

DEEP, SOULFUL SATISFACTION

Jeffrey F. Durgee, Rensselaer Polytechnic Institute

ABSTRACT

This paper suggests that research into satisfaction should consider not only delight but also deep satisfaction. Deep satisfaction is defined as a condition in which consumers feel that something has touched their souls. Soulful consumption is felt to be important given the recent consumer trend toward spirituality. This paper summarizes current hypotheses about soulful consumption, and suggests new hypotheses about it based on analyses of excerpts written by famous novelists.

BACKGROUND

The topic of delight or high customer satisfaction (or "excitement", Coyne, 1989) has received a lot of attention lately. Marketers see it as a key to brand loyalty, consumer researchers see it as an interesting psychological state, and everyone appreciates its general importance in terms of enhancing the overall quality of daily life.

The idea of "delight" however, has some problems. First, it connotes a temporary state. In the Merriam-Webster Thesaurus (1977), for example, the verb "to delight" is related to the verbs "divert, entertain, allure, attract, and transport." (p. 144) In other words, part of its meaning refers to a temporary state of being taken away. A concert, for example, or a good meal are temporary sources of delight. As we know, however, in new product development, "delighters" quickly become "must haves" (Clausing 1994) so the whole round of finding new "delighters" begins all over again. Should a life goal be a constant search for the next thrill, the next delight? Second, the word connotes an extreme state. Webster (1977) defines it as "extreme satisfaction", "high degree of gratification" and "great pleasure." A euphoric state is hard to achieve let alone maintain. Is this a meaningful life goal? Do people actively seek this type of bliss? One can go to Disney World but what's next, "Super Disney?" Then "Mega Super Disney?"

Rather than high-delight, high pleasure experiences, many U.S. consumers today are felt

in the popular press to be focusing on experiences for their own sake, or, in other words, for their *spiritual* value (Popcorn and Marigold 1998). They do not seek a high, over-the-top satisfaction but rather deep, life-affirming satisfaction. Their goal is not that something over-delivers on some set of expected dimensions but that it is deeply appreciated *for itself*. Whole industries including publishers, internet sites, television programming, and seminar series are devoted to finding and heightening the spiritual content of daily life. Americans are everywhere admonished to slow down and contemplate the joys of daily life which are currently available (e.g., Canfield and Hansen, 1995). Just as Post-Modernists call for a re-enchantment of daily lived experience (Firat and Venkatesh, 1995), one of the most popular new books is titled *The Re-enchantment of Everyday Life* (Moore, 1996). A newspaper columnist writes, "In this age of ever more complex materialism, my mother's supreme gift was the daily taking of great, satisfying pleasures in small things." (LeBrun 1999 p. B1)

At the same time, there are forces on marketers today to be more accountable. There are pressures from the government as well as consumer groups to make products good in a general sense, good for the earth, good for the person, and inherently good for society (Porter and van der Linde 1995; Hamel and Prahalad 1994; Maio 1999). A high soul product represents a win-win situation for manufacturer and consumer.

The purpose of this paper is to review theories about the soul and learn more about soulful consumption. Besides reviewing current theories, the report also analyzes descriptions of soulful consumption written by famous novelists. The report concludes with implications for satisfaction, delight and soulfulness as goals for researchers and market planners.

Note that the paper has no conclusive answers on this subject. The topic of soulful consumption is so broad and so interconnected with other topics (religion, ritual, aesthetics) that the goal here is merely to generate some ideas about what soulful consumption is. Further, since this is a new area of research, a major goal of this paper is simply to explore the best way to research the "soul"

question. The writer is trying a number of research approaches and is trying to see which approaches are most productive.

SOULFUL CONSUMPTION

Soulful consumption is very close to sacred consumption. Research on the latter (see Belk, Wallendorf and Sherry 1991; Belk 1987; and Hirschman 1988) provides a deep understanding of social definitions of sacred versus profane consumption and how items are sacralized or profaned under different personal and social circumstances.

