to test the theory by reading a series of novels. Our task is to see how various characters journey through the core drama of transformation: in what Act and Scene do we encounter the protagonist at various parts of the novel, the stories that they are

living, in the service of what ways of life they are living these stories and, finally, how these characters either succeed or fail in living the core drama of transformation.

I begin with a literary work that emphasizes the emergence of the personal face of our being since transformation must begin with this face of our being. Depending on the course I might use Siddhartha, The Autobiography of Malcolm X, Invisible Man, Demian, or Ceremony to name but a few. For example, Siddhartha begins by describing the emanational container of the Brahmin world and the place of privilege that the protagonist held in this world arrested in Act I, Scene 1 in the way of life of emanation as a fragment of the drama of transformation. But already by page 5 of the Bantam paperback edition, we are told, "but Siddhartha himself was not happy".<sup>25</sup> The students are given the assignment after we have discussed the story of transformation and the novel to "Follow Siddhartha Through the Core Drama of Transformation. In What Way Does This Novel Help You to Understand Your Own Story and Journey". In writing on this topic and similar assignments, students are required to make explicit use of the theory of transformation as they apply theory to practice.

These kinds of papers are intended to accomplish several goals. First, it provides students with an opportunity to test the theory on their own as they interpret and analyze the book. Second, this kind of work allows them to recognize and critique their own story so that they can realize where they might be caught and some indications as to what they can do about freeing the four faces of their being from destructive archetypal stories and ways of life enacted in different Acts and Scenes of the core drama of transformation. And, thirdly, they are developing the capacity to do radical analysis, that is, to get to the roots of issues and problems precisely by participating in archetypal analysis in all aspects of their lives. This kind of education prepares students for transformational politics because they are learning to dissent, to critique, and above all learning how to be creative since the politics of transformation requires that we actually create new and better alternatives.

It is important to note here that we as teachers need to respect the privacy of our students. Although I ask them to apply the story of transformation to their own experiences, they are free to write about the struggle of a friend, or another protagonist in another literary work or issue of importance to them. But almost all of the students choose to write about themselves and often in a very personal and revealing way.

I would now like to give some examples of responses that I have received from assignments that interconnect the four faces of our being as the students learn the archetypal stories and ways of life within which the various protagonists, and they themselves as

students, shape their lives. For example, one particular student chose to reveal her struggle to be an "American". She was a senior preparing to graduate who had often thought of her dilemma but had no context in which to resolve the issue. In the midst of her search for the personal face of her being we were discussing in class the price of the story of capitalism rooted in the deeper story of incoherence and of how this story is often found together with the story of racism/tribalism in the service of deformation. This discussion took place as we read the novel, Ceremony. This is a book in which the protagonist, Tayo, cannot pull his life together. He has been taught to love his Native American Indian heritage by his Uncle Josiah and yet to see it as an obstacle by the wider society especially his teachers. <sup>26</sup> Tayo is deeply affected by the story of racism in the service of deformation since it denies his humanity as a Native American Indian. This story together with the story of capitalism, which considers only the powerful, who are usually white, to be worthwhile, collude to prevent him from being able to continue his story of transformation.

As this student listened to the views of her colleagues and read the novel she came to see that Tayo's dilemma was her own. Consequently her paper was filled with an analysis that weaved the four faces of her being with those of Tayo as she analyzed the frightening cost of the stories of capitalism and racism. She wrote with much insight as to how these stories had prevented her from knowing who she was and who she really wanted to be. She revealed that for most of her schooling she was ashamed of her ethnic heritage; she looked like and passed for a white, European American woman. But her mother was Japanese. She was ashamed of her biracial background and even angrily denounced her father when she was younger for not marrying an "American" woman. She lived with the constant fear that her schoolmates would discover her secret. She felt guilty about this but since the family moved to an exclusive community she felt that she had to fit into the power group at school and elsewhere. This meant that she harbored anger and hatred for herself and her own mother. As she wrote her paper she spoke very clearly about how it was necessary to empty herself in Act II, Scene 2 of the stories that had prevented her from loving her self and her own mother. Her final comments expressed a strong desire to learn about her Japanese heritage and to embrace those aspects of it that would help her to live a life of transformation. I was deeply touched by her paper since it demonstrated the actual power of archetypal stories and ways of life to take over our lives.

