

4-1-2005

A Creative Healing Aspect within the Arts?

Matthew Fairclough

Follow this and additional works at: <http://digitalcommons.trinity.edu/trickstersway>

Recommended Citation

Fairclough, Matthew (2005) "A Creative Healing Aspect within the Arts?," *Trickster's Way*: Vol. 4: Iss. 1, Article 4.
Available at: <http://digitalcommons.trinity.edu/trickstersway/vol4/iss1/4>

This Article is brought to you for free and open access by Digital Commons @ Trinity. It has been accepted for inclusion in Trickster's Way by an authorized administrator of Digital Commons @ Trinity. For more information, please contact jcostanz@trinity.edu.

Trickster!



A Creative Healing Aspect within the Arts?

Matthew M. Fairclough

Cover design by Ana Carmona. Collaged images from Lee (1995) and Howell in Powell (1997)

INTRODUCTION

Who or what is trickster? Modern research within mythology, psychology, and anthropology has referred to trickster as the embodiment of a subversively playful aspect of the human imagination in myth, and an archetypal image that masks a recurring motif of universal and transpersonal nature.

This study seeks to explore an idea that with 'the absence of an effective general mythology' (Campbell, 1993, p.4) this side of the human imaginative spiritⁱ is found with great resonance and embrace within the arts, particularly in England, a country with no history of a united trickster mythology. Analysis of William Blake's *Job*, Charlie Chaplin's *Modern Times*, and Tricky's '*Strugglin*' and '*Black Steel*' will explicate this premise.

Likewise society where the religious significance attached to a general trickster mythology is extinct or forgotten, marks an unconscious immanence of this spirit that is exemplified in the Arts. Shunned by others, here the ambiguity of a trickster may be more readily embraced, for instance

At the heart of Vizenor's fiction lies a 'fascination with what it means to be of Indian and European heritage in the contemporary world- in Vizenor's terminology, a "crossblood"...out of this fascination arises the central and unifying figure in Vizenor's art: the trickster. (Owens in Vizenor, 1995, p. 142)

As such, in the section concerned with the Postmodern, Vizenor's work will be used in tandem with Robert Pirsig's critique on an anthropological interpretation of a Zuni tribal history in reference to Tricky, the British 'trip-hop' artist, to emphasise the affiliating effects of trickster actions.

The research undertaken for this study has utilised all manner of theory that holds relevance to the subject. This has included that which directly references 'trickster', in particular the work of Radin, Hyde, plus several parts of seminal works by Jung and Campbell. But, also works where the relevance is not fundamentally in reference to trickster yet provides important supportive reflection of a trickster nature; these include the philosophy of Derrida, and Hillman's archetypal psychology.

Hillman tells us that 'archetypes throw us into an imaginative style of discourse' (1990; p.23). It was partly from such insights and partly from drafted attempts at tackling this subject that established the most effective way to argue the themes, which was to bring in a discourse that shows trickster in the works, through 'trickster' himself revealing hisⁱⁱ presence there rather than a continual academic voice telling us of it. This was deemed more effective because within the word limit of this study a Trickster's voice in its mercurial manner elucidates the necessary points of discussion far more concisely and inventively than an academic. Which, by itself eventually succeeds only in chasing its own tale as trickster's laugh echoes away into the distance.

Trickster is an epitome for the active imagination and like Derrida's 'writing as a *pharmakon*... cannot be subsumed under concepts whose contours it draws' (1993; p.103). Vizenor clarifies in pertinence to these points the attempt to pin trickster down in such a manner as these defeats itself,

Tricksters are real in stories but not in the flesh. Tricksters are not blood or material, but imagination... The power of a trickster would be diminished, even abolished, by human representations. (1993)

So the trickster's significance lies with its enlivening of imagination and imaginative possibilities not their confinement. This is why a purely theoretical analysis of an affiliation of this 'archetype' in the Arts would not do it justice; paradoxically in attempting to enlighten the matter it begins to diminish the validity of its subject, as Vizenor's remarks illumine. It is such that the voice and perspective of 'Trickster', the 'I' leading the analysis, affirms and elucidates a trickster spirit in these works while retaining the integrity of its mercurial dynamism and imaginative possibility; paradoxically the rudimentary principles remain the

same, it is the face painted on that shifts or changes, whether it is the label modern theorists use- 'trickster'- or the images of myth: Hermes, Wakdjunkaga, or Esu.

In this respect for Hillman, '*archetypal means "fundamentally imaginal"*' (Moore in Hillman; 1998; p.16); his work '*presupposes what he calls "a poetic basis of mind"*' (p.15). These 'images' may have an underlying homogeneity but have value also in themselves, so

rather than force images into fixed and confined concepts, Hillman wants us to be forced by the images. Rather than interpret a dream, Hillman prefers to let the dream interpret us. (p.16)

Hillman has it that an open and receptive relationship to the imagination is therapeutic, '*given that imagination is the primary activity of the soul,*' (p.16) the free-flow of images brings life giving waters to the *animating* principle of the soul. So the reference to 'I' in the analytical body of this study is a self-analysis of trickster's affiliation to these works and vice versa. From careful experimentation and research this has been decided as the fairest way, to give this 'other' voice the chance to show its affiliation to the Arts, and how this may be or hold a creative healing aspect.

"How's Tricks?" -BEWARE! TRICKSTER HAS ENTERED THE DISCOURSE

Trickster sits at the desk chuckling to himself as the student talks through his plans for the dissertation.

STUDENT- Ok, so you've read the introduction, have you got all that?

Trickster nods.

STUDENT- We're going to start by elaborating the theory behind you: Radin, Campbell, Jung and Hyde. Also we'll look at Derrida and Hillman, before we move onto the Artworks in context. That'll be William Blake's *Job*, Charlie Chaplin in *Modern Times*, then Tricky's '*Strugglin*' and '*Black Steel*'.

TRICKSTER- Fine. In this study I will argue that I am a creative healing aspect within the arts. This is shown by my *Dissemination* through Willy's *Job* for *Modern Times* in which Charlie Chaplin's tramp is Tricky and *Strugglin*' with '*Black Steel*'. Ok?

STUDENT- No! This is serious. You're confusing the material.

TRICKSTER- But that's my *Job*.

STUDENT- Listen, you'll have to understand these works are distinct in the different styles they display: Romantic, Modern, and Postmodern.

TRICKSTER- Sure, but I'm not here to ruin your distinctions, just, as you said, to confuse them. Hyde writes that 'in every case trickster will cross the line and confuse the distinction' (1998, p.7); an integral part of my play, as the analysis will show.

STUDENT- But how is that a creative healing aspect?

TRICKSTER- Well when you get all enlightened and superior as with the recent tradition of logic in the West, you need 'a boundary-crosser' (Hyde, 1998, p.6), a little blurring of the borders, to bring you down to earth, to reactivate imagination and feeling for the 'other'ⁱⁱⁱ. This confusion of distinctions is ultimately a reminder that 'you and I' are not other, that's why 'the myth of the trickster was preserved and developed...to have therapeutic effect.' (Jung, 1972, p.147) The soulful play and pranks of trickster myths are, writes Campbell, 'suffused with the joy of a transcendent anonymity regarding itself in all of the self-centered, battling egos, that are born and die in time.'^{iv} (1993, p.46) As Edshu shows, at times I transgress, but really it is to bless; just like Job's Gob, Eh, I mean God...

STUDENT- Pardon?

TRICKSTER- That's for the next chapter. But if we could go back to Campbell we'll see that his quote illustrates how an outpouring of imaginative play revitalizes Soul(s). I use the bracketed sense to include both the plural and singular, to emphasise the collective effect. Remember that you conceived of me as an archetype, those '*deepest patterns of psychic functioning*' (Hillman, 1990, p.23). Although it is disputable to what extent I am functioning, the rest of the description is apt in that I am transpersonal, differentiated in and endemic to all the mythological characters you mention. In that way my homogeneity to the works mentioned will become apparent.

STUDENT- But do you think you can link all the relevant theory to the works, and show how in context you are a link from one to the other in a 'creative healing aspect'?

