

## Dynamic Organicism and the Traditional Imagination in Alobwed'Epie *the Lady With a Beard*

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**Abstract** *This paper sets out to examine the concept of dynamic organicism in the Bakossi traditional society as imaginatively revealed in Alobwed'Epie's *The Lady With A Beard*. Dynamic organicism refers to an energetic and driving force instrumental in growth or change; a universal literary phenomenon whereby the writer transcends the ordinary view of things, sees reality beyond the corporal frame of existence and through the imagination seeks an ideal and works towards changing the corrupt order of the universe by reinstating order and moving it backwards to its natural state of felicity. The paper thus reads Alobwed'Epie's *The Lady With A Beard* in the light of romantic organicism. Emade suffers isolation because she realises that there exist reparations for her attempted breaking of the organic unit. Alobwed'Epie intimates that Emade's 'uppishness' (sic) is the cause of her problems. It is only by reconciling with her community and tradition that she will be able to live a peaceful life.*

**Keywords:** *Postcolonial, Romanticism, dynamic Organicism, Gender. Traditional society*

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### 1. Introduction

This paper sets out to examine the concept of dynamic organicism in the Bakossi traditional society as imaginatively revealed in Alobwed'Epie's *The Lady With A Beard*. Dynamic organicism refers to an energetic and driving force instrumental in growth or change; a universal literary phenomenon whereby the writer transcends the ordinary view of things, sees reality beyond the corporal frame of existence and through the imagination seeks an ideal and works towards changing the corrupt order of the universe by reinstating order and moving it backwards to its natural state of felicity. In the words of Jacques Barzun, it is "a kind of revolt, a vindication of the individual, a liberation of the unconscious, a reaction against scientific methods... a revival of idealism, a revival of Catholicism... a return to nature" (Barzun, 1943, p2-3). The traditional society, like the universe as a whole, is metaphorically organised like "a machine" or "a tree" (Kumar, 1995, p7). There is a relation (in the case of a tree) of "leaves to stem to trunk to root to earth" (Kumar, 1995, p7). These apparent entities are organic parts of a whole and the existence of each part is made possible only by the existence of every other part. This is same as Alexander Pope's "The Great Chain of Being", Wordsworth's "Cosmic Harmony" or "monism". Where this organicism, chain, harmony or monism is broken by any of its constitutive components leading to a distortion of the natural order, in this case the traditional order, there is bound to be an organic lesion<sup>1</sup>. It is therefore the place of the writer to reinstate order and this Alobwed'Epie does with a mastery of the norms, rather, the order of the Bakossi traditional society that Emade, the main character, so desperately and rather consciously attempts to distort.

Romanticism as a theoretical tool has constituted topics of heated debate recently. Some scholars

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<sup>1</sup> An organic lesion is, put simply, the punishment that befalls any element of the chain that distorts harmony in the organ.

opine that romanticism is strictly a historical epoch while others like Morse Peckham and Jerome McGann insist that though the term is used to refer to “a revolution in art and ideas...an expression of a general redirection of European life which included also a political revolution, an industrial revolution, and perhaps several others” (Peckham, 1951, p5), it is equally “a general and permanent characteristic of mind, art and personality, found in all periods and in all cultures” (Peckham, 1951, p5). This is indicative of the fact that any work of literature can be studied against the backdrop of the romantic theory even though it might not fall in the epoch that literary historians call Romanticism. Dynamic organicism, imagination, the binaries of positive and negative romanticism and diversitarianism construct outlets for the interpretation of texts through this medium. The paper thus reads Alobwed ‘Epie’s *The Lady With A Beard* in the light of romantic organicism.

From the perspective of Bakossi cosmology, the traditional society that Alobwed ‘Epie projects from the beginning is one that is harmonious with male and female attributes defined naturally by the cosmology of the people. In this society, there are rituals, songs, dance, drumbeats, values, mores and mannerisms that are attributed to each sex. The men know the rituals, songs, dance etc. that are exclusively within their sphere of competence by virtue of their gender. The same holds for the women. It is this knowledge that binds society together and makes the women and men live in harmony, not only between and among themselves, but equally with the spirit world of the ancestors of the Bakossi community. For purposes of convenience and in order to demonstrate the weirdness of and traditional chaos caused by Emade, the topic is discussed from four perspectives: communal humanism, rites and rituals; songs and dance, and burial of the dead.