Another young woman wrote about how she was caught by the story of romantic love since she was currently involved in a possessive relationship with a man. She identified with Sara in Bread Givers who was fighting to empty herself of two stories often found in collusion with each other, patriarchy and romantic love. She analyzed how these

stories kept her arrested in fragments of the core drama, in the service of incoherence and emanation, and of how these stories often led to violence in the service of deformation as she threatened this man's crumbling container. She clearly saw that she had, in this aspect of her life, arrested her journey caught by two stories, in Act I, Scene 1 living the story of patriarchy, and, in Act II, Scene 1 possessed by the story of romantic love. As to the four faces of her being she wrote that she could not really speak about her desires because they threatened him. Since she could not discover her personal face, her political, historical and sacred face were reduced to an uncritical loyalty to the men and the stories that she had seen almost all of the women of her history live and repeat; she could not discover her own sacred face, only the needs of a masculine, patriarchal lord were to be obeyed. But she concluded with a complaint: "What am I going to do? I need him. I know that I am caught but I don't have the strength to fight him."

This complaint was also a cry for help. When we as teachers choose to teach courses on transformation we have to be ready to take response-ability for the doors that we open in the lives of our students. By the very nature of what we are teaching we make the four faces of our being a priority; it is only as persons fully connected to the political, historical and sacred aspects of our being that we can practice transformation. Therefore we need to do everything we can to be available to students by announcing extra office hours, meeting with them in small groups, having lunch with one or several students, and listening carefully to their concerns. And because this is such a personal journey we need to respect the inability or the refusal of the student to move beyond where they are caught in the core drama. Transformation cannot be commanded or lived for somebody else; it must be personally chosen. Thus it is important to say that a student is free to analyze where they are in regards to Act and Scene and what stories and ways of life they are living within. But it is up to them to choose to leave destructive stories and ways of life. Our job is to show examples of how this is done, not only through the help of literary works, but also by sharing our own personal struggle with transformation and the study and analysis of actual historical examples such as the Civil Rights Movement and the creation of a transformative union like the United Farm Workers.

Therefore it is good pedagogy to use books and give examples from daily life that show people caught sometimes for years between Acts and Scenes of the core drama. For example, it took Celie in The Color Purple, about fifteen years before she rebelled against Albert. She clearly knew, as we have earlier seen, due to Sofia's help, that she could be a different kind of woman. But for years she remained caught between Act I, Scene 1 and Scene 2 possessed by the story of patriarchy because she continued to resist and repress her inner voice. Perhaps she felt that she wasn't strong enough but that she

would be ready when the right moment came. That proper time, as it did for many involved in the women's movement, the Civil Rights Movement, the gay and lesbian struggle, came when a guide like Shug or Cesar Chavez or Martin Luther King, Jr. came onto the scene in order to give concrete expression to what the people already knew in their bones: that they must risk everything for the sake of liberation and transformation.

#### **THE TEACHER AS GUIDE THROUGH THE CORE DRAMA OF TRANSFORMATION**

I hope that it is clear by now that I as a teacher of transformational politics need to be a living concrete example that transformation is possible for all of us. Therefore I have to begin by taking the gender, sexual preference, race, ethnicity, religious heritage, and cultural background of my students seriously. For this reason I begin my courses before the students arrive by making a personal decision to assign required readings and writings that will allow them to see, analyze and critique their own personal faces. Consequently the books chosen represent their actual faces as representative authors from their backgrounds reveal the contours of their stories. But we know that this is also a political decision taken to ensure that our class will be creating an environment in which we will be asking the question what is it that you and I can do together, in our concrete particularity as women, as Asian Americans, as African Americans, as gays or lesbians, as Latinas/os as Native American Indians, as European American males to create a more human and just society. In this common enterprise in the classroom we prepare ourselves to create a new turning point not only in our encounters with each other in the class, but also as we look forward to shaping a new and better story for the future of our nation, the story of multicultural diversity. By listening, learning, and struggling together we come to see that although our goal unites us in the same quest, the story of transformation, each of our faces is valuable, that each person's journey in all of their uniqueness is sacred. In this way the four faces of our being interpenetrate and interconnect with each other in the crucible of the classroom which prepares us to participate in transformation in the wider society.

