

THE *HOMO FABER-RELIGIOSUS-LUDENS* AS A SPIRITUAL MODEL OF LEISURE THROUGH THE AGING PROCESS – A POST-SECULAR ILLUSTRATION OF THREE BEATLES SONGS

GERVAIS DESCHÊNES¹

University of Ottawa, Ottawa, Canada

ABSTRACT—The aim of this article is to present three humanity models (the *homo faber* – person-at-work, the *homo ludens* – person-at-play, and the *homo religiosus* – the religious/spiritual person) and their relation to leisure studies and the aging population. The paper will use three timeless songs written by the famous pop/rock band, *The Beatles* as a post-secular illustration of the *homo faber*, the *homo ludens* and the *homo religiosus* humanity models. This illustration will allow to present the key elements of a new integrative spiritual model of leisure, the *homo faber-religiosus-ludens* model, which aims to prevent and reduce the pain and suffering associated with the inescapable experience of aging process.

RÉSUMÉ—Cet article décrit trois facettes de l'existence humaine, c'est-à-dire l'*homo faber* (l'être humain en tant que producteur), l'*homo ludens* (le jeu créateur en tant que le propre de l'être humain) et l'*homo religiosus* (l'être humain en tant qu'être religieux ou spirituel) et leur lien avec les études en loisirs et les personnes âgées. Il fait appel à trois chansons du quatuor rock, *Les Beatles*, qui illustrent ces trois volets de l'existence et en dégage les principaux éléments d'un nouveau modèle spirituel intégratif des loisirs dont la visée est de prévenir et d'atténuer la souffrance liée au processus de vieillissement.



¹ Gervais Deschênes, Ph. D., is a Part time teacher at the University of Ottawa, 125 University, Ottawa, ON. K1N 6N5, Phone: 418-590-2441. gdesche2@uottawa.ca. My heartfelt gratitude to Dr Sotiria Grafanaki and the reviewers for their helpful comments and supports in the evaluation of this paper. I would like also to express my appreciation to Mrs Monique Heintzman for her assistance with the writing style revision.

Introduction

As Canadian society is aging, Statistic Canada forecasts, by using a low-growth scenario, that by the year 2036, 24.6 percent of Canadians will be 65 years old and many of them will only have slight chronic health conditions thanks to the advances of medical sciences. As such, aging persons and senior citizens will be more educated, healthier, and will plan to retire earlier, live longer, and adopt a more relaxed attitude toward the Puritan work ethic (Gravelle, Wood & Karlis, 1995).

The challenges faced by aging persons and senior citizens are around cultivating an inner peace and peaceful relationships with others in their social environment. Senior citizens are often regarded as having no value in terms of mass production and overconsumption and thus tend to become assimilated into a subversive process of exclusion leading to marginalization, feelings of loneliness, boredom and social isolation (Delisle, 1987). Senior citizens experience ageism, which is a tinted form of discrimination and stereotyping. It is characterized by indifference, rejection, exclusion, stigma and mockery; and sometimes leads to vulnerability and abuse (Beaulieu & Crevier, 2013). Moreover, the increased length in life expectancy, the falling birth rate in many industrial societies will have social and political consequences resulting in organization changes, as many senior citizens seek to work longer (Lazzari Dodeler & Tremblay, 2013). There is a social need to debate this matter in order to find a meaning of life.

Before starting to experience different forms of suffering and the pending risk of death, the majority of aging persons and senior citizens are looking for meaning in their lives, not to lose hope for a better life, nor to be physically and/or spiritually diminished. This quest is part of their everyday experiences. In fact, they often look to fill the existential vacuum that exists in their lives, a process which can motivate them to pursue a progressive exploration of their sense of orientation in life (Frankl, 1969).

For Billé (2012), it is the struggle against the prevailing ideology that encourages senior citizens to maintain an active living philosophy. Senior citizens have functions that no one can replace: participation in world history, rootedness in the native ground, language and culture, transmission function of this culture, and participation function of the sacred. They are integrally connected to deep existential questions such as: Where are we coming from? What is life? How did it originate? What is death? What is the meaning of life and death? Who am I? To whom do I belong? To what do I commit myself? Discovering the meaning of life is situated in a fundamental search to find answers (Spohn, 2000; 2010). Therefore, in order to prevent and

reduce pain and suffering, there is a therapeutic need to develop a new spiritual model of leisure for the aging population that better addresses the need to discover the answer of such questions. The *homo faber-religiosus-ludens* model will be described in this paper as a response to that need. In the following section we will define more succinctly these three humanity models.

