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EMPOWERMENT FOR THE FUTURE:
AN EXAMINATION OF A PHOTOGRAPHER'S CREATIVE IDENTITY

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Abstract

The researcher aims to examine her own creative identity as a photographer by producing a series of photographic self-portraits that seeks to develop her visions of the future. Through reflecting on her vocation as an artist and immersing herself in the study of active imagination, the researcher/photographer proposes to explore the realm of art therapy practices and to generate a self-educational experience that promotes an encounter with her own symbols of transformation in order to gain a new awareness of her creative self. The narrative of this practice of self-portraiture will possibly provide others in the field of photography (artists, educators and students) with an empowering methodology of creative inquiry towards authorship in their practice, one that prospects the alignment of the development of the self as an individuation process with the abilities and capacity to engage with the photographic medium.

Key words

Photography. Self-portraiture. Therapeutic photography. Active imagination. Individuation. Empowerment. Creativity.

EMPOWERMENT FOR THE FUTURE:
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Introduction

“Empowerment for the future: an examination of a photographer’s creative identity” is a Master of Art’s thesis by project currently in progress. The purpose of this paper is to raise awareness towards self-portraiture as reflective photographic practice, which is a mode of therapeutic photography. I will demonstrate how developing my own methodology within this framework has enabled me to examine my creative identity as photographer.

Photographic self-portraiture that seeks to develop the author’s visions of the future is a practice that this study seeks to posit as an empowering methodology to be employed by any individual who seeks awareness and further development of their artistic authenticity in the light of the use of the photographic medium.

Different key theorists and practitioners from the fields of photography, art, art therapy and psychology have been brought to dialogue and a pathway of creative inquiry has emerged through a multidimensional discourse around imagination, representation and transformation.

Photography and self-portraiture

“The fact that a photographer can easily serve as his own model has encouraged experimentation with self-portraits from very early on.”
(Mora, 1998, p. 174)

The substantial record of artwork produced by photographers who turn themselves to the camera since 1840’s (Billeter et al., 1986) is in itself a point for departure when attempting to study the nature of the practice of photographic self-portraiture.

The self-portrait being first and foremost a portrait, indicates that it is a sign whose purpose is both the description of an individual and the inscription of social identity (Tagg, 1988). In the world of photographic creation, the self-portrait indeed has long been a game played around identity and it has generally considered to be an act of introspection, a search of the truth of the self (Lingwood, 1986) that can potentially be a record of a mentally experienced state or the assumption of a role as a means of concealment or revelation (Billeter, et al., 1986).

As indicated by Gaston (2010), the history of self-portraiture signals dramatic historical changes in self-imaging. Observed formal changes, such as how the framing has gone beyond concentrating on the face alone to involve the artist’s entire body, are followed by a gradually more conceptual presence of the theme of performance and self-portraits that testify the artist’s power of invention, “a nakedness that reveals not just what is but what can be” (2010, p. 13).

Issues of identity – whether national, sexual, racial, personal, or artistic – are key to understanding the work of many contemporary photographers whose fascination with self-portraiture punctuates their bodies of work. Whether the work of these photographers fit into one of the five self-portrait categories photography writer and curator Susan Bright (2010) has organized – autobiography; body; masquerade; studio and album; and performance –

self-portraiture is a significant and dynamic practice that explicitly makes visible something particular of these photographers' creative identity.¹

"This is the only work I've ever done that was consciously autobiographical. It's embarrassing to look back, especially at this work that was so personal, so raw. It's corny, sincere, and obvious, yet makes so much sense in how my work has developed, the similarities as well as differences."
(Sherman, 2007, p. 4)

It is poignant to note however that despite how common of a practice self-portraiture has been proved to be among photographers across centuries, very few have formally published their findings and thoughts on how self-portraiture impacts the development of their creative selves. Therefore, for the purposes of the scope of this paper, it is crucial to highlight a selection of photographers who have deliberately contributed to the understanding of the nature of self-portraiture as a reflective practice.