All teachers, whether consciously or not, guide students to the service of sacred sources in one of our four ways of life. <sup>27</sup> At the heart of all education is a relationship between the teacher and the student. This relationship is always an encounter with the sacred. Thus each teacher as guide has at least implicitly chosen one of these deeper archetypal underlying ways of life in their own life. Consequently when they teach they can only lead students to that way of life which they know best. So beyond the obvious purpose of providing knowledge, a teacher living and doing transformational politics in the classroom is always a principal actor on a deeper level in the lives of her or his students.



This deeper level is the realm of sacred sources. <sup>28</sup> We experience this deepest source of our being in four fundamentally different ways. The first sacred source which I would like to describe is the lord that corresponds to the way of life of emanation that holds us and seduces us to remain totally loyal in the first Scene of Act I. This is a lord of jealous possessiveness that gives us security in exchange for blind obedience; this is the lord of omniscience and omnipotence of fixed traditions in which all the truth has already been found and all that remains is for us to more intensely bend ourselves to its will. Secondly, there is the lord that emerges from within the way of life of incoherence that justifies, gives us permission and the inspiration to pursue our own self interest and power; this lord keeps us in Act II, Scene 1 and allows us to be either the dominator or the dominated. Relationships based on competition and mutual suspicion serve this lord. Our third lord is the source of deformation that leads us into the exit from the core drama into the abyss of eternal night and despair. This lord raises up stories of revenge and violence that make life fundamentally worse. Finally, there is the source of transformation that invites us, never a command, as necessary actors to create fundamentally more loving and compassionate relationships and stories in Act III, Scenes 1 and 2. This sacred relationship always involves the continuous transformation of the four faces of our being.

The sacred source that we choose to concretely express will determine the ultimate meaning, that is, the deepest ground we can discover here and now for why we are who we are and why we are doing what we are doing. As we have seen, and as shall be further demonstrated, three of the four ways of life, because they are only fragments of the core drama of transformation, give us a partial --that is-- a biased and incomplete understanding of the ultimate ground of our being and action. These four ways of life, in the service of which we enact all the concrete relationships and stories of our life, means that there are four radically different kinds of teaching and learning which will prepare students for personal, political, historical and sacred choices.

#### **PRACTICING AND TEACHING TRANSFORMATIONAL POLITICS**

To best explain the four different kinds of teaching and learning, guides, and education in the service of four distinct ways of life available to us, I would like to re-examine and re-capture the root meaning of four Latin verbs: seduco, reduco, deduco and educu. The root word of all four verbs is duco which means to lead or guide. Seducu is a kind of leadership that by means of mystique or charisma leads a student only to be embraced in the enchantment of the brilliance of the teacher. This kind of education is really training students to accept possession by others whereby students are made



into permanent disciples since the teacher and all authority figures have all the answers. The verb reduco does not mean reductionism; it means to lead a student to the essence of things but the essential meaning is often at the expense of a richer and more complex reality. Thus some teachers motivate their students along the path of actually reducing everything to the pursuit of personal power and profit. Instructors provide the power by giving skills of competency to be used eventually to dominate others. In the meantime students are learning the story of domination by accepting the power of the teacher until it is their turn to exercise control. This teacher prepares rugged individualists for the "real world" usually without any explicit philosophical justification except to assert that getting ahead is what it is all about. In this choice of teaching the archetypal source of incoherence that is not even acknowledged gives teacher and student alike the right to use each other to increase their marketability.

Then there is deduco, a frightening kind of education, a perverse kind of transformation because it is fundamentally new but worse. It is another form of duco, literally to deduct, to take away, to strip away the personal, political, historical and sacred meaning of those considered to be "those people". This kind of teaching leads the allegedly superior to take a fragment of life, such as one's anger, and give it a name: women, Blacks, Latinos, gays, welfare people, and use this stereotyping to create scapegoats for the hurt that they do not understand because such education never leads them to confront the cause of the wound. This type of teaching preserves and enlarges forms of racism, sexism and classism. It violates to the point where many feel nothing when they are hurt by others or when they hurt others. This has to be the deepest kind of wounding because when we feel nothing for others we can also no longer feel our own personal face.