## 2. Communal Humanism

Although individualism is gradually taking hold in Bakossiland, this does not negate the concept of communal humanism found in most of Africa. For the Bakossi, to exist is to leave in a group, to see and do things in a group. John S. Mbiti says “to be human is to belong to the whole community and to do so involve participating in the beliefs, ceremonies, rituals and festivals of that community” (Mbiti, 1969, p2). This is corroborated by Emile Durkheim for whom “the sacred character of a being does not rest on its intrinsic attributes but depends on the impressions of comfort and dependence which the action of society provokes in the mind” (Durkheim, 1915, p364). The actions of Emade, considered as repugnant, lead to her downfall and watering down by the society and the author. She is a social misfit, at least among the women of the Atieg community of which she is a part. This is a traditional society where the joys and sorrows of one woman are the joys and sorrows of every woman. Emade’s daughter, Ntube, on her way to give food to Ewang-Ename, falls and breaks ‘the age-polished bowls of her late husband-bowls she had jealously preserved’ (‘Epie, 2008, p11). Arriving on the scene, Emade finds the bowls ‘shredded as by a devil’s wand’. She faints and the women present help her back to life by fanning her. The bowls are very important to her as they carry ‘Her past, present and future’ and like them her past, present and future seem ‘broken into bits’. The women of Atieg understand Emade’s sad feelings. As life in the community will want it, they follow her to her home to sympathise with her and share in her agony. This tragedy is further compounded by another one, the burning to ashes of her evening meal of ‘alem’. They come to sympathise with Emade but they are most unwelcome. Emade had taken time to put all the stools in her house on the ceiling and receives them standing. The women consider it one more ‘challenge’ to their ‘existence’ and ‘pride’ from Emade. She tells the women of Atieg that they should have engaged in other activities instead of make a breaking of mere utensils to appear to be such a big issue. She tells them “As you leave my compound, tell all other women who want to come and sympathise with me not to come...” (‘Epie, 2008, p16-17). Emade’s utterances leave the women gasping with surprise. Feminists may see nothing wrong in Emade’s uncouth behaviour and desperate attempt to render banal what happened to her. The point is that it is a serious and pathetic incident which hurt her seriously. She faints when she sees her bowls on the ground and does not sleep the whole night trying to give an interpretation to the events of the day. The women also feel her pain, rescue her while she is fainted and come to sympathise with her. Trying to consider what happened as a non-event before the other women who have simply come to sympathise with her is hypocritical. What is important, however, is the reaction, the communal reaction, of the women. They decide to ostracise Emade “from all women groups and activities until she apologised and paid a heavy fine” (‘Epie, 2008, p18) for her acts of societal and traditional misdemeanour. This is what is referred to as communal humanism.

Equally, negative romanticism applies in this instance as an attribute of dynamic organicism. As Peckham propounds, negative romanticism entails moving from a place of trust in the universe to a

period of doubt and despair of any meaning then to a rebirth (Epie, 2008, p16). Emade is such a character who has lost faith in the universe mostly because of the traumatic experiences meted upon her by the community, what with the death of her husband, the elders' attempts to move her from her compound and having to bring up a child singlehandedly. Her rebellion is an attempt to affirm the universe in terms of organicism since it is the process of coming into being. Emade therefore gains new insight into a widow's position and the challenges this entails. From this knowledge, she tries to develop a historical consciousness and self-reliance.

### 3. Rites and Rituals

In *The Lady With A Beard*, there are different occasions during which rites are performed in the 'Bakossiland'. There are, among others, naming rites performed after the birth of a baby in a family; the ceremony of the closing of the door in a situation where the death of a man or a woman ends the family lineage; the rite of sharing to the whole village the 'state animal' like a 'buffalo' killed or trapped by a valiant man in the community and the purification ritual to appease the 'brook-of-the-serpent' (Epie, 2008, p100-01) in case anyone falls in the brook-of-the-serpent. These rites and rituals are known by all. Emade is even one of those who know how to perform them with mastery and she is also cognizant of the dangers in case they are not performed at all or wrongly performed. In her characteristic disrespect for societal norms, she tramples on the rules that govern and bind society.