Many of the criteria which apply to sacredness also apply to soulfulness. Both the sacred and the soulful involve mystery, spirituality and a quality of otherworldliness. Also, items become sacred - and gain "soul" - through ritual behavior, gift-giving, and inheritance (Belk, Wallendorf, and Sherry 1991). Further, many items that are felt to be sacred *and* soulful represent an interesting paradox: even though they are common, everyday objects, they can have deep special meanings. A battered old wooden desk pencil holder can be very sacred *and* soulful if it was a gift made in a child's Cub Scout pack. Finally, both sacredness and soulfulness are qualities that are probably learned. Children in different cultures learn at a young age that certain stimuli - items in a church, works of art, certain music - are sacred and "move the soul." These stimuli evoke special feelings later when these people are older.

At the same time, there are important differences between sacredness and soulfulness as conceptual starting points for examining consumer behavior. First, theories of sacredness are grounded in religion. Belk, Wallendorf, and Sherry, for example, base their definition of sacredness on theories of religion from James (1961), Roberts (1984) and Mauss (1925). Thus, sacredness involves properties such as sacrifice, solemnity, and opposition to the profane.

Concepts of the soul, in contrast, are older and broader. Many ideas of the soul predate many religions, some dating back to Plato and Aristotle (in Van Peursen 1966). More recent theories of the soul come from Freud, who equated the soul with the psyche (in Bettelheim 1983). Whereas religious views of sacredness involve sacrifice and denial,

the soul is thought to crave pleasure and happiness (Moore 1996).

Second, research to date on sacredness focuses mainly on *objects*. It focuses on the manner in which *objects* are socially defined - or become - sacred or profane, on how they differ in terms of sacredness from one cultural setting to another. Questions about the soul, in contrast, are questions about *people*. The question here is not about the spiritual impact on the *object* but rather on soul of the *person*. An object is sacred or profane, but a soul belongs to a person. This is an important distinction. Theories of deep or spiritual consumption should focus on this type of consumption as a *subjective experience*, yet research on sacredness focuses on external issues such as spatial dimensions (e.g., the altar is a more sacred space than the pews) and interpersonal issues (e.g., gifts.) What happens subjectively when the experience is "soulful?" What does it mean when a man or woman says that something touched his or her soul?

SOULFUL CRITERIA

The soul is obviously not easy to define. Philosophers, writers, and have offered numerous definitions.

Most suggest that the soul is a living force which is independent of the person, and acts in a directive manner toward the person as in Plato's helmsman-to-ship metaphor (Van Peursen 1966). While the soul and body are closely connected, the soul is "higher." It is the link with the cosmos and is concerned with "higher" things. Amorousness, for example, is a concern of the body while love is a concern of the soul (Van Peursen 1966).

In a recent series of New Age books (Moore 1992; 1996; Canfield and Hansen 1995), writers describe items and experiences which they feel touch their souls. These books are not based on research, so a recent study (Durgee 1999) was conducted in which adult respondents were asked to list and describe items which they felt were particularly soulful. Items that were mentioned in the books and the study were as follows: foods and cooking, professional sports, art, gardens, Lancome Skin Cream, cotton, live music, washing dishes, old houses, Dove soap, Finesse Shampoo, teddy bear, bed, herbal medicines, outdoor hiking

items, a wooden bowl, dog, window seat, woodworking tools, and a mountain bike. In the study, respondents said that these are not "temporary delighters" but rather "constant sources of satisfaction."

The criteria respondents used to explain their selections are listed below. These criteria are interesting because they represent "how to do it" guidelines regarding soulful consumption.

1. High in detail, high in contemplative content. Items such as art require time for contemplation and study. Moore (1996) recommends looking for an item's "interiority," or its inner workings.

2. Awe-inspiring, magical, mysterious. People say they are in awe when they hear a great jazz musician or see a pro football player make an unbelievable catch. These seem to be magical, not of this world.

3. Involve hands-on manufacture, hands-on consumption. Art is again a good example. In art, production and consumption occur simultaneously. A sculptress produces her work - and her production activity involves many autotelic, consummatory gratifications. She shapes her work then runs her hands over it.