What does this kind of teaching actually look like? Adherents of this way of life and teaching are too smart to make overt statements or actions that could be immediately seen as prejudiced. Instead they do it by turning students of color, women, or gays, or whomever may be the target, into invisible people in the class. There are no books or readings that represent their personal face; they are not called on; they are ignored; body language moves the teacher as authority figure always away from them; comments are made indirectly, "You live there", meaning in a poor section of town. But even before they get to the school, many students are experiencing the five faces of the story of tribalism in the service of deformation. In this story the allegedly superior treat the outsiders in a way that leads down a path of increasing violence. The powerful treat the powerless as if they are invisible, inferior, only the better ones to be assimilated, exiled if disloyal and exterminated if they rebel. A whole political environment is constructed in which the privileged know that they

count and the outsiders clearly know that they do not belong. The presence of deformation throughout our society is ignored by some teachers who go on as if there was no racism or poverty or physical abuse that debilitates the energy and confidence of so many of our students. Instead they just want to do math or English ignoring the issues daily faced by their students.

Educo is a fundamentally different choice from the other three modes of education. It means to guide a student forth so that each in her or his own way can participate in personal, political, historical and sacred transformation together with their neighbor. This is to guide students into a radically democratic process because it needs for its fulfillment the unique participation of each person. In this kind of education it is necessary for the individual student to come forth or else what is within them will die and their lost contribution will deprive us all. This kind of educational endeavor demands that students and teachers eventually become colleagues who are embarked on a common journey together. I shall enlarge upon this kind of education later in this paper.

Since we are speaking of choices and of underlying sacred sources as the deepest ways of structuring and organizing life, we cannot choose once for all the sacred source that we will listen to. It is a permanent struggle. There are times when we as teachers become afraid and tentative. So we might lose our way and lecture too much and feel threatened by dissent. This appeal to the lord of power or to the lord of loyalty and the temporary rejection of the source of transformation and risk is what students refer to when they say that the teacher is playing god. This is actually true because when a teacher responds to a student they incarnate one of our four sacred ways of life.

The redeeming aspect of this conscious struggle is that a teacher can come to know the choice they have been making so that they can through humor, for example, acknowledge their own fears and choose again to risk themselves as they pursue issues with the students. This is what the politics of the classroom is all about: always taking the next step, opting again and again to be honest and vulnerable and refusing to stifle the emergence of the students. This kind of education created by students and teachers alike prepares students to see politics as not only cooperation but also dissent, not only continuity but also change. The politics of the classroom sets the agenda for the politics of the wider community.

Knowing what we do about four fundamental choices allows us to ask new questions about authority. Our word authority comes from the Latin verb, augeo, augere, aegi, auctus, which means to help bring things into being, to assist others in becoming authors of their life. Any exercise of one's teaching that does not help students into

being the authors of their own life is illegitimate. Thus when we exercise authority in the classroom we always have to ask the question: "In the service of what way of life do I teach and guide?" This means at times taking control. But students themselves have always known the difference between the teacher who commands them to be quiet so that the teacher might reign supreme and the teacher who insists that they sit down so that they can learn and grow.

In its richest and deepest sense this is what the professional has always meant: a personal form of political commitment that served the need of others. It was Plato and Socrates who spoke of one's daemon as one's <sup>30</sup> own inner source that enables us to turn our fate into destiny. To fulfill one's own daemon is a calling to serve others. But as we have seen earlier, we can serve the sacred in four fundamentally different ways. Therefore whichever sacred source we respond to is the source to which we will lead our students. In this regard the four faces of our being are inextricably linked: the sacred forces that inspire us will determine whether we relate to students as disciples, as collaborators in the power game, as members of a group that make life worse, or as mutual friends on the journey of transformation.