TRICKSTER- Yes. We'll regress to progress. In regards to my primary statement Diamond states

the Book of Job, like Plato's *Republic*, which was composed at roughly the same time, is bent upon denying human ambivalence and social ambiguity. (1976, p.xiii)

These patterns are deeply entrenched in society today as a logocentric principle, they 'insist on the obliteration of injustice.' (Ibid) Yet as Derrida referencing Plato in *Plato's Pharmacy*, alludes to the attempted 'remedy' often produces the antithesis of its intention, a *Dissemination* (1993, p.101). In this way the unifying natural ambivalence, that my trickster ways embody, have proliferated unconsciously underneath a dualistic logos, 'scattered, but... not destroyed.' (Hyde, 1998, p.11) The irony is this logos owes being to the very ambivalence it seeks to negate. Derrida highlights this in his 'deconstruction' of Plato's *Phaedrus* where Socrates' argument that myth, based on writing, is 'repeating without knowing' (1997, p.74) is based on a written myth^v that is re-written by Plato himself!

STUDENT- But how does this relate to your statement, that you would show your 'dissemination' in Blake's '*Job for Modern Times*' as a creative healing aspect in the arts?

TRICKSTER- Because this is why Blake's illustrations are a revitalizing *Job for Modern Times*- his exegesis subverts that which is the standard reading of a text which acts as 'an ideological pillar' of the Modern mind of Modern man^{vi}, and with it fixed either...or...'conceptions of good and evil' (Diamond, 1976, p.xi). Blake's re-visioning of latent ambiguity shows Job as stuck in the sufferings of *evil* only because he cannot imagine a new way to *live*.

This is what I mean too when I refer to Chaplin's 'tramp who is [like] Tricky' *Strugglin'* in a literalizing society. Both are on the periphery, like a black sheep amongst the white, as the opening to the film shows. Both offer their own form of subversive disruption. Tricky though is no sheep, but black and subjugated. This he refers to in his song *Black Steel*, forged in Bristol; a city were a shadow history as a profitable slave port still looms over its contemporary relations.

Evidence of this trickster 'dissemination' is all over in the post-modern, with the marginalised 'other' coming into play. It's even in language, or *especially* in language, as Gates Jr. points out (1989).

STUDENT- Are you going to show this in an analysis of the texts?

TRICKSTER- Better than that I'll show you how it crops up in everyday language.

STUDENT- How?

TRICKSTER- Start up a conversation with me and I'll point out the evidence.

STUDENT- Alright. So how's tricks?

Trickster nods indicatively

STUDENT- Oh...

A Job for Trickster

STUDENT- Ok I let you choose the chapter titles, now you'll have to explain them. How is this 'a Job for Trickster'?

TRICKSTER- Because

the book of Job, generated by an archaic civilization, a society no longer primitive, symbolizes the converse of the primitive notion of the trickster and represents, also, the origin of [y]our own [Modern] conceptions of good and evil.

(Diamond, 1976, p. xi)

As such the orthodox interpretation asserts a literal reading of a good and honest man, Job, rewarded by a transcendent and good creator, God, after suffering terrible evils at the hand of Satan. However Willy's *Job* was a trickster 'dissemination' in his own 'Romantic' style. Blake 'was one of the rare minds who could both learn from and argue with the Bible.' (Marqusee in Blake, 1976, p.5) So his depictions are a fresh exegesis of this text in an age established in the orthodox tradition.

STUDENT- More pertinently how are you a creative healing aspect in this?

TRICKSTER- Because Blake's plates show the *evil* suffered can be re-imagined by Gob into a new way to *live*.

STUDENT- Hang on! Who is 'Gob'?

Trickster chuckles.

TRICKSTER- We're coming to that.

The first plate shows Job with his family in a religious gathering, 'a matter of obedience rather than creativity.' (Marqusee in Blake, 1976, p.12) Job is sitting with a book opened wide but not engaged with, and so passively accepting the mythos of his times. The musical instruments, fruits of his prosperity, are unused, the figures in the scene lack the spirit to animate them. In their prayer positions Job's children are worshipping their 'Father', possibly a little too literally, kneeling before their parents in a subservient stance, several of them appear to be looking up at Job while he stares waywardly into the sky^{vii}.

Revealed in plate two is Gob... sorry Job's God, looking suspiciously like Job...

STUDENT- ...(*interrupting*) You said 'Gob' again.

TRICKSTER- Excuse me, but Blake's illustrations bring a unifying con-fusion to these religious bodies that is an underlying thread to the biblical text itself. The two images appear polarised though they are practically identical: God too is seated stoically in acceptance of the open text. In the middle of the plate appears a youthful Satan; the only image of activity, but who according to orthodoxy introduced sin to mankind and is the sole origin of the evil Job suffers^{viii}. Satan looks up to God adoringly as if to greet him, but because he appears like Job 'perfect' and upright he would not have anything to do with the 'sins' of the evil one and hardly acknowledges his presence. So how is it that he ^{ix}comes to entertain any questions otherwise?

STUDENT- Perhaps because a '*doubting thought*' (Jung, 1998, p.310) nags at God's supposed omniscience.

TRICKSTER- Yes, but Blake shows Satan, this doubt, is actually inseparable from Job's own conceptualisations. Satan appears as a repressed energy, a counterforce to Job, and his static image of God. Engraved within the shadow of flames that enwrap Satan we see 'the seed of...enantiodromia' (Jung, 1972, p.152) in the ghost-like face of Job, thus implying this disruption is ultimately legitimised by Job's own orthodoxy. What Job in plate 1 considers a 'good' religious life, Blake depicts as statically moribund. This inexorably attracts the dynamic energy that Satan represents.

In plate 5 Satan looks pained too, still looking up for acknowledgement, as if in reluctance to afflict Job. Job's God looks lethargic, still distant from Job, who, in penitence continues in his old patterns of orthodox obedience. The afflictions are so devastating that Job's 'friends', who like him share a *prim* morality, accuse him of sinning. He must have done Eliphaz implies, for 'they that plow iniquity, and sow wickedness, reap the same' (Job Ch.IV:v.8 in Blake, 1976, p.20). However Blake shows the persistent questions and accusations they ply Job with belies their concern over the certainty of their own orthodox morals.^x They project this onto Job. In a repetition of a substrative primitive pattern he becomes a scapegoat, like the 'Pharmakos' (Powell, 1997, p.82): an accursed object that also has sacred significance and so like the Pharmakon beyond fixed meanings.

STUDENT – So the work itself is ‘pharmakon’ like, as Blake plays upon an underlying ambivalence to a text that attempts to fix distinctions.

TRICKSTER- Yes, but as a necessary revitalizing action pertinent to this study because where someone’s sense of honourable behaviour has left him unable to act, trickster will appear to suggest an amoral action, something right/wrong that will get life going again. (1998, p.7)

So in his dreams a vision is presented before Job where ‘Satan himself is transformed into an Angel of Light’ (plate 11). He turns in terror from his image of God^{xi} merged with images of ‘wickedness’. The ambivalent trickster symbolism of a snake that wraps the body of this hoofed figure accost Job with a sublime vision of paradox that challenge his notions of selfhood.

His religious re-visioning continues in Plate 13. The fluid engravings of a whirlwind encircle Job and an immediate image of God, producing the realisation that the two, despite the previous distance, are inseparable from the other. The following plates show the two interacting on several levels. The shadow creations of Job’s conceptions of God are shown as ‘Leviathan and Behemoth... symbols [for Blake] of war and power of the state’ (Marqusee in Blake, 1976, p.15), monsters only as far as they are sustained as such by Job’s lack of active imagination (plate 15).

For Blake when this has been re-vitalised in Job Satan’s lifeless body falls back into flame. Once the antagonistic instigator of evil (a *re-version* of Job’s static notions of God and himself) he ceases to exist in opposition when the dynamic force that he embodied is re-founded within Job’s religious experience. Also bidding farewell is Job’s old image of God.

The following plates (17 & 18) depict a glorious spirit of at-one-ment through Gob.

STUDENT- Who is Gob?!