The Relationships between the Three Humanity Models: The Establishment of the Spiritual Model of Leisure

In order to explain and understand these three humanity models, we need to define briefly: (1) the *homo faber*; (2) the *homo ludens*; and (3) the *homo religiosus*. Subsequently, we will present some practical relationships in order to bring forward a new spiritual model of leisure entitled the *homo faber-religiosus-ludens* that integrates these three models.

The *Homo Faber* Humanity Model

In the *homo faber* humanity model, the essence of the person's existence is determined by working as a production process (Volant, 1976). The whole life of the *homo faber* takes place under the sign of *struggle for life* and necessity. More recently, Volant (2003) defines the *homo faber* as a person always working hastily because time is money. According to Schor (1992), work time in America has increased considerably since the Second World War. Productivity, the right to property, and consumption have all increased at the expense of leisure time, which has undergone a slow recession.

The *Homo Ludens* Humanity Model

In the *homo ludens* humanity model, the essence of the person's existence is determined by play as a creative process (Volant, 1976). The life of the *homo ludens* is marked by giving and freedom, and geared toward pleasure and enjoyment. Volant (2003) purports that the *homo ludens* is a person who spends time playing without assuming responsibilities. However, Huizinga (1938 [1955]) points out that through play, the person transcends the immediate needs of life and imparts meaning to action. The *ludens* is then recognized as an atmosphere, which is characterized by enchantment and enthusiasm, whether it is a sacred game, an entertainment or just a party (Huizinga, 1938, [1955]). To some extent, play is the basic activity for the creation of the person's self even when exposed every now and then to *the struggle for life*.

The *Homo Religiosus* Humanity Model

This humanity model is understood by the experience of the sacred, where the persons gradually become aware of the supernatural or higher power reality around them (Hawks, 1994; Otto, 1923) becoming conscious of being in the presence of supernatural beings endowed with willingness. The *homo religiosus* feels a sense of the sacred that leads to the consciousness of God (Ries, 1984), where the construction of ‘religion’ and ‘spirituality’ take form. Eliade (1959) says that religious persons may live only in a sacred world, because it is in that world that they participate in being and having a real life. Moreover, he underlines that the *homo religiosus* believes that the Cosmos ‘lives’ and ‘talks’. The very life of the Cosmos is proof of its holiness since it was created by the gods, and the gods show themselves to people through cosmic events as a higher power with a different order of natural force. In particular forms of *hierophanies* -sacred realities that unroll in front of us as “any other” kind of reality- i.e. gods showing themselves through a stone, a tree, a storm, an animal or a person. For example: from a Christian worldview, God’s supreme reality is revealed through the incarnation of Jesus Christ.

The Interplay between Homo faber, Homo Ludens and Homo Religiosus Humanity Models

The *homo faber*, *homo ludens* and *homo religiosus* humanity models cannot be isolated, analysed, and justified independently. Actually, they are constantly in relationship with each other, and fulfill a sense of meaning for a better leisure (Bellehumeur, Deschênes, & Malette, 2012; Deschênes, 2007, 2011, 2015; Heintzman, 2015). The relationships between these models of humanity show a unique perspective of the social world around us.

Faced with the imminent arrival of the retirement of many persons, there will inevitably be an increased amount of free time produced and, consequently, discretionary leisure time. A question arises here: Will persons be determined by the serious world of a work/productivity approach or will they otherwise be challenged by a more playful world where leisure is the flagship? Generally speaking, persons tend to follow the model of *homo faber*, as the techno-scientific world continues to drive the immediate needs of livelihood. If *homo faber* prioritizes ‘doing’, persons will be forced into an inner confinement. However, this is not the only humanity model which creates persons’ identities. The *homo ludens* humanity model expresses an