4. Close connection with nature and natural forces. Respondents felt that nature is very close to the soul and that activities and objects - such as rock climbing and even mountain bikes - which are close to nature gain soulfulness by association.

5. Designed by someone who understands the spiritual context or "temenos." A series of Moslem mosques were recently built which reflect Moslem ideas of eternity (Muschamp 1998). Shaker furniture is thought to reflect Shaker spirituality, and the new baseball parks are designed to be shrines to baseball.

6. Ties to the past, archetypal themes. Old things are felt to have a lot of soul. People say they feel soul in old houses, for example, and old books. Market researchers today know that

in order to reach people's deepest feelings about objects, they need to probe early, warm associations with these objects (Ball 1999).

7. Can involve unhappiness. Moore (1996) writes that there is soul in sad things as well as happy ones. People are often attracted to art that involves sad themes. Movies and stories about the Holocaust tap deep emotions.

8. Has imperfections. The finest pieces of art are full of flaws. Frank Lloyd Wright's famous building Fallingwater, for example, has so many structural problems that it is falling down.

9. Versatile, multi-sensory, touches people many different ways. People experience soul in items that touch them in many different ways, that impact many different senses, that do many different things. A tree, for example, can be experienced many different ways. Even the tiniest part of that experience is felt to be important. Emily Dickenson said of food, "the smallest ingredient is the most powerful." (in Moore 1996, p. 63)

10. Own volition. One woman said she found gardening to be a soulful experience because she could "do it for its own sake," that is, there is no external compulsion. By comparison, she said she deeply resented having to answer phone calls and early morning email.

11. Feel life more intensely. A woman respondent who said she feels soul in Lancome skin cream said it was because it made her feel very alive in the morning when she put it on. Similarly, the designer Milton Glaser says that great art makes us feel good about life in general (Glaser 1991).

12. Higher order values. Maio (1999) associates soulfulness with companies such as the Body Shop which manufacture products which are environmentally friendly and represent other higher order values such as safety, good pay and security for workers.

A problem with these dimensions, however, is that they are very idiosyncratic. If a product or service was designed which incorporated many of these dimensions to a high degree, a consumer might feel that it touched their soul. The new Volkswagen "Bug", for example, is based on the archetypal VW form from the 50's, represents a social value (lower pollution), and even has a connection to nature (flower vase, advertising featuring flowers) - and is extremely successful. Many people might call this a "high soul" design. At the same time, any one or two dimensions alone are probably not sufficient to generate this response. One person might feel that something old and handmade "has soul" but there is no guarantee that anyone else would.

It was decided, therefore, to consider soulful consumption from another vantage point, writings about it from famous novelists. It was felt that these writings would be experienced as soulful by larger numbers of people. They can be viewed as artifacts or examples of soulful consumption that are widely agreed upon to be among the most evocative descriptions in the world. The next section describes this approach and the subsequent findings.

SOULFUL EXPERIENCES AS DESCRIBED BY NOVELISTS

Experiences such as delight, deep satisfaction, and soulfulness have to do with emotional qualities, and no one is more skilled at describing emotional qualities than great novelists. These novelists' greatness lies in their ability to identify and communicate key emotional properties of an experience - and draw corresponding emotional responses from readers. (Lindesmith, Strauss, and Denzin 1977).

Note that the idea of analyzing novels, television, theater, and movies to understand consumption behavior is not new. Recent excellent examples include Holbrook and Grayson's (1986) analysis of the movie "Out of Africa" and Hirschman's (1988) analysis of consumption symbolism in popular television programs of the 70's.

In these analyses, however, the focus is on the role played by material objects in terms of symbolism, plot lines, and characterizations of

individual actors. *They do not include analyses of writers' descriptions or feelings about material objects.* This is an important difference. A novelist might write, for example "Joe drove a Jeep." One way to interpret this datum might be that "Joe is down to earth." This type of analysis is easy in the sense that the data (cars "Joe" might drive, clothes he wears, houses he lives in) are often in the text. There are many references to consumption goods in literature, movies and other mass media.