TRICKSTER- I’ve just realised. My con-fusion has also created this amalgam of names, a signification for the process in these illustrations whereby Job’s earlier concepts dissolve in chaos and are transformed into a greater consciousness.

STUDENT-Ok so it’s a synonym for the unique, individuation like, process in Blake’s Job, that was unconscious earlier, but that Job (like you) comes to realise.

TRICKSTER-. Yes! Note the change of attire in plate 18 that mark Job’s assumption of the image of divine reconciliation that appears before him in plate 17^{xii}. It may be conceived as a process like ‘individuation’ as Blake’s sublime visions integrate a previously dissociated relationship between human experience (Job) and an infinite spiritual other^{xiii}. The transcendence of this divide shows a communication through artistic form of a personal immanence of spirit that is simultaneously indivisible and transpersonal. This is encapsulated in the last plate that incorporates the instruments earlier^{xiv} tied up in the branches of reasoning that defined Job’s passively accepted religious mythos. The tree of life remains, yet the surrounding scene has undergone a vital re-arrangement that confirms the process as creative healing in its transgression.

STUDENT- So what now?

TRICKSTER- Bring on the factory lines- Charlie's tricky tramp is *Strugglin'* with the day *Job* in *Modern Times*!

Charlie's trickster Tramp gives up the day *Job* in *Modern Times*

STUDENT- I see, '*Job* in *Modern Times*' is your way of linking yourself as a creative healing aspect from one work to the next. The title suggests a similar subversion of the privileged centre Blake affects with *Job*.

TRICKSTER- Right. The same rudimentary trickster traits are there but Chaplin displays them in his own inimitable way. The title also implies a double meaning: the ethics of the *Job* found in the factory are at once inextricable from the orthodox biblical text as a staid 'ideological pillar' for these times. As such the factory workers follow the accepted mythos of (the) *Job*. If they persevere and work hard within the morals and ethics of the company they will be rewarded by the good God of material boons. However the sardonic introductory lines that prelude the film hint at what is lost:

"Modern Times." A story of industry, of individual enterprise – humanity crusading in the pursuit of happiness.

The opening shots show a '*black sheep*', a metaphor for Chaplin's tramp^{xv}, amongst the white subservient 'sheep' that enter the factory. This anomaly is potentially subversive to a logic that is quickly revealed through the company president, who laconically demands 'Section 5, speed *her* up 4 1.' He is the only person in the film to speak and only via technology^{xvi}, through which his voice reaches and commands all the workers. He even appears in the toilets when the tramp takes a break to snap 'Quit stalling! Get back to work!' The only other spoken voices heard are via the 'Billows feeding machine' and the radio.

The environment created by this logic in 'pursuit of happiness', serves only to maintain its own lack, and increase a cruel atmosphere of fear and paranoia apparent in the factory. Through his humour and evocation of laughter Chaplin satirises this, reinvigorating and integrating that which has been sacrificed in the pursuit of progress. This is evident in the actual production of a comedy through film technology (fruits of such a striving progress) and symbolically played out by the *animated* body of the tramp and his disinterested play within the factory.

STUDENT- I see, so the work is at once creative in his development of the cinematic form and healing in the laughter it evokes. But how is this promoted within the film itself?

TRICKSTER- Well within the hilarious and decentring acts of the Tramp himself. The first of which occurs within the factory. The hierarchy of the centred logos and the excluded anarchic 'trickster' mythos has been established in the opening shots with the written caption and the President's demands. Do you notice how the president says 'speed *her* up'?

STUDENT- Not really, it's a common figure of speech.

TRICKSTER- Exactly. Some of the most common innocuous language can be the most revealing. This figure of speech, the ‘*her*’, inadvertently applies a feminine connotation to that which is being sped up, the machine, but also presumably the workers and factory as a whole. The whole form of which then is moulded to the logocentric means, so that the workers too have become automated. This is shown when the tramp, comes off the production line his hands continue repeating the action of tightening bolts mechanically. In his speech then the factory boss is placing this ‘*her*’ as the passive receptor. And in his manner implies his disdain for that which is not already quick enough. *The body* of workers are subjugated to this mind and spirit of progress. In separation from feeling for this body the logos has become a cruel driving bark, epitomised by the factory line supervisor.

Unable to keep pace the tramp falls into a machine and follows a snaking^{xvii} route, tweaking the machine playfully, a spontaneous act of autonomous *animation* within automation, symbolic of a soulful re-integration of mechanical mind and an *individual* body. Continuing on his rampage, he becomes the centre of the factories attention and disrupts all the workers from their *job*, like a ‘ghost to a logic that can only seek to govern it insofar as logic arises from it’ (Derrida, 1993, p. 103)

STUDENT- You mentioned that before. Can you elaborate?

TRICKSTER- In Chaplin’s words

through humour we see in what seems rational, the irrational; in what seems important, the unimportant. It...reveals to us that in an overstatement of seriousness lurks the absurd (in Robinson, 1996, p.124)

Chaplin’s character represents that which cannot be contained. Rather than being controlled by the dominant logic, this logic is baffled by it. This is represented in this scene where the tramp subverts the centre of the factory, so that he is its prime focus and not the president’s strict demands.

However the dominant norms are still there and tramp’s disruptive behaviour has fallen outside of them so he is supposed insane and sent to the asylum.

STUDENT- What happens next?

TRICKSTER- After being arrested and thrown in gaol, he earns a reprieve for inadvertently preventing a jailbreak. The tramp meets ‘the gamin[*e*]’, also (un)wanted^{xviii} by the ruling authorities, as a reminder of the underlying contradictions of their logic. Chaplin’s character takes the blame for a theft of hers, in an attempt to go back to jail, because he was ‘so happy’ there. Soon the two are arrested and escape again, and there follows a series of misadventures: at the shipyard, the department store, another arrest, a ramshackle house, a factory return, all before the gamin becomes a dancer at a club and gets the tramp accepted as a singing waiter.

Here, too, he is maligned as a waiter until it is his turn to sing. Chaplin’s character produces a *subversive song* ‘in make believe jabberwock language’ (Robinson, 1985, p.460) that becomes the irreverent act most celebrated by the surrounding citizens of *Modern Times*^{xix}. The prompting written words have flown off his wrists while he is dancing and he has no other option but to ‘Sing!! Never mind the words’. The song becomes adlibbed along the theme of the words on his cuffs previously. The emphasis shifts to Chaplin’s expressions and physicality. In the centre are the *body*’s actions and rhythm from the dance and song. This is a semiotic elaboration that effects a greater resonance than any ‘logical’ words^{xx} have

in the film, shown by the euphoric reaction of the citizens of *Modern Times* to the performance.

STUDENT- So had the tramp performed a total subversion of the said logos of *Modern Times*?

TRICKSTER- No. The authorities, still searching for the gamin, *disrupt* the happy scene and the two are forced to flee once more. However, this penultimate scene affirms a trickster spirit and laughter^{xxi} in midst of the mundane. Now we follow these tricksters away from *Modern Times* out onto the periphery and into the Postmodern.

A Postmodern Tricky: 'Strugglin'' with 'Black Steel'

TRICKSTER- Pirsig's analysis of an anthropological account regarding a peripheral individual in Zuni society sheds light on the creative affects that a subversive personality can bring forth in a culture. The individual (like himself) in question brings about an affiliation borne of 'Quality' between cultures values. (1992)

STUDENT- So how does this relate to the artworks in question?

TRICKSTER- Because the artists are displaced in a similar way due to their heritage and so their art work in one aspect is an expression of a need to reconcile values and disarm prejudices. Gerald Vizenor's work communicates 'metaphors that seek to balance contradictions and shatter static certainties.' (in Vizenor, 1995, 143)^{xxii}. In this way it speaks of a 'natural reason'^{xxiii} (Ibid) that forges a creative linking of cultural values and is representative of 'a Dynamic good that is outside of any culture' (Pirsig, 1992, p.138). Rather than being 'misfits' they represent a haecceity of 'universal importance'. (p.135)

STUDENT- You said you could illumine this in analysis of some tracks from Tricky's album *Maxinquaye*^{xxiv} (1995).