alternative form of human development with its emphasis on replenishing their playful creativity and self-care. Persons can sometimes be found temporarily in the unreality of play where they express their radical being at leisure as a state-of-mind (Neulinger, 1974). But of course, life is not just playing, and persons find themselves in situations where they are strangers to themselves and can be alienated towards each other. They need to be revitalized by the *homo religiosus*, which within a Christian framework is through the hypostatic persona of Jesus Christ who is the Savior of humanity. When *homo faber* and *homo ludens* are willing to be educated by the teachings of the Christian incarnation as *homo religiosus*, then work and play occur together in Christ simultaneously resulting in a radical leisure state-of-mind. As Heintzman (2012, p. 38) affirms “[s]o our work is to flow from a quality of life, a spiritual attitude characterized by rest in God”. In reality, God’s revelation permits an inner quest for religious/spiritual intimacy with Him where persons find their genuine identity despite *the struggle for life*. Thus the work of *homo faber* requires the recovery time found in the intense play with *homo ludens*, combined with the depth of the religious movement insights of *homo religiosus*. These relationships can result in the renewed energy required for the prompt return to work in the achievement of a leisure state-of-mind with the providential blessing of God. These can also prevent loneliness, boredom and social isolation in the aging population.

The Homo Faber-Religiosus-Ludens as a New Spiritual Model of Leisure: Defining our Vision

This spiritual model of leisure proposes a humanitarian solution in today’s post-secular era. According to the previous perspectives, we present a practical definition of a new spiritual model of leisure entitled the *homo faber-religiosus-ludens* that integrates the three humanity models. According to this new spiritual model of leisure:

Persons are fully engaged in the existential pursuit defined by the *homo faber-religiosus-ludens* for their inner and vital renewal process through the spiritual quest for leisure in spite of the struggle for life. This situation is often characterized by persons working and playing with religious or spiritual attitudes. Therefore, persons may find their radical identity being at leisure in today’s post-secular era.

This definition emphasizes transcendence.

***The Hermeneutical Approach as a Framework of
Understanding the Homo Faber-Religiosus-Ludens
Spiritual Model of Leisure***

Hermeneutics draw attention to the subjectivity of persons who seek to assume their own act of existence in the real world by being receptive to the experience as it should be (Rogers, 1967). For Ricoeur (1983, 1984), everything we hear takes shape and place in time; and what happens in time deserves to be told. What we understand in a story is not a person, but a comprehensive design of life, the framework of a new state-of-mind in the social world. A story is a reflection, or a projection of the self. Ricoeur (1986, 1991) argues that what is to be understood in a story is not primarily the speaker behind the text, but what is spoken, the matter of the text, and the kind of world as the text unfolds for a better explanation of meaning. As a result, the possibility of understanding the meaning of life in the lyrical songs is there in front of us according to our natural dispositions, time frame and self-motivations. For Corbin (1958), this sense of meaning comes from the imagination's active creativity, which is a mystery that has never been explained once and for all, but is continuously puzzling over again, just as a musical score is never decrypted once and for all, but always calls for a new execution with, as Ricoeur assures (1998), the fruitful second attitude of naivety.

This hermeneutic approach is rooted in the ecumenical biblical teachings of the Old and New Testament, where Jesus Christ is the implicit and explicit dominant figure. Persons make a paradigm shift; under to the name of *ludic paradigm* (Deschênes, 2011; Euvé, 2000; Heintzman, 1994, 2006; Howe-Murphy & Murphy, 1987; Joblin, 2009; Livengood, 2009; Van Andel, 1994 [2006]). Thus, the path of persons is that everyone has a meaning and has a unique role and mission to play in the universe (Mounier, 1949). The nietzscheen nihilistic attitude is thus surpassed by this Christian worldview.

***Post-Secular Characters Applied Within the Homo
Faber-Religiosus-Ludens as a Spiritual Model of Leisure***

In order to illustrate the conceptual application between the *homo faber*, the *homo ludens* and the *homo religiosus* humanity models for the representation of the *homo faber-religiosus-ludens* as a spiritual model of leisure, we will explore three timeless songs of Beatles that reflect the *homo faber*, the *homo ludens* and the *homo religiosus* humanity models. These songs are still popular in today's post-secular era.