#### **EDUCATION IN THE SERVICE OF TRANSFORMATION AS SUBVERSION**

Good teachers are always prepared to subvert so that loyalty to the teacher turns into responding to one's own inner voice. To subvert is literally to turn from below, to reorient, to turn a person's life around. A teacher who is conscious of the challenge of transformation can deliberately set about using education as seduco for the sake of educu. Teachers are good teachers because they can touch others in a significant way beyond the sharing of facts. Through their personality they can attract others to themselves. This use of personal charisma is a risk but the attraction can be used to guide the student to begin the search for their own sacredness.

Thus when the student comes to see the four faces of their own being because they were initially drawn out of themselves by the teacher, they begin to realize that what drew them to the teacher is what the teacher awakened in them: the mystery of what it means to be who you are, a person, another incarnation of the sacred capable of creating new turning points in their life as they engage together with others to create a more humane society. So what began as enchantment is transformed into an awareness of the student's own unrealized potential. Seducu in the service of emanation is thus subverted, turning a student from discipleship to the acceptance of their daemon. In this instance the teacher as guide leads the student away from false sacred sources in order to initiate the journey to become themselves practitioners of transformation. Similarly, reduco can be redefined to mean taking students back to

the heart of the matter actually re-leading them anew to their original roots, to their sacred sources. We have all repressed our sacred face because of an alleged secularism and institutionalized religion. Thus we are all reduced to attaching ourselves to powerful others as our protectors. But once good teaching and education has taken us back to our origins we can recognize the choices available to us. What ultimately lies behind any construction of the world and the stories by which we live is human beings responding to underlying forming sacred sources. Any new re-creation of the world can only come from people emptying themselves on the deeper levels of those sacred sources that preserve inherited stories of loyalty or power or destructive death and choosing to ask new questions so that reduco becomes educo.

#### **CHARACTERISTICS OF THE TEACHER AS AUTHENTIC GUIDE**

In the encounter of teaching the most detailed and structured course cannot avoid the eruption of the underlying forces. Especially in courses dedicated to transformation we have no power. We can explain the process of transformation and the four faces of our being. But there is always the transpersonal depths which demand that we let go, that we risk ourselves and allow the process once again to take place in us. Even though the teacher as guide alerts students to this process they will not be truly aware until they feel in their deepest selves the urge to depart from rote learning and memorization as safeguards from risking faith. But even the teachers, especially the teachers, although they have taken the journey with many classes before, are asked to take the journey through the core drama of transformation once again. They know the process and yet not in relationship to this class: the reality of new students sitting in front of them.

Only this willingness to re-experience the call into the depths of creativity and to participate in new birthing and transforming is what allows the teacher to be the authentic guide and prevents the whole process from becoming a repetitive story. This is not a power relationship, authority yes, but not power. To use power is to exercise control over the process, actually over the students, to actually manipulate or hand-~~le~~ their lives while teachers become the tyrannical lords who want to make students into clones. The power that comes forth when there is mutual doubt and discovery is capacity, or linked power. The students and teacher in the crucible of transformation often entered as disciples or as other kinds of fragmented individuals. The alchemy of the classroom practicing transformational politics has metamorphosed them into colleagues, a learning community of equals.

Since time immemorial we have known about guides. But too often we gave ourselves over to the guide since we despaired of our own value.

Hesse in his archetypal novel, Demian, tells the story of the false guide and the true guide.<sup>31</sup> The very title, Demian, contains within it two opposing sacred sources, the demon that seeks to possess us and the daemon, our own destiny, that calls us from within to recreate the four faces of our being by intervening against the blind fate of simply accepting inherited stories and ways of life that disable us.