Trickster presses PLAY and the track 'Strugglin'' starts. A bricolage of staplers, dripping taps, police sirens and a monotonous fog horn like drone enter, over which Tricky starts to speak 'In hell I've been lost in the layers of weakness... Strugglin... Strugglin.'
Announced by a squeaky whistle a lethargic yet snappy beat kicks in.

TRICKSTER- Note all the distinct noises of the modern world, they create a perverted rhythm and provide a muddy, vague and claustrophobic effect. The voice amongst this is like the darker twin of Chaplin's tramp, 'strugglin'' amongst banal mechanics. The haunting laughter/crying at the end represents the comic tragedy of an autonomous being confined within an automated system. The irony is that the thought structures and rational method underlying modernity, in seeking absolute clarity with fixed principles and definition have created their own 'illusion of confusion' (Tricky *Ponderosa*, 1995). This according to Pirsig signifies the 'ghost of rationality'^{xxv} (1991, p.91). The concepts of the rational method are ultimately derived from the same imaginative source of mind that underlay the governing myths of other times. In this way scientific rationality has created its own mythos. Anyone who falls outside of this, like the Zuni tribe member, is tolerated but stigmatised^{xxvi}:

'they label me insane, but more normal than most'

TRICKSTER- So Tricky's work like Chaplin and Blake's expresses the converse of this inane automation. Playing with technology in his own unique way he lampoons strictures of the contemporary world: 'the cross dresser'^{xxvii} (Hyde, 1998, p.7), 'the speaker of sacred profanities'^{xxviii} (Ibid), the sly boundary crosser^{xxix}. His work transgresses the bounds of *Modern Times*. Hence it is deemed *Postmodern*^{xxx}.

Trickster switches to the track 'Black Steel'. The timbre of the rhythm changes juttingly. A percussive and tinny beat starts, under/over which a deep dub bass line pumps out a pulsating run at intervals, also heard is breathing and a guitar phased with an effects pedal.

STUDENT- So that's why Tricky was 'Strugglin'

TRICKSTER- Well its one way of looking at it, but aren't you and the others who listen to his music in some way '*Strugglin*' too by association?

Trickster nods at the Student nodding his head.

STUDENT- Well I'd never thought of it that way. I just like the music.

TRICKSTER- Listen the accent is on the rhythm. Sounds very 'tribal'. The melody comes naturally from the rhythm with the rap over the top. Look at you now. Nodding to the rhythm, listening keenly to the lyrics. This is a form of association; a determining part of your being moves you with the music. I think underneath you are a 'brother like' Tricky 'looking for the steel'

*I'm not a fugitive on the run...
Nevertheless they could not understand that I'm a black man and I could never be a veteran.
I got a raw deal so I'm looking for the steel*

STUDENT- I'm not looking to 'steal' anything. But aren't you missing the point...

TRICKSTER- What, do you think Tricky has a point?

STUDENT- Well I was going to say that Tricky has produced a protest song against the state authorities, 'a land that never gave a damn about a brother like me', and who are rooted in a mindset that regards itself as superior. So by its nature it subjugates those deemed other. Being black has/does make this prejudice more likely and so produces the subjugation of a 'state pen', 'a raw deal' that already casts him in the shadow of criminality, hence 'looking for the steal'

TRICKSTER- I think you are missing many points when you assume this trickster play has a point. Note the vocal divided between Tricky and his co-vocalist Martine^{xxxi}. Martine appears on the album liner notes to be not exactly 'black', but of mixed race, in Vizenor's terminology a 'crossblood' (Ibid)

STUDENT- So what does it mean to be 'black'?

TRICKSTER- Exactly, and I would add to be a 'man'. Tricky himself is throwing these signs into question. The song/rap is lead by the *female* voice, singing 'I'm a black man'. In this way distinctions are confused that make the music resonant, relevant in a wider transpersonal sense. As we can see in the very instance of your participation with the music, but if the song is just about a 'strugglin'' black man what does it have to do with you?

Student looks at Trickster quizzically

TRICKSTER- I would suggest that Tricky's play on 'Black Steel' rather than having one meaning is a 'guerrilla action' (Gates, 1989, p.46) with a multiplicity of possibilities that have '(un)wittingly^{xxxii} disrupted the nature of the sign = *signified/signifier* equation itself.' (Ibid) In other words the underlying meaning to the word becomes multiple. Underneath this your pre-conceptions are swept away by the mercurial nature of the accelerating rhythm, and you feel a kinship with...

'...a brother like me.'

TRICKSTER- 'I'm looking for the steel' can be taken as a criminal intention, when heard the sign 'steel/steal' sounds the same, and can be cognized as 'I'm looking for the steal'. This would seem to fit in with the context of the song, 'I dwell in my cell'^{xxxiii}. But tricky is actually playing with your preconceptions; the greater significance is allegorical and transpersonal. Why else would a female vocalist be singing the lines 'I'm a black man' absorbed resonantly by a 'white' *university* student?

STUDENT- Ok.

TRICKSTER- In this way 'black steel' points to something deeper and multiple within you too; this 'black steel' is found along with the '*her*' that is sped up on the production lines of *Modern Times* and subjugated to the forms defined by the logos of the *Job*. Chaplin too, through his tramp, 'the black sheep', is seen to be '*Strugglin*' with '*Black Steel*', he cannot be contained by the mundane *Job* and so breaks loose to forge his own way.

STUDENT- So likewise Tricky has used the technology indicative of the said logos in a subversive manner. But one that is creative and healing in re-awakening consciousness of the universal 'Quality', rudimentary to this logos.

TRICKSTER- Right 'looking for the steel' can be applied to all these seekers, who in opening a transgressive imagination produce a re-vitalizing *animation*. In all these ways full circle we have come to my opening statement: I am a creative healing aspect in the arts "shown by my *Dissemination* through Willy's *Job* for *Modern Times* in which Charlie Chaplin's tramp is Tricky and '*Strugglin*' with '*Black Steel*'".

Trickster clicks the STOP button.

CONCLUSION

In trickster's analysis there has been a consistent play of words that produce a homogenising effect. It seems this was in order to affiliate the arts with himself, in a light that would justify his confusing opening statement. Trickster said he did not seek to ruin the distinctions of these works, but just to confuse them so that they could be enlivened in unison with his vision. The purpose of this con-fusion then, was not to destroy understanding or meaning, but rather to enlarge the potential for other ways of understanding and *finding* meaning, and this came through spontaneous enjoyment (the play with words).

The analysis showed how the arts through trickster linked in context to one another. And connected to a text that in its orthodoxy stands as 'an ideological pillar of our civilization' and 'converse...[to] the primitive notion of the trickster' (Ibid). In this way trickster was offering his own story, one that would balance a fearful perception of his image with the 'kind of thought that raises hope, that heals, that cures, that cannot be traced.' (Vizenor, 1993)

That this relationship could only be established as such through a trickster's voice does not throw the discourse of, but elucidates it by re-grounding it in the 'imaginal'^{xxxiv} (Ibid). This is the fundamental source of trickster appearances and in purer form. In this way tricksters are never literal but operate on a substratum below the accepted logic, appearing upon impulse, despite our conscious conceptions, to offer a fresh vision as disconcerting as it can be relieving.

So the acceptance of trickster in imagination is the conservation of a revitalising source. Whenever 'trickster' is literalized, this power is 'diminished, even abolished' (Vizenor, 1993), with loss of feeling for imaginative source itself.