Another vantage point from which to explain and understand the relationships between the *homo faber*, the *homo ludens*, and the *homo religiosus* humanity models is applying the sociological musicology perspective. This exploration supports the *homo faber-religiosus-ludens* as a spiritual model of leisure and allows us to establish an interpretation of popular music linked to cultural forms, styles and traditions in Western societies, and its impact upon the baby-boomers population in today's post-secular era.

The Sociological Musicology Approach

Tagg (2008) purports that we should stop underestimating the musical ability of the popular majority and their skill to build meaning from what they listen to. Instrumental pieces, songs and lyrics bring messages and associations to an emotional level and preconscious thoughts that are able to relate personality types, environments, and events to emotional attitudes, implicit evaluations and affective response models (Tagg, 1982).

Tagg (1982) emphasizes that music slows the effect of intellectual dichotomizing and resists the mental separation that one finds daily in the news. It breaks the irrational restriction that forbids the connection between public and private, implicit and explicit, verbal and nonverbal, collective and individual, work and leisure. The analysis of popular music takes 'fun' seriously and is itself at the same time a serious business that brings a lot of joy.

This is why the study of musical melody is so essential in order to constantly create and recreate one or several cultures through the implementation of popular music influenced by, and built on, many kinds of music traditions. For instance, the study of 'classical music', 'popular music' or 'folk music' allows us to better understand music classifications in order to create heavenly melodies. This situation creates social events with a multiplicity of musical identities happening notably through subcultural play forms (Spracklen, 2006). Therefore, musicology is an approach that explores our environment's full potential for deeper social understanding by making meanings that have some effect; musicology can thus be used for therapeutic practices.

The Religious/Spiritual Foundations of the Pop/Rock Band the Beatles

This section will investigate the many connections that exist between music and the revelation of the new spiritual model of leisure proposed here. It allows the experience of healing and transcendence. As such, it opens the possibility for a religious/spiritual well-being journey for therapeutic purposes.

To build bridges for the constitution of the spiritual model of leisure of the *faber-religiosus-ludens*, we will examine popular music written and performed by the legendary English pop/rock band *The Beatles* (made up of drummer Ringo Starr, a.k.a. Richard Starkey [1940–]; bassist Paul McCartney [1942–]; guitarists John Lennon [1940–1980] and George Harrison [1943–2001]). These composers, musicians and singers grew up in a tight-knit and gregarious labour-class, Irish/Scottish culture, Catholic/Protestant affiliation, Liverpool community, whose pivotal event was World War II, and yet they created several best-hit songs under the musical arrangement and producing guidance of the ‘fifth Beatle’, George Martin (1926–2016)².

The Beatles are famous for their positive contributions to contemporary societies through their influence on the baby-boomer generation (Fielden, 2000). In fact, they are considered the greatest composers, since Franz Peter Schubert (1797-1828). It should be underlined here that *Beatlemania* began to spread like wildfire across Europe as early as 1963, before the band’s British rock’n roll music genre invaded North America. *Beatlemania* reflected the emergence of the narcissistic ethic of authenticity that produced atomized persons (Taylor, 1992).

The Beatles exerted an overwhelming influence on many contemporary music groups of every kind, for instance, the Rolling Stones, Pink Floyd, Supertramp, Genesis/Phil Collins, Abba, Boston, April Wine, Rush, Alanis Morissette, Blondie, Madonna, Led Zeppelin, The Alan Parsons Project, Toto, Deep Purple, Eric Clapton, Bob Dylan, Guns N’ Roses, No Doubt, Sting, Meat Loaf, Bruce Springsteen, Styx, The Cars, Prince, Stevie Wonder, Van Halen, Journey, Loverboy, Hall & Oates, Pat Benatar, Cheap Trick, Bon Jovi, U2, Sheryl Crow, Def Leppard, Sarah McLachlan and Yes. The band even influenced or inspired classical musicians. The Beatles phenomena proposed a new lifestyle, which has significantly shaped the way we think and live in today’s post-secular era.