A *different* passage, however, might be the following: "Joe liked his Jeep because it let him sit up high, king-like, looking down on traffic from his steel and vinyl throne." Passages like this are not only passages about a character being associated with an item, they also include evocative descriptions of the *character's deep feelings about the item.* There are no analyses of this type of passage because these passages are simply very hard to find. This researcher reads a lot and maintains a small file of consumption descriptions photocopied from over 70 novels. Perhaps as a result of post-World War II consumerism, novels of the fifties and sixties (e.g., Steinbeck 1962, Bellow 1964) seem to have more of these descriptions than other novels - although they are still hard to find.

The eighteen passages were selected based on the researcher's judgement that they were good examples of "high soul" consumption. The best novelists work for many hours to craft passages such as these so they capture exactly the intended emotional qualities of these types of experiences. In order to reduce researcher bias, the eighteen passages were also given to a small sample of 12 adults (five females, 7 males). Each respondent was asked to indicate which passage "most touched their soul." Four of the most frequently selected passages are presented below.

Gloves

"I talked yesterday about caring. I care about these moldy old riding gloves. I smile at them flying through the breeze beside me because they have been there for so many years and are so old and so tired and so rotten there is something kind of humorous about them. They have become filled with oil and sweat and dirt

and splattered bugs and now when I set them down flat on a table, even when they are not cold, they won't stay flat. They've got a memory of their own..." (Pirsig 1974, p. 38)

Sailboat

"Lingard's love for his brig was a man's love, and was so great that it could never be appeased unless he called on her to put forth all her qualities and her power, to repay his exacting affection by a faithfulness tried to the very utmost limit of endurance. Every flutter of the sails flew down from aloft along the taut leeches, to enter his heart in a sense of acute delight; and the gentle murmur of water alongside, which, continuous and soft, showed that in all her windings his incomparable craft had never, even for an instant ceased to carry her way, was to him more precious and inspiring than the soft whisper of tender words would have been to another man. It was in such moments that he lived intensely, in a flush of strong feeling that made him long to press his little vessel to his breast. She was his perfect world of trustful joy." (Conrad, 1920 p. 47)

Motorcycle

"I pull up alongside John and throw my hand ahead in a 'Speed up!' gesture. He nods and opens up. I let him get ahead a little, then pick up to his speed. The engine responds beautifully - seventy ... eighty ... eighty-five ... we are really feeling the wind now and I drop my head to cut down the resistance ... ninety. We whizz through the flat open land, not a car anywhere, hardly a tree, but the road is smooth and clean and the engine now has a packed, high rpm sound that says it's right on." (Pirsig, 1974, p. 26)

Coffee

"He opened a fresh can of coffee, much enjoyed the fragrance from the punctured can. Only an instant, but not to be missed." (Bellow, 1968, p. 44)

The gloves passage was the first choice of 4 respondents, the sailing passage, the first choice of 3, the motorcycle, of 3, and the coffee, of 2. (The remaining passages are listed in the Appendix.) In most cases, respondents chose a passage describing some item or activity they were very familiar with (e.g., sailing). Interestingly, they often seemed to co-opt the experience, that is, let the writer speak for them. As one respondent said of the motorcycle description, "this (description) is very true to life." He said he could read the passage and feel the wind in his hair and hear the noise of the engine.

These are among the richest, most vivid descriptions of these experiences in the world. Compare the sailboat description with a survey question which asks, "On a scale from 1 to 10, how satisfied would you say you are with your sailboat?"

None of the descriptions involve novel - or "new delight" - experiences. The items have been part of the characters' lives for some time. The gloves and motorcycle were old, the sailboat had been on many voyages with the captain, and the coffee drinker had probably been drinking coffee for many years. It is possible that soulfulness cannot be achieved quickly but rather requires many years to build, much like the relationships can require many years to become close, caring relationships. To appreciate the soul in something, a consumer might have to invest a fairly long time commitment to it. With time comes a closer familiarity and a deeper appreciation of things.

On the one hand, the sailboat and motorcycle might be perceived as high involvement items (especially if one is going 90 miles per hour), so a deep emotional commitment might not be unexpected. On the other hand, the gloves and coffee represent basic, everyday products - yet they still inspire very lyrical images.