#### EDUCATION AS GUIDING AND BEING GUIDED INTO THE CREATIVE DEPTHS

Is it possible for teachers of all subject matter to be guides of transformation? The roots of all disciplines whether math, literature, biology, politics, art and chemistry are to be found in underlying sacred sources. The sciences developed out of the desire of human beings to know and to cooperate with the source of all sources in the ongoing creation of the universe. All teaching is an invitation not only to the knowledge of a particular science but an invitation to return to the sacred origins of that science. Furthermore, this invitation to participate in a particular universe of discourse is a call to return to the creativity and imagination that produced all fields of human knowing. To return to these origins is to return to sacred sources in the depths that reveal to us the world of archetypes that creative people know how to en flesh. For example, Poincare, the famous French mathematician, knew that his breakthrough in math was not due merely to will power and rational thought hard at work. At certain points he lost his way and had to admit that he did not know how to go on.<sup>32</sup> He realized that he had to stop thinking about it; none of the patterns that he knew worked. And so returning to the language of the story of transformation, he had to empty himself in Act II, scene 2 of the story that he had learned and that threatened to continue to dominate his consciousness. Because he risked faith in the process of creativity, that is, waiting until the sacred sources inspired him, he was filled anew in Act III, Scene 1 while he was, of all things, waiting for the bus. In Act III, Scene 2, Poincare shared his new insights with his students and colleagues so that together they could test the emergence of the fundamentally new to see if in fact it was a new and better way to do math. Honest teachers just<sup>33</sup> as honest scientists must acknowledge when they have lost their way.

When a student confronts math, philosophy, history, art, or physics they can be led by the teacher as guide not only into the rational result of diagnosing the world, but to the deeper sources, the sacred roots of the creativity which led persons to be in awe of the world and from that awe-ful experience differentiated a language of concepts and methods by which to grasp the world. They knew that their words were pointers to deeper sources so that we must not lose sight of the underlying meaning of things. This is the deeper meaning of teaching; again it is grounded in educo, leading the student so



that they can step outside of their skepticism to be touched by the sacred sources of the subject matter that they are exploring.

Granted in regards to some subject matter the language of sacred sources is more acceptable. But what is called for here is the teacher who realizes that they teach not only numbers and facts but the creative process by which they do education. Through attitudes of wonder and reverence, they allow the student to see the non-rational dimension of all true learning. A teacher should never lose the utter sense of amazement and humility when they recognize a student actually seeing and understanding what algebra, or philosophy, or biology is all about. The experience of awe on the part of teachers is especially present when they know they have fumbled badly in expressing a problem. Yet a student approaches and thanks them because for the first time they know the material. At such moments we know that we are not in control. This is the creative process to which the rough hands of lecturing or rote learning cannot give birth. Too often we teach students how to learn and how to be critical but we usually fail to guide them to be creative.

Teachers who are aware of this creative process do not have to preach it but live it and even more so be this process so that they teach the very process that sustains them. So as not to be overwhelmed by this process they share it with others by guiding them into a still emerging field of human knowing. The teacher as person and in their service as teacher is asked to persistently participate in transformation.

Some of us as teachers refuse the new call to depart again into the re-experiencing of the core drama of transformation. To remain rooted in the previous insight is to have to resort to what we spoke of above: exercising power through demanding rote learning or mystification by overwhelming the students with our brilliance. Burnt out teachers turn to producing competent students who consume the subject matter since it will give them power over facts and skills and therefore over others.

Often teachers do not discover their own voices due to their teacher training which does not provide them with guide-ance but with formulae of power and mystification. They have not departed from the emanational container of being mere extensions of their own trainers. Only those guides who have taken the journey of transformation in at least one aspect of their life know how to guide others. To break with the world of fixed truths arrested in Act I, Scene 1, is to descend into doubt, confusion and searching. But this period of doubt is crucial because it is the time of a new gestation, a pregnancy that can only be fruitful if brought to its goal in transformation. We have to empty ourselves of old methods, old truths, and let the new emerge. This is the mystery of re-experiencing the sources, our



creative sources and those peculiar to our subject matter although ultimately all creative sources are interconnected. To know again this commingling of the sources within us is what prepares us to return to the classroom ready to lead students through the creative process. We teach who we are.

Guiding students to touch the archetypal source of a particular science or field of study does not mean to expect all students to become another biologist or anthropologist. But it does allow the student to make a choice of a particular area of study that corresponds to her or his inner gifts or inclinations. This is radical education at its most profound since it leads us to the sources from which all knowledge derives its inspiration. In this way career choices would be subordinate to the student's inner daemon or destiny which would enable them to best enact the political and historical faces of their being as members of the community. In this kind of human economy each person is worthy of their hire. Whatever they contribute to the community is also in keeping with their own inner being. Work performed in this context is not done to preserve a status quo or in the spirit of self interest; it is labor that has a sacred meaning which is to create a new and better world.