The ceremony of the closing of the door is 'the last rite' after the death, burial and other traditional ceremonies. This is one of the rituals that Emade violates and in so doing breaks the organic structure of her traditional world. The ritual is symbolic of the end of a family lineage. It is a sad ceremony that confirms that in that family there is no one left to take care of the compound. It involves closing the doors of the house and throwing the keys "into the bush...always...in the bush" (Epie, 2008, p.91). After Mechane's burial and other ceremonies, Emade had to perform this ceremony alongside her sister Ahone, village women, and elderly men. The ceremony involves cooking by village women, eating and the closing of the door with a key that is thrown in the bush. The emotional ceremony goes on without any hitches but for Emade's doing of the 'unthinkable' in deliberate defiance of traditionally set norms.

Immediately the people finish eating they stand up to watch Emade perform the act. She closes the door, locks it with a padlock and throws the key at the door. "You should have thrown it into the bush. They always throw it into the bush," a woman remarked (Epie, 2008, p.91). The women are afraid. They know that Emade's behaviour is an act of traditional misdemeanour and that "what she has done can cause" them "the wrath of the spirits". She is advised to pick it up and throw it far into the bush but she hushes the women to "Stop saying rubbish....those of you who are afraid of death, how many people are remaining here to die?...Was it the key that was thrown at the door that killed everybody here?" (Epie, 2008, p.91). The women quietly walk out of the compound "lurching with great grief" conscious of the unknown consequences of such defiance against tradition. Emade is like the proverbial fly that does not heed to advice and so follows the corpse to the grave (Epie, 2008, p.90-1).

Another ritual in the Bakossi tradition is the naming rites of a new baby. It is a ceremony 'done early in the morning' (Epie, 2008, p.75). There is usually a lot of ululation and singing because of the happy moment which brings together the families of the husband and the wife. In *The Lady With A Beard*, the naming ceremony is at Kodmin and it concerns Ahone's daughter who has finally given birth after eight years of marriage. The chief celebrant is Nyango Diele. The in-law's family has to "verify whether the-basket-of-the-child contains all the necessary items". The items include calaba chalk, *ekod*, (cord) *nyog* (palm kernel oil), *hii* (camwood), and an array of others' plus a one pound note for the verifier. It is a long ritual, an emotional ceremony intended to strengthen the umbilical relationship between the mother and the child. Each family is to sing eight songs but Emade's family falls short of one song and in her usual 'uppishness' she sings the eighth song which is neither a birth song nor a women's song. The song she sings is a song for men's called the "Muankum song" (Epie, 2008, p.79). She is admonished by the women who think that 'the song can cause the wrath of the deity' on them. Although the women do nothing to Emade, the news spreads around the village that she has sung a Muankum song at a naming ceremony. In reaction to this Emade says "...the daughter-of-the-deities-of-Kupe-Muanengubadoes not waste time buying raincoats for such rains....all songs lead to dance...." (Epie, 2008, p.82). Emade's behaviour and pride in her deliberate traditional misconduct is a breakaway from the tradition of the people and therefore creates chaos. It is another instance in which she deliberately breaks the chain of being that guides and holds her traditional society as one organic unit. This is evidence of another trait of negative romanticism which is religious doubt; the muankum song which Emade chants reinforces this

disregard. This further increases her cosmic and social isolation.

Emade is selective of what rituals to respect or to disrespect. This shows that in the case where she thinks that respecting the traditional organic order will lead to her disease, she flouts them. In the case where the rituals do not pose any problem to her, she respects them. An example of a ritual that Emade respects is the killing and sharing of the "State animal". The "State animal" is an animal that is of traditional importance and is usually one that is ferocious and difficult to kill or trap like the buffalo. If killed or trapped by some valiant citizen, the trapper brings home (the village) "its tail and the fore-hoof" and reports to the chief who summons the entire village to announce the news. After the ululations, energetic young men, accompanied by some elder, are sent to the forest where the animal was killed to cut it in sizes and as tradition requires. The women also follow them to carry the meat. In the novel, the killer of the buffalo is Ewang-Ename, the 'son' of Emade. The other women are hesitant to go carry the meat because they have ostracized Emade but the chief intervenes to ask them to sink their differences knowing that the state animal is killed by Ewang-Ename and not Emade. The sharing of the meat is done as tradition and custom requires. The sharing is done by an elderly woman, Nsume. She does so taking into consideration the 'seventeen' women absent as a result of the ban on Emade. The rest eat in the compound. Such a ritual is known by all and respected even by Emade. In her revolt against tradition she still follows it, at least for once. She does not claim the whole animal because it is killed by her 'son'. She, like other women, respects the rules of the game. The ceremony of the sharing of the state animal is one of two rituals that Emade respects and participates according to tradition.