In these passages, it is possible to see many of the soulful consumption criteria we listed above.

1. High in detail, contemplative content: The detailed description in the Conrad passage, even down to the leeches in the sail. As with all great, creative descriptions, the descriptions here are so vivid that one can easily see each scene in one's mind.

2. Awe inspiring, magical: The miraculous way the Conrad ship keeps it headway, even in light breezes ("never ceased to carry her way.")
3. Hands-on: Direct, tangible feel of the gloves, smell of the coffee.
4. Connected to nature: Ship on the ocean.
5. Designed with Temenos: In the Conrad novel, the ship was personally designed and built by the captain based on his feelings and desires about sailing.
6. Ties to past: The old associations and history of the gloves.
7. Imperfections: Mold, dirt, bugs in gloves.
8. Versatility, Multi-sensory: Gloves are probably used for more than motorcycle riding. Involve touch, smell, odd appearance.
9. Own volition: Feeling of freedom, independence on motorcycle.
10. Feel alive: The sailboat gives the captain moments in which he "lives intensely."

The main question here, however, is what can be learned about soulful consumption from these passages which cannot be learned from the earlier consumer interviews? If these are widely agreed upon to be among the world's best available descriptions of heartfelt, soulful consumption experiences, what can be learned from them about this type of consumption?

There appear to be three new dimensions:

1. Meet difficult challenges, serve faithfully over a long time as in a person-to-person relationship.

The gloves have survived a lot of tough conditions. When the ship is squeezed into a shallow anchorage, she does so willingly. When the motorcycle is pushed to speed up, "the engine responds beautifully." Whenever a new coffee can is opened, it always gives a strong fragrance. The

subjects have undoubtedly been using these items for a long time, so they have built up faith in these items over a long period. The writer, who lives in snow country has friends who say that their cars "got them through" a lot of tough snowstorms, and that they feel very grateful and reverent towards these cars.

As indicated above, the objects described here also seem to have their own magical, lifelike animating force. Obviously, novelists are taught to write in an active voice. They would not write, "more gas was given to the engine" but rather "the engine responded beautifully." Readers like objects to be anthropomorphized since this gives them more interesting qualities: the gloves "have a memory of their own" "...and the brig "put forth her power." (Glicksberg 1961)

Insofar as these objects are felt to have human properties, the relationship of person to object is that of a soul to soul relationship. The person cares about the object - and the object "cares about" the person, or, as Csikszentmihalyi and Rochberg-Halton (1981) might say, the person cultivates the item - and the item cultivates the person. In the Conrad passage, the captain relies on his sailboat - which unfailingly responds to his wishes. While Fournier (1996) writes about person-brand relationships and compares them to different types of interpersonal relationships, she does not describe any examples of this type. The closest she comes to this type of relationship might be what she calls a "friendship" relationship - although in her case, she does not refer to active properties on the part of the product to spontaneously do things for - and care for - the consumer. In designing new consumer products which generate high consumer satisfaction, if a product could somehow "look out for" the user, this would be very important. Embedded intelligence in new technology products is making this increasingly possible. (Deshpande 1999).

2. Odd character - which can be represented in terms of unusual metaphor.

In each case, the writer notices interesting, unusual properties in the objects. The gloves, for example, take shapes resembling the lead character's hands, and the coffee gives off a strong odor. Each soul is thought to be unique (Van

Peursen 1966), so it makes sense that these writers stress the items' odd or unique properties.

To maximize the reader's feeling of enjoyment and soulfulness in the items, the writers use metaphors to highlight these properties. They use metaphors to highlight the properties *and* bring out, from the readers' side, latent, warm feelings about these items. The sailing ship is not just faithful and compliant; it is faithful and compliant like a loving woman. The motorcycle makes a "packed" sound, and the coffee gives off a "fragrance."