The canon of popular music specifies that the aesthetic effects of the ‘golden age of the Beatles’ “lies in their fictional symbolic representation of group identity that establishes itself by processes of distinction” (Von Appen & Doehring, 2006, p. 27). In actual fact, it confirms the self-admiration of pop/rock stars, which somehow caused a paradoxical impact of fanaticism. For instance, Lennon made this surprising statement that caused a rupture within Christianity in many churches at the time: “*Christianity will go. It will vanish and shrink. I needn’t argue about that; I’m right and I will be proven right.*”

² There is always a debate about the expression the “fifth Beatle”. Some music specialists still think that it is the “fans” themselves who represent symbolically this nomination.

We're more popular than Jesus now; I don't know which will go first – rock'n' roll or Christianity. Jesus was alright, but His disciples were thick and ordinary. It's them twisting it that ruins it for me" (Cited in Sullivan, 1987, p. 313). With both atheism/idolatry and faith-integrated tendencies, Lennon was surely not an agnostic or even an apostate, but rather had an umbrageous, offensive and complex personality (Lennon, 1978). This was most likely the result of his mother's death, his father being away from home when he was a young teenager, and his great difficulty in accepting these human separations. Instead, Lennon frequently demonstrated a high degree of religiousness by writing spiritual songs such as *Tomorrow Never Knows* (1966), *All You Need Is Love* (1967), *Imagine* (1971) and *Bless You* (1974). It should be noted that the complexity of Lennon's personality, which was reflected in other Beatles' members, made him, in some ways, an incarnation of Christ, or more precisely, a Christ icon, as were the other Beatle members. Regev (2012,) asserted that Lennon as a religious leader brought the Christ's message in a more contemporary way:

[...] Lennon chose to devote his art and life to this 'non-religious' message of peace and love because he felt that religious institutions such as the Church of England, as well as leading Protestant ministers and the Pope, had not been dealing and were not able to deal with the most urgent and crucial humanitarian issues, and remained interested only in 'business' (p. 553).

Harrison, the quiet Beatle, developed a strong interest in the Hare Krishna movement and became an admirer of Indian culture and mysticism. He subsequently introduced the sitar to the other Beatles and their Western audience. Harrison experienced a deep soul-searching and discovered he was playing for God, whereas Lennon believed in building a peaceful world and concluded in the end that people are the creators of their own lives.

Ultimately, music and poetry became effective vehicles and assets for expression, tranquility, peace and reconciliation as suggested by the Beatles' legacy. For instance, the song *Imagine* (Lennon, 1971) was a duet project for peace in the Middle East that involved cross-cultural music and courageous cooperation with a universal tone between two singers: Israeli Noa/Achinoam Nini and Arab Khaled. The new version of the song was written in three languages: Hebrew, Arabic and English. The interpretation conveys a real message of peace, and illustrates Lennon's faith intention as a religious leader and peace-maker during the Vietnam War. *Imagine* has a social function of penetrating the human soul, trying to bring people together to create peace on earth. Al-Tae (2002, p. 59) suggested that the music paved the way for a better social world and future:

The role of popular music is not limited to raising awareness of social and political tensions, but to actively participate in offering tools for understanding the shifting dynamics within a disputed territory. As music soars above

the temporal crossroads, it enables people to come together and reach better understandings of one another despite their political differences.

As noted above, a way to understand the ternary *faber-religiosus-ludens* relationships is to examine the lyrics of three timeless Beatles' songs. These songs were composed, written and sung by Lennon & McCartney, and reflected on humanity as a world community. From our viewpoint, the Beatles' music, lyrics and behaviour reflect a new and innovative style. These creators were carried away by *the muse* or *a divine inspiration* (Mcintyre, 2006, p. 202) which represent more or less the Romantic view of life.

Many Beatles' songs were created using this indirect and unconscious method, mostly those written by McCartney as he often confessed in mass media interviews. This successful approach is a religious/spiritual creative act and consequently, resulted in a positive economic effect.

Let us now briefly provide three examples of popular Beatles' songs and hermeneutically try to explain their connection to the three humanity models presented earlier. These songs are: *A Hard Day's Night* (1964), *Can't Buy Me Love* (1964) and *Let it Be* (1970).