Photographers Jo Spence and Cristina Nuñez provide critical and straightforward evidence of self-portraiture's empowering character as reflective practice. Their different approaches to self-portraiture come together as resulting from very personal quests for self-knowledge and awareness, a practice that has been defined as therapeutic photography. Although working with a metaphorical approach to self-portraiture, Miina Savolainen's work has also been designated special consideration as a unique practice towards the concept of empowerment. The photographic work and writings of these three artists have inspired me to elaborate on my own practice of therapeutic photography.

Therapeutic photography: from autobiography to fantasy

"Therapeutic Photography techniques are photographic practices done by people themselves (or helpers) in situations where the skills of a trained therapist or counselor are not needed, where photos are used to increase their own self-knowledge and awareness, ... sharpen visual literacy skills, enhance education, promote well-being, ... and produce other kinds of photo-based healing and learning."
(Weiser, 2001-2011)

The idea that it is through others that we discover who we are and that we learn that by stepping aside and watching ourselves (McNiff, 1992) is a way of knowing that underpins self-portraiture as a mode of therapeutic photography. The photographers that follow elucidate a pathway of empowerment through the examination of personal histories and involvement with the creative act.

Jo Spence: beyond the perfect image

British Jo Spence, being a crucial artist in debates of photography and the critique of representation in the seventies and eighties (Ribalta, 2005), publicly declared to be interested in questioning the documentary practice as a dialogue in which we all learn from each other. Her artwork and debates resulted in the conceptualization of therapeutic photography and her creative process can be quite well investigated through her public writings.

Spence's findings on the potentialities of the use of self-portraiture as a means to raise educational, political and emotional awareness are quite compelling (Barbosa, 2010). From very early on in her practice as a high street photographer, when she photographed families and actors, she would question who and what the pictures were for as she found people would

have preconceived ideas of how they should look, which taught her for the sake of professional success, in her own words, “the art of visual stereotyping” (Spence, 1986, p. 26). Later on she worked as a freelance documentary photographer and it was after spending most of her working life trying to visually represent other people that she began to think about how she had been represented by others. She also credits feminism and becoming more politicized to reaching this point.

“I began to reverse the process of the way I had been constructed as a woman by deconstructing myself visually in an attempt to identify the process by which I had been ‘put together’. ... And I realized that I had to reject the whole of my learned photographic practice because it had made me visually represent others in ways not necessarily in their class interests in order to earn my living as a photographer. ... The personal is political. There is no way I could have understood fully the political implications of trying to represent other people (however well intentioned) if I had not first of all begun to explore how I had built a view of myself through other people’s representations of me.”
(Ibid.,1986, pp. 82-83)

Her consequential body of work focused on the re-enactment of family album photographs and her own documentation of her struggle to overcome breast cancer and a generalized poor health condition as well as a poor health care system. “The Picture of Health?” posts the breast as a metaphor for women’s struggle with beautification and expectation of being the object of the male gaze (Ibid.,1986). This work went straight to the point of taking control over the representation of her self by attempting to deal with her feelings towards the situation and giving them visual form.

While still confronting this stage of her life, a close collaboration with Rosy Martin generated the idea of photo therapy, or the use of photography to heal themselves. They moved from re-enacting family album photographs to actually imagining their mothers and themselves in different stages of their lives and photographing one another acting as such. The effort to produce for themselves an opportunity of reconstructing or reinventing buried memories and their fragmented selves allowed them to integrate this knowledge at a deeper, unconscious level, to transform it into an inner wisdom in the form of self-acceptance (Spence, 1986).



Jo Spence: “Photo therapy”, 1985 onwards.



Jo Spence: “Picture of Health?”, 1982.

Spence's work elucidates a bridge between self-exploration and personal healing, and the development of a heightened awareness of her role as photographer. Her exploration of re-enactment of past memories and raw documentation of her struggles of the present evidences self-portraiture as key practice in the development of her artistic making, one that shows the capacity of the autobiographical to become art.¹

Cristina Nuñez: the self-portrait experience

Spanish Cristina Nuñez is a “professional artist-photographer who has been taking self-portraits since 1988 as a form of self-therapy, to explore her personal and creative identity and to raise her self-esteem” (Nuñez). She has developed a method called “The Self-portrait Experience”, through which any individual can learn how to convert difficult emotions into art.