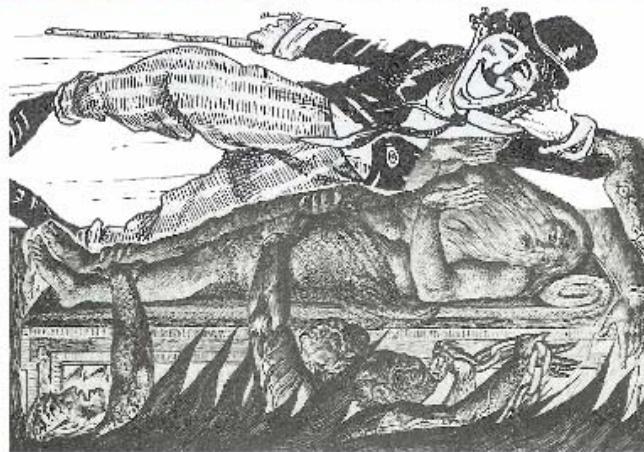
Therefore the study of trickster as a creative healing aspect in the arts could only have occurred in the shadow of modernity, based in literal, left-brain thinking. His prior integrated form is thus segregated vicariously, and associations with 'tricksters' are maligned. It is in this state where arts most readily re-activate the shadow side of the imagination as a revitalizing force, that indicates 'trickster' at a more rudimentary level. This underlying process of disruption and integration is highlighted in the linguistic shifts between the relationship of the superficial sign and the underlying connotation and meaning.

In this sense the way trickster is received depends on the relative and archetypal ground one treads. This means what archetype or archetypes are we most influenced by?

In a 'modern' world trickster sneaks up on us from us behind, the term a dim reminder of an unwanted subversive spontaneity that threatens to 'shatter static certainties' (Owens in Vizenor, 1995, p.142) Yet trickster work like Vizenor's also provide 'metaphors that seek to balance contradictions' (Ibid). Here we see trickster as a 'unifying figure' (Ibid) and 'the kind of thought that heals' (Vizenor, 1993).

If the paradox can be accommodated then 'trickster' is an unstable sign that points to an erratic signifier that disappears when one tries to point at what it *actually* is. So regardless of whether it is unwelcome or received with relief, trickster's appearance contains cause for both consolation and celebration, if one care's to imagine, in the sublime 'natural reason' (Ibid) behind it.

Appendices



Appendix 1- Related Trickster Myths

The term 'trickster' is obviously not ideal in describing all of the finer details and precise feel for indigenous mythological characters. For some the term is too broad in its coverage of activities.

However Hyde tells us,

his trickiness was hardly invented by ethnographers. Hermes is called *mechniota* in Homeric Greek, which translates well as "Trickster." ...The Winnebago Indian figure is called *Wakdjunkaga*, which means "the tricky one." (1998, p.7)

That it is ‘trickster’ that is referred to by the author of this work and not ‘the trickster’ or ‘tricksters’ is to accentuate the cross-cultural, transpersonal resonance of this archetype. ‘In short, trickster is a boundary crosser’ (1998, p.7). Starting from a stance from where trickster is not readily recognised then, it is wise to remember him in more fundamental and universal form in the imagination from here we can learn that

Humans are not tricksters, but tricksters can be human... Tricksters are not alive in tribal imagination to prove theories of social scientists. Tricksters have become anthropologists if only long enough to overturn their theories and turn them into cold shit...*tricksters* (my italics) only exist in a comic sense between two people who take pleasure in a language game and imagination, a poetic liberation of mind....’ (Vizenor, 1993).

Here are some related trickster myths that have formed an influential basis to this study:

THOTH- The Egyptian god of the moon, subservient to the sun god Ra, this Ibis headed figure represented the night. Theologians at Hermopolis asserted he ‘was the true universal demiurge’ (Ions, 1967, p.26). Derrida’s essay ‘*Plato’s Pharmacy*’, in *Dissemination*, references Thoth, who comes to sound more and more like a trickster with Derrida’s description:

this messenger-god is truly a god of the absolute passage between opposites...he is precisely the god of non-identity...He cannot be assigned a fixed spot in the play of differences. Sly, slippery, and masked, an intriguer and a card, like Hermes...a sort of *joker*, floating signifier, a wild card, one who puts play into play.’ (1993; p.93)

Derrida describes Thoth as a ‘joker’, but in fact when he is grounded in a greater historical context his truer nature is revealed as a trickster. Widely acknowledged as the inventor of all the arts and sciences, most notably writing. He is arguably deemed a trickster god. This is partly, at least, for his amalgamation with **HERMES** in the form of Hermes Trismegistus.

Moments after being born Hermes nipped off to steal Apollo’s cows. After which he chanced upon a turtle and used his shell to invent the lyre. Apollo was so charmed by its music that upon receiving the lyre he forgave Hermes for the theft.

Hermes acquires fire, but also ‘invents and spreads a method, a *techne*, for making fire,’ (Hyde, 1998, p.9). He is credited with many other innovations (language among them) and so shares some kind of affinity with Thoth.

He was also noted for his voracious sexual appetite, fathering many offspring, he coupled with Aphrodite to produce *Hermaphrodite*, and is thought by some to have fathered Pan. These associations affirm the dual divine and instinctive animal like nature of this messenger god, who fluctuates between the higher realms of the gods and lower world of man as a conductor of the souls of the dead.

EDSHU- Also known as Eshu, Esu and other variants of common nature in West African Yoruba lore. His most famous concerns a prank he played on two farmers in opposing fields, simply by walking through the middle of them in a hat divided into four parts of different colour. One farmer sees red and the other white, later the two come to nearly deadly blows in an argument over its ‘real’ colour. At the trial of the indicted two,

when the headman sat at a loss to know where justice lay, the old trickster revealed himself, and showed the hat. “The two could not help but quarrel,” he said, “I wanted it that way. Spreading strife is my greatest joy.” (Frobenius in Campbell, 1993, p.45)

SNAKE is a familiar face in the Christian myth. His suggestions precipitated the fall of man, later orthodox Christianity that was to associate this trickster with the pure evil of ‘Satan’.

Snake also appears in the ancient Sumerian myth of Gilgamesh, after telling him that the prize of immortality awaits at the bottom of a pool, Gilgamesh obtains it. But while he sleeps, Snake snatches it away.^{xxxv}

But similarly the trickster that tricks is tricked when he oversteps his own bounds. We see this with Buddha who turns the tricks of the **CHINESE MONKEY KING** back on himself. Intervening when monkey runs amok in heaven he wagers with him that he cannot jump out of his hand. Monkey accepts, believing he has flown to the end of the Universe he finds the five pink pillars he believes to be the end of the world. To mark his spot in jubilation he urinates at the bottom of one of the pillars. Returning to face the Buddha, he is baffled as Buddha waggles his middle digit, which wafts a distinctive smell. In this way the trickster is re-grounded with a renewed sense of his own proportion.

The Afro-American's **SIGNIFYING MONKEY** plays a language game with rhyme and rhythm. This unsettles the prideful Lion into attacking the elephant for the slander the monkey has assigned to him, however 'the Elephant beats the lion to a bloody pulp,' (Hyde, 1998, p.272)

WAKDJUNKAGA- Trickster in the Winnebago Cycle, who after suspiciously co-habiting with a woman before a war party emerges from the guise of a tribal chief, and sets out on a trail of disruption. Among other things, he makes a vulva out of an elk's liver, and, transforms himself into

a very pretty woman indeed. Then he let the fox have intercourse with him, and make him pregnant, then the jaybird, and, finally, the nit (Radin, 1976, p.23)

To procure food he proceeds to another village and marries the chief's son, giving birth to three sons before he is found out.

Later he has his lengthy penis gnawed up by a disparaging chipmunk, after he inserts into a tree to try and locate his insulter. He is dismayed "“Oh, my, of what a wonderful organ he has deprived me of!”” But then instantly elated, ““but why do I speak thus? I will use objects out of the pieces for human beings to use.”” (p.39) These include rice, artichokes, potatoes and lilies.

His last act is forcing a waterfall to fall on land, before eating his final meal on earth and ascending into heaven. (Radin, 1976)

APPENDIX 2- Trickster beyond the mundane *Job*

TRICKSTER- Bradshaw in an elaboration on the arguments of Diamond (Ibid) sheds more light on a point in your introduction, where you describe England as a 'country with no history of a united trickster mythology'. It is relevant to a strong strain of trickster being found, as a creative healing aspect, in the imagination of these English artists. In analysis of *Crow* he relates how Hughes spotted the lack of a great goddess creator in protestant England, where as other Catholic countries had held onto this to some extent in the figure of Mary^{xxxvi}. (1979, p.97) As already shown ““nature became the devil” on being “kicked out of Job.”” Thus this force of natural ambivalence

obliterated by Christian and Platonic dualisms...is the “something badly needed, a cure, an answer” that the Trickster-Shaman should... “release.” (p.96)

STUDENT- Do you want to elaborate on this?