Stemberg, Tourangeau, and Nigro (1993) say that in order to have the greatest affective impact, a metaphor should represent low "within-subspace" distance and high "between-subspace" distance. If the key property of the sailing ship, for example, is compliance, Conrad might have chosen a metaphor from the same semantic subspace, that is, from boats in general. The ship might have been "compliant like a good tugboat." This is satisfactory but it lacks excitement. Instead, Conrad uses a metaphor from a very distant semantic subspace from boats, humans. He writes that the boat is compliant like a loving woman. This describes Conrad's hero's deep feelings about the boat and probably elicits agreement and deep feelings from readers. Readers feel the soul in the boat, and agree that there are many other properties shared between loving women and faithful sailboats.

When one respondent read the motorcycle passage, he especially liked the word "packed." In a motorcycle at slow speed, one hears the sound of separate pistons firing. In contrast, in a very high-revving motorcycle, the sound is a continuous, hard, solid roar. The word "packed" is unusual in connection with a motor. It would apply more readily to storage spaces, suitcases or ice-cream. It brings out the soul of the speeding motorcycle engine, however, insofar as it reflects the sound but also connotes high effort, concern, density and heaviness. The label fits the experience insofar as a high speed motorcycle run requires effort, concentration, and generates a lot of mass, in short, involves a packed, intense feeling.

3. Gestalt-like.

A soulful consumption experience seems to

consist of many different elements. The character in the novel - and presumably, the respondent - is not reacting to an isolated attribute or component of the experience but rather to a total gestalt. The soul does not come out from a single item but rather a group of items working together, just as in music, a single note produces an effect but a chord or group of notes in harmony can produce a much more profound effect. In analyzing qualitative data, McCracken (1988) advocates focusing on individual units (steps in a ritual, individual behaviors, respondent comments) alone - and then in combination with other units. In the motorcycle passage, there is the motorcycle but there is also the slow build to 90 mph, the wind, the open, clean road, and the packed engine sound. In order to have soul, the items work together to create an image, just as elements in a painting compliment each other to create a desired effect.

Note the difference here between a typical satisfaction assessment in marketing and this type of experience. In the marketing assessment, the goal is that the product or service scores high across the board, that is, gets high marks from consumers across all dimensions. In a soulful experience, what counts is the right combination of elements, each working in concert with the other. Some might score high or low; the important thing is that all are there and all are working together. If a person had, for example, a favorite room in his or her house, he or she would probably not compare each item in the room in terms of all other items anywhere in that category. One would not expect the rug to be the best of all rugs, the wallpaper to be the best of all wallpaper. Rather, the items are evaluated in terms of how well they compliment each other.

Interestingly, when the respondents described their feelings about these experiences or passages, they tend to do so in terms of gestalts of their own. They read a passage, focus on two or three elements, pull from them an emotional quality, then scan their memories for an "experience gestalt" that represents the same emotional quality. Respondents read the glove passage, for example, focussed on a few elements - old clothes, musty, memories, can't throw away - then remembered old clothes of their own. One respondent liked the gloves passage, and thought of his collection of old T-shirts and smoking cigars in them at night and,

how he can never throw them away. People feel that experiences are soulful to the extent that they match soulful experiences they have experienced previously. One male respondent liked the motorcycle description because the danger and life and death quality of the high speed run reminded him of mountain-climbing, something he feels is very soulful.

SUMMARY

There seem to be three questions driving research on satisfaction: (1) What is it? (2) How can it be designed into products and services? and (3) How can it be measured?

The purpose of this paper was to describe soulful consumption or "deep satisfaction" and learn more about it using descriptions of consumption experiences written by leading novelists. A review of the literature as well as the novelists' excerpts suggests that soulful consumption involves many criteria:

- Slow, contemplative consumption
- Hands-on, hand-made
- Connected to nature, natural forces
- Designed by someone who knows *temenos*
- Tied to past, to archetypes
- Can involve unhappiness
- Often has imperfections
- Versatile, multi-sensory
- Do out of own volition
- Feel alive
- Represent higher order values
- Mutual caring between person and object
- Odd character - which can represent in metaphor
- Gestalt

If this quality were to be designed into a new product, one could follow these criteria and come up with a design which (1) must be consumed slowly, (2) is handmade, (3) made of natural components, and so on. Research is currently underway which assesses consumers' responses to items which have many of these types of qualities built in. While it would represent a significant design challenge, it would also be interesting to see if a "caring" attitude could be designed into a product. As indicated above, this might be possible

given the advances being made in AI and embedded intelligence technologies.