Another ritual respected by Emade is the purification ritual of the brook-of-the-serpent. Her daughter, Ntube, has fallen in the brook and tradition demands that anyone who falls there has to appease the gods. For once Emade succumbs and her sister, Ahone, is flabbergasted. She could not believe that "her iron-sister, the-spoon-that-stirs-steaming broth, could capitulate that easily" (Epie, 2008, p.104). As a result of this unhesitating acceptance to perform the ritual, Ahone feels a "premonitory chilly sensation" (Epie, 2008, p.104). Emade performs the ritual because she wants to protect her daughter, and not herself, from the wrath of the gods or the spirits. Even after the performance, she still takes her daughter to the mission to shield her from possible witchcraft. This is the beginning of the end of Emade because she realises that the disruption of the cosmic harmony of the traditional society has severe consequences. She realises that "a woman's urine indeed never crosses the beam". She hates the decision she has taken but has no other option.

Emade understands the culture and mind set of her community perfectly, as realised in the instances cited above. This conforms to what dynamic organicism purports that "entities are an organic part of that which produced them. The existence of each part is made possible only by the existence of every other part. Relationships, not entities, are the object of contemplation and study" (Peckham, 2008, p.10). Since nothing exists in isolation, Emade's actions could be justified; her digging of the grave is her manner of indicating to the Maubag people that they have broken their part of the organicist agreement by allowing Mechane to die unattended.

Shadrach A. Ambanasom in "Half a Century of Written Anglophone Cameroon Literature" acknowledges the fact that Emade is a strong protagonist, capable of handling the challenges that life sends her way. This is quite an innovation on the part of the author since very few such characters exist in Cameroon Anglophone literature. By acknowledging this difference, Ambanasom affirms the dynamic organicist believe that "change is a positive value, not a negative value; change is not man's punishment, it is his opportunity. Anything that continues to grow, or change qualitatively, is not perfect, can, perhaps never be perfect" (Epie, 2008, p.10-11). Through her growth as a character, Emade indicates to the community that the status quo could change for the better, that men and women could switch roles depending on their capabilities and needs. By asserting that "women who guard village entrances must not only understand but must know how to play the drum, not only the drum announcing death but also the drum announcing war" (Epie, 2008, p.35), she is calling for the recognition of the positive value of change and not issuing a challenge per se.

#### 4. Drums, Songs and Dance

Drums, the rhythm they produce and the dance they provoke in the Bakossi tradition depends not only on the occasion but also on whether the performer is male or female. As such there are songs and dances that women, for instance, sing during naming ceremonies. There are equally songs and dances that are peculiar to men. To maintain the social order of this traditional setup, people are expected to conform strictly to the limitations placed with regards to songs and dances, that is women must sing only female

songs and not play the drum while men must sing only male songs and play the drum. Drumming in the Bakossi tradition that Alobwed'Epie projects is reserved exclusively for men. During funerals the women sing and perform "*mbesu*-a women's dance" and the men sing and dance "*ebenzu*-a men's dance". At the funeral of Mechane:

Emade got two drums and taught them [two young men] how to play the accompanying parts. She herself took the lead drum and they started playing *ebenzu*-a men's dance. They played so exquisitely well that the neighbouring villages vibrated with the rhythm. Most people danced in their sleep. Others woke and listened to the music but were too tired to go and dance. *Sango*Mesumbe's (the old man's) bones creaked as he rolled on his bed enjoying the music. He remembered the old days when great artists like *Sango*Ngole thrilled them and made them dance all night long...the staccato rhythm penetrated even the most deadened hearts-deadened by sleep. There was something mysterious about it. ...It came vibrating with power and taking possession of the living and the dead. People thought they heard the voices of their departed ones in the cacophony of spirits dancing. (Epie, 2008, p59-60)