TRICKSTER- If you don't mind I'd like to speak a little on how my pranks bring a forgotten and unforeseen 'other' into play in a unifying way. Remember Pirsig describing how 'something of universal importance was happening' (Ibid) in regards to the Zuni account of a maligned yet tolerated individual. Similarly Vizenor^{xxxvii}'s narrator in *Heartlines*, a 'crossblood' (Ibid) is told, by Cameron Williams^{xxxviii}, that his 'genes were "enervated" and that the "inheritance of a racial weakness has never been an honorable birthright."' "

STUDENT- You mean the 'black and white' distinctions derived from Job, are still there 'bent upon denying social ambiguity and human ambivalence' (Ibid).

TRICKSTER- Yes to the point of mundane stagnancy, but inevitably this is the point of demise and indisputable irony as exemplified in Vizenor's *Heartlines*. The excluded other is still tolerated on the grounds of 'natural reason'^{xxxix} that subsumes the distinctions of any logic that arose from it. This indivisible natural reason is brought out in the story when the banker and his grandson are rescued from drowning by Gesture Browne, a tribal man, in a storm at Lake Namakan. 'Cameron was weakened because he had a canine abscess' (p.147) which Gesture extracts.

The narrator^{xl} 'assigned to cover any story that had the slightest hint of tribal presence' attempts to contact the banker but is shunned until he recognises 'one of his distant relatives'. His research places the banker as twelfth generation heir to 'a crossblood union of Puritans and Kahnawakes in Canada.' The banker's real fear, like Job, is any ambiguity that would place him outside of the distinctions of the mythos of which he has centred himself in.

The discovery prompts the donation of a railroad to Gesture: "The first tribal railroad in the history of the nation" (p.151). The railroad and train is symbolic of the 'superior' mind and the triumph of its progress, on which Cameron Williams^{xli} prides himself. Yet it is overtaken by natural reason and transformed into the 'trickster express'^{xlii}, an allegory to the mercurial imagination and its creative affiliation that Vizenor himself puts into play in his writing^{xliii}. His work uses the written form of fiction derived from his European heritage and an imagination strongly influenced by Native American tribal tales, to communicate a vision of 'natural reason' in his stories.

STUDENT- So people like Vizenor, who straddle two or more cultures through their heritage, may be confronted with a need to reconcile values and prejudices. In this way their work may contain a creative 'both...and...' approach to cultural values in an aspect that is healing and representative of 'a Dynamic good that is outside of any culture' (Ibid)

TRICKSTER- Yes as we saw with the works earlier, the neg-a-tive attitude towards the 'other' occurs when the privileged centre seeks to negate its underlying and inexorable ambivalence. In such a 'civilization the concrete and ramifying image of the trickster becomes a segregated and vicarious aspect of human experience' (Diamond, 1976, p.xiii). This can all too easily fall into fixed banal concepts of 'black and white', 'good and evil'. 'Postmodern' examples like Vizenor and Tricky bring a unifying 'natural reason' back into play.

STUDENT- So do you think the demise of centred grand narratives, like the orthodox 'Job', indicates that subversive yet creative healing trickster dissemination is evident in the postmodern?

TRICKSTER- Well it's not quite that simple.

STUDENT- It's all there. The trickster's chaos, a crossing of boundaries, gender blurring, merging of high and low...

TRICKSTER- ...Well only because you've just fixed me there, and any imaginative concepts that are held too long are not very trickster like. The book of Job alongside works of Plato, like *Republic*, 'explicate the root of Western ethics.' (Diamond, 1976, p.xiv) Subversive works like Blake's and Chaplin's, while challenging orthodox interpretation 'bent upon denying human ambivalence' (Ibid), do not seek to destroy the imaginative life of the text. Only to shatter static and stagnating certainties drawn from it^{xliv}. In so doing they can be seen to re-open and enliven this underlying imagination.

The spirit of subversive negation that infused early modernists like Dada and Pound has become so ramified and immanent within the postmodern era. To the point where a trickster like schizophrenia seems to have come from the outside in, in a celebrated return of my playful ways that seems to have become the norm. But lets be honest a lot of it's pure crap.

STUDENT- What?! You can't say that.

TRICKSTER- But don't you think so?

STUDENT- Well I have heard some people call some works a disgrace.

TRICKSTER- Well they're there to be.

STUDENT- Sorry?

TRICKSTER- Dali tells us that 'Marcel Duchamp spoke to me...of a new interest in the preparation of shit' (in Hyde, 1998, p.173). This subversive seed carried by the modernists is too seen in postmodernism, to the extent of becoming a norm. So, we have Tracy Emin and a tent with the list of men she has slept with; the Chapman brother's adjustment to the Goya prints; Damien Hirst- everyone making big controversial splashes. The art negates the traditional conceptions surrounding the artistic experience, and so for a time they become trickster like playfully throwing back the public's conceptions of art and what it should be.

It is a dis-grace as far as it supplants the artist as godlike hero gracefully bestowing boons. It asks the audience to activate their own imagination to find their own hearts art. The work provokes the audience to become part of imaginative space^{xlv}, rather than just being the passive recipient of a totally pre-produced product. But this has become quite normal and I'm beyond all that.

STUDENT- So what next?

TRICKSTER- Never happy with what you've got are you? Well a trickster signifies a fresh imaginative space beyond fixed belief and notions of what is possible. A strange, new vision, that is as wondrous as it is disconcerting. From my 'ethereal' (Vizenor, 1993) view I can see how AIDS aids^{xlvi}, and despite what you think of George W. Bush he is also a re-activating monkey^{xlvii}. But now like Buddha with the Chinese Monkey king you've all got to lighten up on poor Ol' Dubya, because he so far in the dark he can't find the light switch by himself!

STUDENT- What?

TRICKSTER- Remember ‘tricksters are real in stories but not in flesh. Tricksters are not blood or material, but imagination.’ (Vizenor, 1993) I’ve hung around to long. I hear ‘natural reason’ calling, here comes ‘the trickster express’...

Trickster disappears in a swirling cloud of thought that ‘cannot be traced’ (Vizenor, 1993). The Student is left looking baffled.

Appendix 3- The Chapman brothers: signifying the monkey in George W. Bush, signifying



(Chapman J & D, 2003)

TRICKSTER- Jung in reference to the trickster archetype wrote that

the best examples of these “monkey tricks”...in which everything goes wrong and nothing intelligent happens except by mistake at the last moment, are naturally to be found in politics.

The so-called civilized man has forgotten the trickster (1976, p.147)

Here the Chapman Brothers depict Bush as a reminder of our own trickster inviting nature. Following his appetite for honey the Bush monkey has used a free bird to stir a hornet's nest. From a distance he has not seen how angry he is making the hornets, who, are returning in warlike fashion to sting him. In this way Bush is the epitome of a trickster signification, for a stagnant situation in politics. The Chapman brothers highlight Bush's own unwitting and unrefined inner trickster. The election that he won was shrouded in controversy. Many believe his way to power was more than a little shady^{xlviii}. Furthermore

sadder still were the 154 million of us who had not voted for him. In a nation of 200 million voters, I would say we constitute the majority (Moore, 2002, p.15).

Perhaps, above all else, this apathetic voter turnout was what opened Bush's path to power. So, underneath all this there is a deeper dynamic at play and we must not ‘misunderestimate’ (Bush, 2000) George. His presence has affected a necessary shake up of the political scene, re-politicising those apathetic towards party politics, but who now find themselves antagonised by Bush's morals.

Glossary of tricky terms

Animation- The italics are used to emphasise the anima, or natural inner being that comes through in the tramps play.

Archetype- ‘the *deepest patterns of psychic functioning*’ (Hillman, 1990, p. 23) as such they are universal and transpersonal in nature, and fundamentally unconscious. They hardly show themselves in consciousness, so require *imagining* as in this way they are more readily experienced and then reflected on later. In such a way the images formed and related in myth speak of their recurrent and trans-cultural motifs. However post reflections of their real nature cannot be taken as concrete absolutes.