“Standing alone in front of the camera is the easiest way to stimulate our deepest emotions and transform them into artworks. ... By objectifying our ‘dark side’ in a photograph, we separate ourselves from what’s painful and open ourselves up for catharsis or renewal. ... It is a sort of meditation. Introspection is essential to find inspiration and fill my mind and heart once more with new ideas and projects.”
(Nuñez, 2010)

Through her long-dated practice with self-portraiture, she has come to find that a self-portrait does not define the sitter, but that it simply is what needs to come to light at the time it is taken, like a voice of the unconscious that tells the individual what he or she needs to know. This cathartic character of her method is therapeutic in itself and is what allows the sitter to immediately change his or her mood from one shot to the next.

In her method, facilitated in the form of workshop, as important as the self-portrait session, is the creative storytelling generated from the chosen image of the participant, which allows them to detach from their usual self-image and acquire an imaginative vision. She reports that this vision often triggers new discoveries regarding one's own identity and its unknown potential, which result in the subject's immediate empowerment.



Cristina Nuñez and workshop participants: “The Self-portrait Experience”, 2008 onwards.

The most valuable lesson taken from Nuñez's experience is that she relies on the practice of self-portraiture as a means of artistic renewal. She does not make any parallels between the aesthetics or the content of her self-portraits and the rest of her body of work; on the other hand, self-portraiture represents for her the essential practice that she always refers back to when she wants to explore her creative self.

¹ It is of crucial importance to acknowledge that while Spence defined photo therapy as a framework for her practice, she was not a qualified therapist. Her practice has now been framed as therapeutic photography instead, as pointed out in this paper. For a comprehensive guide through PhotoTherapy, facilitated by qualified therapists, see Weiser (1993).

Miina Savolainen: empowering photography

Finnish photographer, art and social educator Miina Savolainen, although working with self-portraiture in a metaphorical sense, has developed a notorious mode of therapeutic photography called empowering photography. The ability to listen to another human being with deep concentration is what she proposes to nurture as an effort to use photography as a tool to serve one's identity work and communicating between people.

Psychological empowerment emphasizes an individual's sense of worth as it is tied to the individual's ability to overcome social barriers by enlisting inner resources (Seginer, 2009). This growth process of inner power can only rise from the subject himself, however it can come about in social interaction (Savolainen). In her long-term project "The Loveliest Girl in the World", Savolainen worked with ten girls from a children's home over almost a decade to produce for them and with them an experience of feeling unique and special by creating portraits of fairytale quality.

"The fairy-tale feeling of the pictures is metaphorical; it is a longing for a clean, innocent state of dreaming where you can see yourself as a whole and an ideal person, protected from the gaze and the expectations of other people. ... This inner side becomes visible and the deeper emotional 'truth' can be reached by mixing the truth and the fiction."
(Savolainen)



Miina Savolainen: "The Loveliest Girl in the World", started in 1998.

By facilitating the creation of idealized portraits that serve as documents of the young girls' personalities and dreams, Savolainen raises an important question around the capacity of the photograph to influence on societal and personal levels. If this capacity to imagine and fantasize emerges as fundamentally empowering from this community work, it is reasonable to question the degree of empowerment a photographer can achieve from speculation with self-portraits.

Envisioning the future: a gap in therapeutic photography

From my immersion into both art therapy-related practices and self-portraiture practices developed by photographers, it stood out that the active engagement with the exploration of the creative process leads artists to experiment and find styles and methods of expression that resonate with their natures and the needs of soul (McNiff, 1992). In other words, it can be argued that active engagement with self-portraiture as creative act is a method of inquiry that

leads to artistic knowing, and therefore even possibly, to some consequential transcendental degree of personal and artistic empowerment.

The techniques of therapeutic photography presented here all have in common the capacity to promote awareness of the creative self through the practice of self-portraiture. Re-enactment of past and visualizations of present state are techniques that have proved to be successful but the efficacy in prospecting a visionary future has not yet come to my attention as a methodology.