She is conscious that she has done is likely to disrupt the social order. That is why she makes the two young men "take an oath never to reveal the identity of the drummers" (Epie, 2008, p.60). The young men too are conscious of the danger of flouting tradition. To be "on the safe side" they decide to quit the scene and go back to their own villages. Three days after the burial, the *ahieg* ceremony is combined with the *Ngandu*. Emade pooh-poohs and lampoons the men playing the drums. For her "they are choking the drums instead of making them speak to the people" (Epie, 2008, p.63). The drums, she says, "must unite not only the body and the soul but also the living and the dead. And from that fusion, dance comes" (Epie, 2008, p.63). This suggests that the drum, when well-handled or played with expertise, can be a symbol of dynamic organicism and unison not just in the individual or in society but between the world of the living and the dead. When it is finally revealed that the nondescript beauty of the drum that echoed the villages was played by Emade, her sister Ahone is terribly worried. She exclaims to herself, "Emade has killed me. She has done it again...what shall I do now? When she played the drum announcing death, I brought the matter under control. Now the whole clan is here. The men are now going to gang up against her, and break her....A stubborn mushroom loses its crown" (Epie, 2008, p.67). But Emade herself is fearless and defiant. She plays the drum again without fear, in broad day light, before the entire clan. The beauty and the effect of the drumming are described superlatively and in dithyrambic terms:

Emade then took the lead drum and presently the compound vibrated with sweet powerful music as if some witchery were implanted into the drums. She made the lead drum speak. It spoke to the living and the dead in a compelling tone. Inexplicable sounds of whirling storms, interlaced with voodoo shuddering of shoulders and mysterious shrieks of joy took possession of all and sundry. (Epie, 2008, p68)

She abruptly stops drumming because the men got angry at the ululation of the women that shower praise on the woman, "...if hens crow instead of cocks/The day will still break, o" (Epie, 2008, p69). In total defiance of tradition, although enjoyed by many, she has played the drum, and she has challenged the men and established norms. She fails to understand that the men danced because they were almost all drunk. She also fails to understand that the spirits will not be happy with a woman playing the drum no matter how bewitching the melody may be. She beats her chest and proudly tells them "If the hens have not crowed, let the cocks come forth and crow, after all it is cocks that must crow..." (Epie, 2008, p69). The one person who understands the precarious situation and the danger in which Emade finds herself is Ahone. The narrator says "Her heart throbbed with concern at the consequences of what Emade had done. She had challenged the whole of the Mbougmut Clan". For Emade herself, her sister is afraid of "the so-called men. What do you think they can do to me?" (Epie, 2008, p72) What Emade has done is considered a slap on the face of the entire clan and on the face of men. She has gone against tradition and therefore provoked the anger of the ancestors and the spirits of the land.

## 5. Burial of the Dead

How, where and who buries the dead in the Bakossiland is important because the dead are considered as having joined the ancestors and therefore have become deities. A befitting burial in the tradition of the people lays their spirits to rest. The dead are buried behind the house, in a grave dug by young men who also place the corpse in it and after which burial there is eating and drinking. Mechane's death is no exception but Emade decides to make it one as she says to her sisters "If a woman digs a grave does she remain in it? ...if a woman lays a corpse in the grave does it jump out?" (Epie, 2008, p43). She does not end at this. She "pegged out the grave in the middle of the courtyard and started digging. The

women...were petrified" (Epie, 2008, p44). At first the women thought she was digging "hole" and out of curiosity run to the spot. When they realise that Emade is digging a grave, in their consternation, they question: "Is it in the centre of the courtyard that they bury people?" they asked, really astounded and almost going wild. Emade went on with the digging unperturbed (Epie, 2008, p44). When she is rebuked by "a stout and well muscled woman" (Epie, 2008, p45) named Mbone, Emade comes out of the grave she is digging and "thundered", in all her effrontery, "Who is squirting bad breath here?" (Epie, 2008, p44). The defiant Mbone retorts "What do you call bad breath? If people are buried in the middle of the courtyard at Atieg, this is not Atieg" (Epie, 2008, p45).