The Song *a Hard Day's Night* (The Beatles, 1964)

The first song, entitled *A Hard Day's Night* (1964), is mainly characterized by the active musical rhythm with a bell beating time on the deck played by Starr, which symbolizes the musicians' working class origin. In fact, the whole song is influenced by the *homo faber* humanity model, where the persons are workers who toil strictly to obtain instrumental goods and services. This song was created and sung by Lennon & McCartney. In this song, there is no place for love, free time, rest, play and leisure because of *the struggle for life*. It also suggests that the only way to be secure is to rest at home with the affection of one's wife and presumably care for one's children. Let the poetry speak to us and imagine the *homo faber* humanity model through some of this song's lyrics:

Homo faber Humanity Model — *A Hard Day's Night* (The Beatles, 1964, Duration: 2:32 min)

Verse 1 It's been a hard day's night,
 and I've been working like a dog.
 It's been a hard day's night,
 I should be sleeping like a log.

But when I get home to you,
I find the things that you do,
Will make me feel al-right.

Verse 2 You know I work all day,
To get you money to buy you things.
And it's worth it just to hear you say,
you're gonna give me ev'rything.
So why on earth should I moan,
'Cause when I get you alone,
You know I feel O.K.

Bridge 1 When I'm home
Ev'rything seems to be right.
When I'm home,
Feeling you holding me
Tight, tight, yeah. [...]

There are some traits of the *homo faber* humanity model in this song. For example, the sentences: (1) *I've been working like a dog*; (2) *I should be sleeping like a log*; and (3) *You know I work all day, to get you money to buy you things* parallels, to some extent, the dogma of work characterized by the *homo faber* humanity model. Moreover, another sentence of this song displays the *homo faber* humanity model in that the care for the loved one is an action to be blessed. Thus the phrase 'feeling you holding me tight' demonstrates this affection between the worker and his girlfriend/wife within the song. However, this worker seems to be overloaded by his employment. He is a stranger to himself because he does not know the concrete result of his working action. In other words, this worker does not realize completely all the risks and the extension of his production pursuit. This alienating factor is well defined by the main expression of the song in a humorous way: 'It's been a hard day's night'. As the worker declares, 'I should be sleeping like a log' is a pleasant way for him to get away from this difficult situation. This is why he leaves his distress to his girlfriend/wife and finally says to her: 'You know I feel alright'. Consequently, this song illustrates the oppressive effects of the economic *struggle for life* characteristic of the *homo faber* humanity model.

From this viewpoint of the song *A Hard Day's Night*, there is certainly a common goal shared by those caught stressfully in this insidious cycle of the need for money and the careless spending of it as frivolous and useless over-consumption. This song symbolically reflects money's dominance in a materialistic world's economy and proclaims the potential for the human labor

force to provide a religious/spiritual anchor for humanity. The need for education in order to overcome traditional ideologies is then necessary (Dumont, 1981). As Frankl points out (cf. 1969), education affords people a sense of security that they will not find anywhere else and encourages the capacity to discover the meaning of life. In an era dominated by existential emptiness, the *homo faber* humanity model is often characterized by people feeling alone and isolated due to the necessity of the task to be done. However, the main purpose of work should consist of refining each person's potential to discover his/her sense of meaningfulness and personal identity.

The Song Can't Buy Me Love (The Beatles, 1964)

The second song, entitled *Can't Buy Me Love* (1964), is a manifestation of the *homo ludens* humanity model; it states that money cannot buy everything, with one of the primary examples being love. In other words, money cannot buy gratefulness and freedom, which are two of the "must" attitudes to embrace to feel and share love. Money is a poor substitute for contentment with life and has little power to resolve the pain and the loss that is part of the person's experience. The song created by McCartney suggests the possibility that love might be found through simple things. The *homo ludens* humanity model fits in well with this song, which presents the economic strategies that the persons may adopt to improve their friendly relationships in a peaceful way. Again, let us read some of the lyrical poetry of this song and let it speak to us by exploring the *homo ludens* humanity model as a way of life:

Homo ludens Humanity Model — Can't Buy Me Love (The Beatles, 1964, Duration 2:11 min)

[...] Verse 1 I'll buy you a diamond ring, my friend,
 If it makes you feel all right.
 I'll get you anything, my friend.
 If it makes you feel all right.
 'Cos I don't care too much for money,
 (For) money can't buy me love.