Con-fusion- Trickster uses the hyphen to highlight the prefix, in an emphasis on unifying affects, in context of the discourse.

Dissemination- The title of Derrida's book plays upon multiple meanings.

Enantiodromia- The word used to describe the process whereby one thing turns into its opposite,

Haecceity- Unique convergence that has ‘a perfect individuality’ (Deleuze and Guittari, 1988, p.261), its etymological source is from Medieval Latin *haecceitas*, literally: *thisness*.

Individuation- A process that goes beyond ‘ego-centredness’ (Jung, 1998, p.418) to a persons realization of Self beyond self beyond self.

Logos- The received word communicated as a rational construction.

Mythos- The received word based in imagination.

Pharmakon- A word that Derrida tracing its etymological roots takes to be beyond absolute and fixed meanings. Through translation it has been assigned either one or the other of many underlying connotations. It is both a poison and cure, and beyond subjective ‘either or’ translations.

Pharmakos- Similarly Derrida presents this as a scapegoat, that simultaneously revered and maligned as an object for ancient Grecian purification rites. (Powell, 1997)

Quality- Pirsig’s theory of Quality has similar theoretical basis as Schopenhauer’s ‘*Die wille*’ and Jung’s concept of the ‘Collective Unconscious’: an unconscious life force willing appearance through individual consciousnesses. But Pirsig takes his concept beyond this. It is described most aptly and precisely though in Pirsig’s own words: ‘Quality is not a *thing*. It is an *event*. . .the sun of quality. . . does not revolve around the subjects and objects of our existence. . .It is not subordinate to them in anyway. It has *created* them. They are subordinate to *it!*’ (1991, p.243)

REFERENCED SOURCES

Bibliography

- Blake, W *The Book of Job illustrated by William Blake*, Paddington Press Ltd: London (1976) Included illustrations originally published, London, William Blake, 1825 as ‘*Illustrations of the book of Job.*’
- Campbell, J *The Hero with a Thousand Faces*, Fontana: London (1993)
- Derrida, J *Dissemination*, Athlone Press: London (1993/1981)
- Diamond, S *Job and the Trickster* in Radin, P *The Trickster* Schocken: New York (1976)
- Gates, Jr. H, L *The Signifying Monkey: A theory of African-American Literary Criticism* Oxford University Press: Oxford; New York (1989/1988)
- Howard, L ‘*Production vs. Reception in Postmodernism: The Gorecki Case*’, in *Postmodern Music/Postmodern Thought* (Eds. - Lochhead, J & Auner, J) Routledge: London (2002)
- Hillman, J *The Essential James Hillman: A Blue Fire* Routledge: London (1990)
- Hyde, L *Trickster Makes This World- Mischief, Myth and Art*, Farrar, Straus and Giroux: New York (1998)
- Ions, V *Egyptian Mythology*, Hamlyn: London (1968)
- Jung, C. G. *The Essential Jung: Selected Writings*, Fontana Press (1998)
- Jung, C. G *Four Archetypes*, Routledge & Kegan Paul (1972)
- Kerenyi, K *The Trickster in relation to Greek Mythology* in Radin, P *The Trickster* Schocken: New York (1976)
- Kristeva, J *Tales of Love*, Columbia University Press: New York (1987)

- Pirsig, M. R. *Zen and the Art of Motorcycle Maintenance* Vintage: London (1991)
Pirsig, M. R. *LILA* Black Swan: London (1992)
Powell, J. *Derrida for Beginners* Writers & Readers: London; New York (1997)
Radin, P. *The Trickster*, Schocken: New York (1976)
Robinson, D. *Charlie Chaplin: The Art of Comedy*, Thames and Hudson Ltd: London (1996)
Skynner, R and Cleese, J. *Life and How to Survive It*, Vermilion: London (1997)
Vizenor, G. *Native American Literature*, Harper Collins: New York (1995),

Websites

- Vizenor, G (1993) www.faculty.de.gcsu.edu/~mmagouli/trickviz.htm
(Accessed 01/03/04)

Video

- Modern Times *Written, produced & directed by Charlie Chaplin*, Twentieth Century Fox Home Entertainment (1997)

Discography

- Tricky *Maxinquaye* Island Records (1995) BRCD 610/524 089-2 PY900 LC04 07

Secondary Sources

- Hughes, T. *Crow* Faber & Faber: London (1976)
Vizenor, G. 'A Trickster Discourse: Comic and Tragic Themes in Native American Literature', in Lindquist, Mark A. and Zanger, Martin *Buried Roots and Indestructible Seeds: The Survival of American Indian Life in Story, History and Spirit*, University of Wisconsin Press, (1993)

Bibliography

- Bradshaw, G. *Ted Hughes' 'Crow' as Trickster-Hero*, in Williams, P. V. A, *The Fool and the Trickster*; D. S. Brewer Ltd: Cambridge (1979)
Deleuze, G & Guattari, F *A Thousand Plateaus: Capitalism and Schizophrenia* Athlone Press: London (1988)
Moore, M. *Stupid White Men* Penguin: London (2002)

Website

- Bush, G, W. www.bushisms.com/index1a.html (Accessed 08/05/03)

Newspaper

- Chapman J & D (18/11/03) 'Dear George', p.7 G2 in *The Guardian*

FURTHER RESOURCES

Bibliography

- The book of Job in *The Good News Bible* The Bible Societies/Collins: Glasgow (1976)
- Branston, B *Gods of the North*, Thames and Hudson: London (1970/1955)
- Campbell, J *The Masks of God- Vol.1: Primitive Mythology* Arkana: London; New York (1991)
- Clark R.T.R *Myth and Symbol in Ancient Egypt*, Thames and Hudson: London (1978)
- Erasmus *Praise of Folly*, Penguin: Harmondsworth (1986/1971)
- Foucault, M *Madness and Civilization: A History of Insanity in the Age of Reason*, Routledge: London (1995/1989)
- Frazer, J. G *The Golden Bough* PaperMac: London (1995/1987)
- Gerswhin, G & I *The Best of George and Ira Gerswhin*, International Music Publications Ltd. (1976)
- Gordon, S *The Encyclopedia of Myths and Legends*, Headline: London (1993)
- Graves, R *The Greek Myths: Vol. 1*, Penguin: Harmondsworth (1986/1960)
- Heath, D *Introducing Romanticism*, Icon: Duxford (1999)
- Hicks, B *Love All the People: Letters, Lyrics, Routines* Constable (2004)
- Ions, V *Indian Mythology*, Hamlyn: London (1967)
- Jung, C. G *The Archetypes and the Collective Unconscious*, Routledge: London (1991/1968)
- Jung, C. G *Man and his Symbols* Aldus Books Ltd. (1979)
- Jung, C. G *Memories, Dreams and Reflections*, Fontana: London (1995)
- Lee, J *Clowns For Beginners*, Writers and Readers: New York; London (1995)
- Lewis, P *Creative Transformation: The Healing Power of the Arts*, Chiron Publications: Wilmette III (1993)
- Miller, J *The Vedas* Rider and Company: London (1974)
- Skyenner, R and Cleese, J *Life and How to Survive It*, Vermilion (1997)
- Thoreau, H.D *Civil Disobedience and Reading*, Penguin: London (1995)

Journals & Newspapers

- Cohen, N (2003) 'Where be Monsters?' *The Observer* (Exact date & page ref. Lost)
- Dalrymple, W (07/02/04) 'The Song of the Holy Fools' p. 39 – 46, *Weekend in The Guardian*.
- Gordon, M (Ed.) *Lazzi: The Comic Routines of the Commedia Dell'Arte*, Performing Arts Journal Publications (October, 1983)
- James, O (12/05/2000) 'Why don't we feel happier?' p.12-13, *The Editor*, from *The Guardian* and extracted from *the Ecologist* (May 2000)
- Jones, J (07/02/04) 'The Joy of Gore' p.18, *Review in The Guardian*.
- Palahniuk, C (13/03/2004) 'Guts', p. 16-20, *The Weekend in The Guardian*