Taking into account the knowledge that has already been generated in the field of therapeutic photography, my endeavor for this research project has become elaborating a methodology with the new intake of working with my imagination to stimulate the production of visions of the future. By giving visual form to these visions through the use of the photographic medium, my aim has been to produce a body of work of self-portraiture that would allow a new awareness of my creative self to bear, therefore empowering me to examine my artistic aspirations as photographer.

Therapeutic photography and active imagination: a Jungian approach

Whilst establishing boundaries for the development of my own personal approach to therapeutic photography by seeking to develop my visions of the future, I have established the practice of active imagination, a phenomenon described by psychologist C. G. Jung, to be my point for departure.

In order to fully engage with active imagination, one needs to first understand the difference between fantasy and active imagination:

“A fantasy is more or less your own invention, and remains on the surface of personal things and conscious expectations. But active imagination, as the term denotes, means that the images have a life of their own and that the symbolic events develop according to their own logic – that is, of course, if your conscious reason does not interfere.”
(Jung, 1955, para. 397)

Jung goes further to explain that working with the imaginal world is a way to integrate the psyche and that the functional process of this synthesis between image and ego is called transcendent (Jones, Clarkson, Congram, & Stratton, 2008).

“In the wakened state the conscious mind can fully engage with the unconscious material and the possibility for transcendence to a new attitude arises. The attitude of the conscious engagement is crucial for success. ...Successful active imagination leads to a deeper sense of authenticity.”
(Ibid., p. 21)

From this perspective, the development of my own body of work has allowed the meanings and essences of my proposed methodology of photographic self-portraiture to emerge as transcendental phenomenon in the light of its intuitive and self-reflective character (Moustakas, 1994). My narrative below explores the clarity of my perception towards an internal experience of entering my consciousness as both photographer and human being as I instigate myself to give visual form to one of my visions and its symbologies, therefore examining not only how I create but also where creativity bears from in my case.

I (the mirror collector): a case study

So there I am, almost six months after I had the vision about ‘the mirror collector’.

In order to produce the image, just in mirrors I spent a fair bit of time and money. I asked my friends to give me mirrors for my birthday through an email where I explained what their role was in signifying my vision. I managed to gather 13 mirrors. Everybody who collaborated demonstrated to sincerely care to support me, read my art practice, and looked forward to seeing the photograph.

I am not an imagemaker, I am a photographer. Is that really right to say, I ask myself. Would the fact that I consider producing for my photographs (location, objects, costume) to be one of the most defining aspects of my creative process, make me an imagemaker over photographer? Perhaps what I understand of the concept of imagemaker today does not relate to my way of making art. I understand the contemporary imagemaker as someone who through technique, especially digital, transforms images through merging, treating, collaging, and so many hundreds of other filters and tricks, in order to create the ‘perfect’ one. I highly value this type of work, but I see it as incredibly different from making photographs.

Very often, the imagemakers I just described are photographers by formation, and they might as well find this a defining creative practice for themselves. The more I photograph, though, less I want to edit my results. The pleasure I take in creating with the camera and myself, and others, and the material available world, including of course light, is what moves me to create through the photographic medium.

In this sense, according to what Shore proposes (2010), I feel my creative process is more aligned with that of the painter than the photographer: I start with a blank canvas, which is the photographic frame, and fill it deliberately with what I want, instead of simply imposing an order on a scene that stands before me. This is why if I were to experiment with other mediums, which I want to, I would go with organic gestures. I would like to paint, to collage by hand, to build sculptures. These practices have far more potential to be revealing for the artist in the making of the art than clicking a mouse for thousand times, it is a matter of moving through the body, of immersion in the state of play that works more directly on both the body and mind, such a benchmarking characteristic of art therapy practices (McNiff, 1998).

I do not think that every kind of digital art making lacks therapeutic potential. In fact, the use of tablets in creative classes such as of fashion design, illustration, language of color, animation, and others, allows the students to experiment with body gestures and gain another type of awareness towards themselves. The use of tablets already features as a top-of-the-edge teaching resource worldwide (Wacom Australia, 2011). I see this as a very positive sign of interested artistic minds in action, bringing forward ways of keeping or even rescuing organic gesture in the art making.