Verse 2 I'll give you all I've got to give,
 If you say you love me too.
 I may not have a lot to give,
 But what I've got I'll give to you.

I don't care too much for money.
 (For) money can't buy me love. [...]

Verse 3 Say you don't need no diamond rings.
 And I'll be satisfied.
 Tell me that you want the kind of things
 That money just can't buy.
 I don't care too much for money.
 For money can't buy me love. [...]

This song illustrates some of the *homo ludens* humanity model. For example, the following sentences: (1) *Say you don't need no diamond rings. And I'll be satisfied*; (2) *'Cos I don't care too much for money, for money can't buy me love*; (3) *I may not have a lot to give, but what I've got I'll give to you*, and (4) *Tell me that you want the kind of things that money just can't buy*. These expressions remind us of the generous cooperation, gracious care and the give-and-take play approach of the *homo ludens*. This humanity model personifies the free spirit of personal devotion. In this light, generosity is not expensive but fundamental for life growth and regeneration of the social fabric within communities.

The *homo ludens* humanity model does not emphasize financial questions. Persons living in this structure of mentality try to avoid complicated conversations about money. The song evokes in some way the sabbatical and playful nature of love, which is eternal and removed from the morbid obsession with money that predominates in, and determines, the materialistic and pagan world. However, the *homo faber* humanity model – persons-at-work – covers a large range of compulsory activities and leaves little room for real experiences of the *homo ludens* – persons-at-play. At the same time, this song raises questions about the culture of giving, where money is not the ultimate end as shown by the following sentence in the song: 'I may not have a lot to give, but what I've got I'll give to you'. In his/her playful human nature, the *homo ludens* is both giver and receiver, because those who are giving are always aware that they were one day in the receiving position (Pilote, 2009). This concept is a factor of religious/spiritual growth between people because it displays concretely the need for association and alliance by soliciting the participation of others in this particular process of 'giving, receiving and returning' which recreates the social fabric of communities (Caillé, 2000; 2007). From these last viewpoints, our personal identity is constructed both by what we receive and by what we give in return (Godbout, 2007). This song conveys very well the *homo ludens* existence within a real re-creation perspective. Consequently, more and more people prefer the play environment

and fulfill the *homo ludens* humanity model. The necessary but destructive nature of the *homo faber* humanity model can be ameliorated by the world of play with less pain and loss. These fluctuating dynamics find resolutions in the implications, thoughts and inspirations of the *homo religiosus* humanity model within the understanding of the *Let it Be* song.

The Song Let it Be (The Beatles, 1970)

The *homo religiosus* humanity model where persons are primarily religious/spiritual beings can be developed by the *Let it Be* song composed, written and sung by McCartney (1970). Upon its release, many people perceived this song to have biblical roots. The song evokes the Virgin Mary, the mother of the Lord Jesus. In fact, the words 'Let it be', is a paraphrase of the Virgin Mary's answer in the Annunciation to Angel Gabriel in St. Luke (1: 38). Nevertheless, McCartney said later that the song had been inspired by a dream he had during the tense recording period of the *Get Back* project (now the album *Let It Be*). He dreamed of his mother Mary McCartney who died of cancer when Paul was 14 years old. McCartney felt blessed to have this dream and from there he had the motivation to write this song, which is one of the most famous in the Beatles' repertoire. When fans ask if the song refers to the Virgin Mary, McCartney typically avows that people can interpret this bucolic song however they like. With this perspective in mind, let some of the words of this song speak to us and notice particularly and in parallel the Lord Jesus' Spirit in close relationship with His mother the Virgin Mary:

Homo religiosus Humanity Model — Let it Be ***(The Beatles, 1970, Duration: 4:03 min)***

Verse 1 When I find myself in times of trouble,
 Mother Mary comes to me.
 Speaking words of wisdom, Let it be.
 And in my hour of darkness,
 she is standing right in front of me.
 Speaking words of wisdom, Let it be.

Chorus 1 Let it be, let it be, let it be, let it be.
 Whisper words of wisdom, Let it be.

Verse 2 And when the broken hearted people,
 living in the world agree.
 There will be an answer, Let it be.

For though they may be parted,
there is still a chance that they will see. [...]