#### CONCLUSION

The above understanding of teaching and practicing transformational politics as an invitation to participate in the core drama of transformation also carries with it certain implications for styles of teaching, for sharing and communicating. When a teacher invites students to join a process they cannot give prefabricated truths or experiences. It is an invitation to participate on a common journey that needs all of our personal and collective energies. In this sense nobody has a fixed truth. The teacher as guide has earned this right because they have travelled the road before. Guides can provide structure to keep us on the right path but the risk to enter into the lower world can be made by the person alone. Thus teaching pedagogy that emphasizes dialogue, discussion and dissent is preferable since this style of teaching provides a legitimacy to each person's ideas and insights.

The teacher has more than knowledge to impart; they offer a depth experience beyond the facts of the discipline. Teachers in the service of transformation lead students to the imaginative and creative sources where they encountered the meaning of history, art or physics. The teacher lives again the story of chemistry or music by telling their story, their discovery of how the underlying reality of their area touched them. Each student is invited to weave their understanding with both a rational content and one which is grounded in the sources of what all human knowledge is pointing us towards.

This ability to weave the sacred and concrete stories of the disciplines is what makes room for the revolutions in human knowing. In living the stories students are not only repeating but bring to the enterprise their own creativity and thereby they enlarge and deepen the story based on what they have learned from their own insights. Contrary to the usual history of science, science is always renewed not through linear expansion but by a person who, although trained in the old story, rejects the old story in order to weave a new vision.

This is not an elitist adventure. All of us as students and teachers can participate in transformation. Part and parcel of the relationship between teacher and student is to encourage each student to move towards their own insights and articulation. To do so is to rediscover students as colleagues. Practicing and teaching transformational politics educates students for a particular kind of task: archetypal participation wherever they find themselves. Education is always a personal, political, historical and sacred task in the service of an overarching way of life. Either we will prepare students for a life of accepting domination or we guide them towards their own liberation and that of others. To question and dissent in the classroom prepares students to confront authority and to call it to authenticity. Teaching students by exercising power relationships, not allowing them to create conflict or change prepares them for a life of authoritarian liberalism wherein they can pursue their own interests if they are loyal to the powerful. Power relations that stress contracts and existing boundaries train students to compete with others in the larger society. Building a questioning community of learners in a classroom where each person's views are taken seriously is a beginning for true democratic citizenship where each sees the other as being sacred.

Thus how we seduce, reduce, deduct, or educate students will have enormous implications for the kind of society and politics they will create. The heart of schooling is discovering archetypal stories and the deeper ways of life that give to our stories their ultimate meaning and purpose. Students are learning to reproduce in the larger world the reality of either being docile followers, dominators or violators of others or mutual friends. These distinct options will mean different kinds of democracy: authoritarian, liberal, or participatory democracy. All are called democracy but we know that there are four sacred sources that underlie the concept of democracy. Our choice is clear: to lead students to create a fundamentally new and loving society.

#### FOOTNOTES

1. I am heavily indebted to my friend and colleague, Manfred Halpern of the Politics Department, Princeton University for my understanding of the archetypal as sacred underlying patterning sources. Professor Halpern is presently writing a book in which he brilliantly links the four faces of our being to the realm of the deepest sources and to the basic choices we face in life: Transformation: Its Theory and Practice in Personal, Political, Historical and Sacred Being.

2. Juan Gomez-Quinones, On Culture (Los Angeles, California: UCLA, Chicano Studies Center Publications, ND), p. 7. Also see Kwame Anthony Appiah for a fine study that demonstrates the presence of many cultures in what we often mistake for one culture In My Father's House: Africa in the Philosophy of Culture (New York, Oxford: Oxford University Press, 1992).

3. Octavio Paz, The Other Mexico: Critique of the Pyramid (New York: Grove Press Inc, 1972), pp. 71-112.

4. Manfred Halpern, a paper delivered at a session "Toward an Ecology of Human Institutions: The Transformation of Self, World, and Politics in Our Time", for a National Symposium: Beyond the Nation State: Transforming Visions of Human Society, College of William and Mary, September 24-27, 1993, pp. 7-8.