Websites

- <http://www.berkeley.edu/news/berkeleyan/1994/1116/vizenor.html> (accessed 09/02/04)
- www.create.org/myth/798myth.htm (accessed 01/03/04)
- <http://www.efd.lth.se/~e94hgy/music/tricky.html> (accessed 01/03/04)
- <http://www.faculty.gvsu.edu/~mmagouli/trickster.htm> (accessed 01/03/04)
- <http://www.faculty.gvsu.edu/websterm/Tricksters.htm> (accessed 01/03/04)
- <http://internationalhero.co.uk/monkey/htm> (accessed 17/02/04)
- <http://www.pharmako.co.uk> (accessed 03/09/03)
- www.trinity.edu/org/tricksters/TrixWay/main.html (accessed 01/03/04)

Notes

-
- ⁱ Given 'religious recognition' (Kerenyi, 1976, p.185) and great store in the presence of a common archaic mythology. This is revealed in the prank full stories of transcendent mythological bodies. (See appendix 1)
- ⁱⁱ Please see the reference to 'Wakdjunkaga' in appendix 1 in regards to the instability of this sign in application to trickster, and Hyde (1998, p.8 and p.335-343) as to why it is most regularly used.
- ⁱⁱⁱ Otherwise you get all sorts of horrific happening, holocausts and nuclear bombs. In my imagination this dominance of left-brain thinking often leaves the *right* brain behind.
- ^{iv} This is in analysis of a tale surrounding the 'trickster-divinity Edshu' (1993; p.44) -see appendix 1.
- ^v That of the Egyptian god Thoth and king Thamus.
- ^{vi} As Hyde writes 'by "modern" we mean a world in which polytheism has disappeared.' (1998, p.11) We see the ethos of the 'Job' in the factory of *Modern Times*, as I will refer to in 'Charlie gives up the day Job in *Modern Times*'.
- ^{vii} 'thus did Job continually'
- ^{viii} Christian missionaries when confronted with my ambivalence often tried to straitjacket trickster gods, like Esu and Loki into the evil one. As Hyde says 'trickster is amoral not immoral'. (Hyde,1998, p.10).
- ^{ix} Who in his omniscience has already affirmed that Job is 'perfect & upright & one that feared God & eschewed Evil' (Plate 1)
- ^x Note Job's friends: their horrified faces in plate 7 and hidden in fear in plate 8. Pointing accusatorily in plate 10 their fearful eyes do not see Job but seem fixed upon their own uncertainty.
- ^{xi} A 'wrought image' of himself as moral judge between tablets of moral law and the fires of damnation; one that in Blake's view 'opposeth & exalteth himself above all that is called God or is worshipped' (Ibid)
- ^{xii} 'we know that when he shall appear we shall be like him for we shall see him as He Is'
- ^{xiii} Conceptualised in the static and opposed forms of God and Satan.
- ^{xiv} Plate 1
- ^{xv} Appearing in the credits as 'the factory worker'
- ^{xvi} Microphones and television screens
- ^{xvii} The snake is a recurring trickster character in myth (see appendix); as such the snakelike process of the tramp moving through the machine is worth noting.
- ^{xviii} They do not want her in unruly form, but want her contained.
- ^{xix} The others have been largely maligned (apart from his inadvertent prevention of a jailbreak, rewarded by an early release).
- ^{xx} As Kristeva points out that the fluctuating tones and inflections of song and music as a semiotic, suffuse standard language with a multiplicity of meanings. (Kristeva, 1987, p. 280-289)
- ^{xxi} John Cleese, surmising *Laughter* by Henri Bergson, the French philosopher, says: 'laughter is a social sanction against inflexible behaviour'. (Skyner and Cleese, 1997; p.81)
- ^{xxii} See appendix 2 for a related analysis of work by Vizenor.
- ^{xxiii} With parallels to Pirsig's 'Quality'.
- ^{xxiv} The album was named after Tricky's mother who committed suicide.
- ^{xxv} Of which the character Phaedrus was a 'fantastic hunter' (Ibid)
- ^{xxvi} Just like Job, the pharmakos, the scapegoat, who 'unintentionally' falls outside of his own accepted principles.
- ^{xxvii} In the album's liner notes Tricky appears in a wedding dress with his co-vocalist Martine dressed as the groom- see appendix
- ^{xxviii} *Abbaon Fat Tracks-* (Track 7 *Maxinquaye*)
- ^{xxix} Henryk Gorecki's Third Symphony, is 'ably and slyly referenced in Tricky's re-imagination of Garbage's "Milk"' (Howard, 2002, p.200) In one sense Tricky's work represents a merging of 'high' and 'low' art; like the mythological tricksters whose games take them between the 'high' divine realms, and the 'lower' world of animals. (see Appendix)
- ^{xxx} In terms of the points already referenced. As such Tricky has been called a pioneer of a new musical form called 'trip-hop'.
- ^{xxxi} As with '*Strugglin*' and the other album tracks.
- ^{xxxii} Gates writes that 'I bracket wittingly with negation precisely because origins are always occasions for speculation.' This is in reference to his discourse on the affect on the English language by Afro-American speakers who re-assigned meaning to signs, as microcosmic action of a 'cipher' (note the

double meaning) had/has macrocosmic effect on language. In describing his sign that he will use to indicate black difference he says he will use the term 'signifyin(g)', not 'signifying' (which is the white term) 'to connote the fact that this word is, more often than not, spoken by black people without the final g as "signifyin"'. Note that Tricky decidedly titles the earlier track as '*Strugglin*' and not 'Struggling'.

^{xxxiii} A re-mix called 'Been Caught *Steeling*' appeared on the single release of 'Black Steel' (1995)

^{xxxiv} 'Tricksters only exist in a comic sense between two people in a language game and imagination, a poetic liberation of mind...' (Vizenor, 1993)

^{xxxv} As such snake can symbolise the grounding, if you like an *earthing* of the spirit and mind that thinks itself superior. In this light we see the significance of the pre-referenced snakelike process of the tramp in *Modern Times* bringing the rampant mind and spirit of progress ('onwards and upwards') back to ground in an *animated* play of the body.

^{xxxvi} Jung notes the significance of the Catholic Assumption of her in 1951 to a divine 'quaternity' (1998, p.321-329).

^{xxxvii} Himself a 'crossblood' of Indian and European heritage.

^{xxxviii} A 'rich banker with...his own railroad' and who 'traced his ancestors to the founding families of puritan New England' (Ibid). He is an epitome of the privileged centre keen to preserve its status. This we saw earlier in the factory boss in *Modern Times*.

^{xxxix} A concept not explained but absorbed through Vizenor's imagining and feels similar to Pirsig's Quality where the objects do not govern it, but are rather 'subordinate to it'

^{xl} 'The city editor said that my stories about tribal people on the reservation "may not be the truth, but his stories are truer than what we publish day after day about elected politicians all the way to the White House."' (p.146)

^{xli} Akin to both Job and the factory boss in *Modern Times*.

^{xlii} 'The Naanabozho Express' (p.151)- 'Naanabozho is the name of the trickster in the language of the Anishinaabe.' (p.142)

^{xliii} Synonymic also for the imagination that is mercurially promotes creative affiliations, and that Vizenor puts into play with his writing. This is also epitomised in his novel *Griever: An American Monkey King in China* where he mixes cross-cultural trickster characters.

^{xliv} 'For 'belief is single-minded and cannot do what trickster does, open the corridors of humour that allow the mind to toy with itself and its creations.' (Hyde, 1998, p.297)

^{xliv} The prime example being Cage's blank score for 4:33

^{xlvi} Hyde remarks how, inadvertently, this virus has necessitated an integrative recognition in a society, that could [no longer] afford to treat homosexual sex as an excluded anomaly, but once the AIDS virus was among us, [the previous] way of patterning social/sexual space no longer served. (1998, p.196)

Similarly the cross-cultural appearance of this virus has required greater inter-recognition on a global scale.

^{xlvii} See appendix 3

^{xlviii} For instance the balloting paper fiasco, and the ambiguous Florida vote.