Another direction might be to research the extent to which metaphors could be used to direct product design. While a lot of metaphor work is currently being done in this area (e.g., Nonaka 1991, Dumas 1994), none of it involves finding metaphor-product combinations which most reflect the perceived soul in the product. That is, rather than simply using an agreed-upon metaphor as a corporate-wide focusing device in new product development, a better approach might be to expose a long list of novel, creative metaphors to consumers in qualitative research settings, and ask them which metaphor most captures the soul of the product under study. Selected metaphors then provide direction for new product development.

More interesting are the issues of assessment or measurement. If the soulful consumption experience is one of a gestalt, the measurement should not be of individual experience components alone but rather how they compliment each other. Restaurant satisfaction surveys, for example, implicitly compare the "service" with the service in all restaurants the diner has ever visited. Instead, the survey might assess the service in terms of how well it fits the overall theme of the restaurant including all the other items: food type, decor, prices, etc.

Appendix Products and Literary Passages

Motor oil

"At a filling station next to the restaurant I pick up a quart of oil, and in a gravelly lot back of the restaurant remove the drain plug, let the oil drain, replace the plug, add the new oil, and when I'm done the new oil on the dip-stick shines in the sunlight almost as clear and colorless as water. Ahhhhhhhhhhh!" (Pirsig, 1974mm, p 303)

Taxi motor

"In Vinyard Haven he caught a cab at the dock. It turned right on the main street parallel to the harbour ... The taxi went slowly, as if it had a heart condition." (Bellow, 1964, p. 98)

Gloves

"They went out to eat. Though the day had grown hot, she stopped in the courtyard to put on a pair of net gloves; women without gloves were considered common in Madrid. For his part Clarence thought the momentary grasp of her fingers as she worked them into the gloves

was wonderful; what a lot of life she had! Her white face gave off a pleasant heat." (Bellow 1968, p. 121)

Gin

"He offered Isaac a martini. Isaac, not a drinker, drank the clear gin. At noon. Like something distilled in outer space. Having no color. He sat there sturdily, but felt lost - lost to his people, his family, lost to God, lost in the void of America. Ilkington drank a shaker of cocktails, gentlemanly, stonily, like a high slab of something generically human, but with few human traits familiar to Isaac." (Bellow, 1968, p. 59).

Gin

"Before dinner that night, Paul's sister Ellen drank too much. She was late coming to the table, and when Paul went into the pantry for a spoon, he found her there, drinking out of the silver cocktail shaker. Seated at the table, high in her firmament of gin, she looked critically at her brother and his wife, remembering some real or imagined injustice of her youth..." (Cheever, 1978, p. 84)

Gin

"... Thanks, Tommy,' he heard Eddy say and then the boy climbed up with his paper wrapped glass and Thomas Hudson tasted, took a swallow and felt the cold that had the sharpness of the lime, the aromatic varnish taste of the Angostura and the gin stiffening the lightness of the ice-cold coconut water." (Hemingway, 1970, p. 127)

Gin

"The martinis came, not in little glasses but big as bird baths with twists of lemon peel. The first taste bit like a vampire bat, made its little anesthesia, and after that the drink mellowed and toward the bottom turned downright good..." Steinbeck, 1962, p. 170)

Coffee

"...I suppose I had better try to pull myself together a little, thought Hattie nervously in the morning. 'I can't just sleep my way through' ... She drank a cup of Nescafe and it strengthened her determination to do something for herself." (Bellow, 1968, p. 27)

Coffee

"... Hi Mr. Hawley. It's pretty good coffee.'
I greeted my old school girl friend. 'Morning, Annie.'
'You going to be a regular, Eth?'
'Looks like. One cuppa and black.'
'Black as the eye of despair'
'What?'
'You see any white in that, Eth, I'll give you another.'" (Steinbeck, 1962, p. 220)