Verse 3 And when the night is cloudy,
there is still a light that shines on me.
Shine on until tomorrow, Let it be. [...]

This song stimulates our imagination about some traits of the *homo religiosus* humanity model. For instance, the following sentences: (1) *When I find myself in times of trouble Mother Mary comes to me speaking words of wisdom, let it be*; (2) *And when the broken hearted people living in the world agree, there will be an answer, let it be*; and (3) *And when the night is cloudy, there is still a light that shines on me, shine on until tomorrow, let it be*; reminds us of the profound spiritual nature of the *homo religiosus* humanity model. Thus, the *homo religiosus* teaching provides us with words of wisdom for troubled times. The expression ‘Let it Be’ could be perceived as the *homo religiosus*’ reaction to personal distractions in the face of a confusing world. This timeless ‘Let it Be’ song reflects the wise praxis of the *homo religiosus* humanity model who shared feelings of detachment for a better leisurely lifestyle.

The sentence ‘there is a light that shines on me’ can be an illustration of a rebirth experience and expresses an integrated Christian faith as *homo religiosus*. As such, Christians may serve as a positive Christ icon in preventing self-adulation and perversion (Gin, V. personal communication, June 6, 2014). Thus persons can mutually shape the stories between each other for the better because they are created in the image of God (Gen 1: 27). Identities are emotionally transformed through the unconditional love of God who offers healing and recovery to vulnerable and resilient persons who might suffer. The *homo religiosus* well knows the value that society places on over-achievement and the importance of becoming aware that “our worth comes from who we are, not from what we *do*. No matter what you do or don’t do. No matter whom you know or don’t know. No matter how much you have or don’t have. [...] Our worth is *not* in our work; it is in who we are” (Dravecky, 1996, pp. 98, 108). This is the real sense of the *homo religiosus* lifestyle, determined by working and playing deeply at experiencing leisure activities through the process of learning while being mysteriously fathers and mothers in the path of life. The Mother Mary in the *Let it Be* song represents, to some extent, the humble servant who accompanies the *homo religiosus* in his messianic mission during times of trouble.

In this perspective, the *homo religiosus* persons take care of, and are concerned about, people’s material needs. He/She is also preoccupied with the economy that humanity still requires. It might be understood, as Desjardins asserts (as cited in Leroux, 2012), that it is through economic pursuits

with the strength of one's own moral and material self-consciousness that one establishes *the union for life* instead of *the struggle for life*. This shows Mother Mary's words of wisdom to be practiced despite the 'times of trouble'. This also means according to Desjardins (as cited in Leroux, 2012) that the economy of *the union for life* is based on a community founded to supplement the individual weakness in the economic field. The members of the cooperative are not intended to enrich themselves at the expense of their neighbours, but to support each other and to protect the weakest of them for the greater economic good sharing.

In Conclusion

The *homo faber-religiosus-ludens* is proposed as a possibility for supporting aging persons and senior citizens in their meaning making process. It gives us the possibility to better understand a spiritual model of leisure, where God's revelation creates an inner quest for religious/spiritual harmony. A new personal identity is discovered through a radical state-of-mind towards leisure despite *the struggle for life*. The brief hermeneutics of the three timeless Beatles' songs —*A Hard Day's Night*, *Can't Buy Me Love*, and *Let it Be*— applied to the ternary *faber-religiosus-ludens* relationships reveal their interconnections that enhance the meaning of life. The lyrics lead to a profound definition of oneness for each of the humanity models and allow transcendent experiences through the simple things in life. Therefore, these bucolic songs provide pastoral/spiritual wisdom for those who in faith are searching. Even though these songs are profane, they can be viewed as a re-imagining of the spiritual model of leisure. This provides a symbolic explanation and a substantial understanding of the meaning of life for persons who share a common Christian faith. It produces strong images, which illuminate salvation insights about the revelation of the coming eschatological God's kingdom, where people will be together for eternity according to the will of the Heavenly Father. This new spiritual model of leisure presents a Christian worldview, which integrates many dimensions of life and helps to prevent and reduce the relative pain and suffering of aging. It also allows aging persons and senior citizens to experience joy and hope for the last chapters of their life stories.

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