5. Ibid., p. 11.

6. Manfred Halpern, Transformation: Its Theory and Practice, Op. Cit., Chapter XIV, "Archetypes as Sacred Sources".

7. Ibid.; in regards to another work that sees the sacred as the underlying meaning of all of our actions see, Henri Corbin, Creative Imagination in the Sufism of Ibn Arabi (Princeton, NJ: Princeton University press, 1969).

8. Halpern, Op. Cit., Beyond the Nation State, p. 11.

9. David T. Abalos, The Latino Family and the Politics of Transformation (New York, West Port, Ct., London: Praeger Books, 1993), pp. 1-43.

10. Halpern, Op. Cit., Beyond the Nation State, pp. 11-12.

11. Abalos, Op. Cit., The Latino Family, pp. 7-9.

12. Halpern, Op. Cit., Beyond the Nation State, p. 12.

13. David T. Abalos, Latinos in the United States: The Sacred and the

Political (Notre Dame, Indiana: University of Notre Dame Press, 1986), Chapters V and VI.

David T. Abalos, "Rediscovering the Sacred Among Latinos: A Critique from the Perspective of a Theory of Transformation", in The Latino Studies Journal, 1992, Vol. III, Issue 2, pp. 1-25.

14. Alice Walker, The Color Purple (New York: Washington Square Press, Pocket Books, 1982), pp. 43-47.

15. Halpern, Op. Cit., Beyond the Nation State, p. 18.

16. Alice Walker, Op. Cit., PP. 181-187.

17. Anzia Yeziarska, Bread Givers (New York: Persea Books, 1975) P. 295.

18. Cornell West, Race Matters (Boston: Beacon Press, 1993), pp. 1-20.

19. Yeziarska, Op. Cit., P. 295.

20. William Attaway, Blood on the Forge (New York: Monthly Review Press, 1987), pp. 287-288.

21. Walker, Op. Cit., pp. 181-187; pp. 200-201.

22. Laura Esquivel, Like Water for Chocolate (New York, London, Toronto: Doubleday, 1992), pp. 199-200.

23. Halpern, Op. Cit., Beyond the Nation State, p. 18.

24. For an excellent book that rewrites American history from a multicultural perspective see, Ronald Takaki, A Different Mirror: A History of Multicultural America (Boston, Toronto, London: Little Brown and Company, 1993). For a further commentary on multicultural and gender scholarship see, David T. Abalos, "Multicultural and Gender Inclusive Education in the Service of Transformation" in The Latino Studies Journal, January, 1991 and "Multicultural Scholarship and the Rediscovery of the Feminine as the Principle of Liberation and Transformation", in The Journal of Multicultural Education of New Jersey, Vol. I, Spring, 1993, and "Images of the Sacred and the Political in Literature: the Story of the Journey of Transformation", a paper delivered at the Annual Meeting of the American Political Science Association, Chicago, Illinois, September 3, 1992. One of the finest scholarly books that asks new questions of the classics in Western European literature is Edward Said, Culture and Imperialism (New York: Alfred A. Knopf, 1993).

25. Herman Hesse, Siddhartha (New York, Toronto, London, 1971).

26. Leslie Marmon Silko, Ceremony (New York: Penguin Books, 1986), PP. 19, 45, 68-69.

27. Manfred Halpern, Op. Cit., Transformation, Chapter XIV.

28. For another look into the world of archetypes and of how they affect our daily lives see the works of C. G. Jung, especially Man and His Symbols (New York: Dell Press, 1966).

29. A similar view of education can be found in the writings of Paulo Freire. See his seminal book: The Pedagogy of the Oppressed (New York: Herder and Herder, 1970).

30. Paul Friedlander, Plato, An Introduction (Princeton: Bollingen Series LIX.1, Princeton University Press, 1973), pp. 32-34.

31. Herman Hesse, Demian (New York: Bantam Books, 1981).

32. Brewster Ghiselin, The Creative Process (New York: Mentor Books, 1963), PP. 33-42.

33. In this regard see Werner Heisenberg, Physics and Beyond (New York: Harper and Row, 1971) and Thomas Kuhn, The Structure of Scientific Revolutions (Chicago: University of Chicago Press, 1970), especially pp. 111-159.