Toiletries

"He brushed his teeth. Standing upright, scrubbing the teeth as if her were looking after an idol. He then ran the

big old-fashioned tub to sponge himself, backing into the thick stream of the Roman faucet, soaping beneath with the same cake of soap he would apply later to his beard. Under the swell of his belly, the tip of his parts, somewhere between his heels. His heels needed scrubbing. He dried himself with yesterday's shirt, an economy. It was going to the laundry anyway. Yes, with the self-respecting expression human beings inherit from ancestors for whom bathing was a solemnity. A sadness." (Bellow, 1968, p. 45)

Showers

"He was ready to go for another polka when he discovered, breathing hard, that the sweat was rolling down his sides, and that another dance would make a shower necessary. He didn't have the time or patience for that. He couldn't bear the thought of drying himself - one of those killing chores he had always hated..." (Bellow, 1964, p. 165)

Make-up

"Over her brassiere and slip she put a high-necked sweater, and to protect the shoulders of the sweater she wore a plastic cape. It kept the make-up from crumbling on the wool. Now she began to apply her cosmetics - the bottles and powders filled the shelves above the toilet. Whatever she did, it was with unhesitating speed and efficiency, headlong, but with the confidence of an expert. Engravers, pastry cooks, acrobats on the trapeze worked in this manner. He thought she was too reckless at it - going too fast, about to have a spill, but that never happened..." (Bellow, 1964, p. 117)

Dog

"A moment later, the stevedore appeared on deck leading by a leash one of the most handsome dogs ever seen in Maryland. He was jet-black, sturdy in his front quarters, sleek and powerful in his hind, with a face so intelligent that it seemed he might speak at any moment..." (Michener, 1978, p. 650)

Shotgun

"As a child, I hunted and killed small creatures with energy and joy ... There was a savage creativeness about it without hatred or rancor or guilt ... the war retired my appetite for destruction ... a shotgun's blast was no longer a shout of fierce happiness..." (Steinbeck, 1962, p. 130)

Gloves

"I talked yesterday about caring. I care about these moldy old riding gloves. I smile at them flying through the breeze beside me because they have been there for so many years and are so old and so tired and so rotten there is something kind of humorous about them. They have become filled with oil and sweat and dirt and splattered bugs and now when I set them down flat on a table even when they are not cold, they won't stay flat. They've got a memory of their own..." (Pirsig 1974, p. 38)

Sailboat

"Lingard's love for his brig was a man's love, and was so great that it could never be appeased unless he called on her to put forth all her qualities and her power, to repay his exacting affection by a faithfulness tried to the very utmost limit of endurance. Every flutter of the sails flew down from aloft along the taut leeches, to enter his heart in a sense of acute delight; and the gentle murmur of water alongside, which, continuous and soft, showed that in all her windings his incomparable craft had never, even for an instant ceased to carry her way, was to him more precious and inspiring than the soft whisper of tender word would have been to another man. It was in such moments that he lived intensely, in a flush of strong feeling that made him long to press his little vessel to his breast. She was his perfect world of trustful joy." (Conrad, 1920 p. 47)

Motorcycle

"I pull up alongside John and throw my hand ahead in a 'Speed up!' gesture. He nods and opens up. I let him get ahead a little, then pick up to his speed. The engine responds beautifully - seventy ... eighty ... eighty-five ... we are really feeling the wind now and I drop my head to cut down the resistance ... ninety. We whizz through the flat open land, not a car anywhere, hardly a tree, but the road is smooth and clean and the engine now has a packed, high rpm sound that says it's right on..." (Pirsig, 1974, p. 26)

Coffee

"He opened a fresh can of coffee, much enjoyed the fragrance from the punctured can. Only an instant, but not to be missed..." (Bellow, 1968, p. 44)

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Send correspondence regarding this article to:

Jeffrey F. Durgee
Lally School of Management and Technology
Rensselaer Polytechnic Institute
Troy, NY 12180 U.S.A.