The men have the same reaction to Emade's untraditional behaviour. Mesape, one of the men scolds her. He bellows "Tell that woman to get out of that hole she is digging in the middle of the compound....Is it in courtyards that they bury people in her village? If that's what they do, we don't bury people in the middle of courtyards here" (Epie, 2008, p45). In spite of the general disagreement, Emade continues to dig the grave. The men decide to ignore her and dig the grave behind the house. Emade threatens them "let me see one of you wound the face of the earth by scratching it for a grave anywhere else in this compound...This is not a woman digging a grave, this is a woman spitting on your faces" (Epie, 2008, p46). The onslaughts of Emade "exploded" in each person causing their "bowels to turn". The men threaten to incarnate Muankum but she remains steadfast and defiant. Emade may have reasons for burying Mechane in the courtyard and probably be forgiven for that, but that she should dig a grave is unacceptable by the people. Emade succeeds in having her sister buried where she wants, against all supplication and anger. She succeeds in bringing shame to the men of Muabag. The question and the fear is whether she comes out of this open defiance of the tradition of the people of Bakossi free. What she has done is attempting to break the chains that hold society together and for this there is bound to be an organic lesion.

Alobwed Epie captures the behaviour of Emade in vivid terms. She is the lady with a beard, "slaughterer-of slaves", "lion of the unbroken tradition", "widow of the upstream python" (Epie, 2008, p13). She is also considered as "the daughter-of-the-deity-of-Kupe-Muanenguba", and her strength is described as that of "Nine women put together" (Epie, 2008, p14). Other descriptions of Emade in symbolic terminology include: "Daughter-of-the-dreaded deity" (Epie, 2008, p16), and the "spoon-that-stirs-steaming-broth" (Epie, 2008, p65). All these endearments tell of the peculiarity of the character. She is a woman who tramples on tradition and societal norms, a woman who thinks that assigning specific tasks to men and women without the possibility of other genders performing some tasks is wrong. Her attempt to recreate the community by destroying established norms is an aberration which creates chaos especially in a society where rules govern and hold society together.

The novelist's philosophic vision is one that upholds societal norms, traditions, mores and mannerisms. He lets Emade go ahead in her folly and in the end subjects her to the mercy of tradition. All that she stood for crumbles "like a mud statue in rain" (Epie, 2008 p104). The right foot "the foot of ill omen" (Epie, 2008, p105) she stubs against a stone a few yards away from her home is symbolic of all the evil she had committed and ills done against her society as well as the punishment thereof. In her desperate attempt to get the meaning of foot-stubbing, she resorts to the same tradition she had so neglected and trampled upon. Her attempts to get any male soothsayers explain to her the meaning of that ill-omen fail. As if in a conspiracy, all renowned male soothsayers are either absent or too busy to attend to her. She tries in vain for two months to unravel the mystery by consulting male soothsayers but fails. Her attempt to consult female soothsayers also fails. For three years, Emade is unable to unravel the mystery of the symbolic foot-stubbing. Her worry increases, and her fear of the unknown is very visible. She wanders from one place to the other, touching all the nooks and crannies of the Bakossiland in search of a solution.

Consequently, Emade suffers isolation because she realises that there exist reparations for her attempted breaking of the organic unit. It dawns on her that "a deep rooted mushroom, loses its crown" (Epie, 2008, p16) which in this case is her only daughter Ntube. The only solution is to take Ntube out of that space to one that is indifferent to the disruptions caused in the pre-existing cosmic entity. Emade is therefore alienated from her society through her actions, since she is at loggerhead with the ideals of the other women in the community, threatens the egos of the men and forced to send her daughter into hiding at the mission. Ambanasom sees Emade's cognisance of the consequences of her actions and her unyielding attachment to culture as what constitutes her subsequent downfall. She is still defiant to the last, emphasising the organic ideal that change no matter its form is a positive value.

Alobwed Epie intimates that Emade's 'uppishness' (sic) is the cause of her problems. It is only by reconciling with her community and tradition that she will be able to live a peaceful life. She stubs her

foot when she defies traditionally established norms and can only have peace and know happiness if she returns to tradition. Although she does not reconcile with her community, she seeks refuge in God by washing her legs with Holy water on the spot where she stubbed her foot saying "Holy water, cleanse the ill-omen that trails me" (Epie, 2008, p117). Emade is reduced to a mere superstitious widow. Emade's abandonment of tradition for Christian religion makes the society stable and order re-established. The society once again can return to its natural state of felicity as it was before the intrusion of Emade. Alobwed 'Epie does not destroy the Bakossi tradition through Emade, on the contrary he upholds the traditional values and weeds out the bad grass. The Bakossi tradition that is left behind is one that is organic, where the finite and the infinite, the visible and the invisible form a chain and continue to leave in harmony.

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