I can see now that what attracts me is putting together pieces to form an image (construct). I do not deconstruct several images in order to make one. I believe this reflects the way I want to interact with an audience. I praise my audience and like to share with them something interesting enough for them to connect affectively with the image. I do not expect them to always know exactly what I am trying to portray, however I do expect to give them enough signs so they can question the image or relate to it somehow without having to put enormous intellectual effort into it. I do not intend to do postmodernist photography, which “is less about representation than about representations of representations, about symbols whose meaning can never truly be deciphered” (Grundberg, 2006). I want my art to achieve a bigger, but not less capable, emotive audience.

What I want, at the end, is being able to share my creativity with others in my most sincere ways so others feel encouraged to create as well. Sharing is the word and art is my way of knowing. Working with my active imagination has definitely been a real journey of discovery.

A vision of the future that started as my willingness to share a hope for a day when people, not only women, would just be ok with themselves the way they are. They would find the human being beautiful, they would understand that the way they look is absolutely credited to who they are and the experiences they have had. If they loved sweets, that their curves were felt as a memory of pleasure. If they had a scar, that they remembered they survived little or big battles.

A need to see myself like that, taking ownership for my own bodily look, and feeling satisfied, happy with it. In my vision, I saw myself framed from right above the knees; the fragmented reflections over several mirrors were crucial to telling the emotions I envisioned. “The mirror collector” would embody a woman of the future who is my ideal of self-acceptance:

“... she is serene and happy. She sees herself as the result of several generations. She understands/feels the beauty of life and accepts herself for just being, exactly the way she is, with the marks that have stayed and the ones she’s created. This scene is made to the most beautiful morning light that takes over a white room, shining through her collection of mirrors and making their diverse colors, shapes and textures vibrate.”

(Excerpt from my diary dated from October, 2010)

It took me months to feel satisfied with my collecting of mirrors and go ahead with the shoot. I also bought myself wigs and new make-up as I recalled part of my vision was strongly related to portraying a ‘raver’ of the future and I was trying very hard to embody that aspect as well. The more I thought about this though, more of a blur it became – I could not exactly visualize that part and in fact, none of my diary notes mentioned it. At the back of my mind, while producing all the props, it struck me that if this image was strongly about self-acceptance that I had to be naked.

I did my own nude for the first time and it felt natural. I left the session feeling good about it but something was puzzling me. I did not experience the bodily sensations I am used to when creating and feeling at the peak of it, I felt simply comforted and looked very much forward to viewing the results.

The photo that I ended up liking the most happened towards the end of the session. I had intuitively raised the angle of view to higher than the eye level, which is where it was at the beginning. This move incorporated more of the window’s outlook view. The better-balanced exposure of light between inside and outside allowed a roof and a tree to show. It also framed the camera in one of the mirrors. When first viewing the images from this part of the shoot, I loved the results, but almost immediately set them apart as not suitable since neither the camera, nor the outlook view were originally part of my envisioned mirror collector scene. After some ‘sitting with’ the photos, I realized that nothing could be more complete to show who I would be as a mirror collector. For me, the world and I are the same thing, we are part of each other. The camera is another set of mirrors, most importantly one that defines who I am in so many ways.

One week after I photographed and enacted the mirror collector, I found a small piece of drawing on EVA foam that I had done during a chat with my mom who I was helping work in one of her crafting projects. I drew a fat (not chubby), interesting, stylish looking, smiling lady. When I finished drawing it and made a cut out piece of it, I told my mom I thought I had just given visual form to my self-image. It is incredibly revealing for me to realize that

when I had my vision of the mirror collector, I still felt my self-image like that. I felt reasonably comfortable with my overweighed self-image but it disturbed me to have so many good friends that really thought they would feel better with themselves if they changed something physical in them in order to be 'perfect'.

I was visiting my family in July. I had my vision about the mirror collector in September. I photographed in April. In order to embody my self-accepting ideal of woman in the future, I have grown to be more self-accepting than ever in my life, and I feel empowered to share my vision as a photographer, as I am full of "intention and imagination and creative action" (Haynes, 2003, p. 3).

Conclusion

The dialogue originated between my practice of active imagination and the production of my actual photographic self-portrait image demonstrates how this self-portrait mode of creative inquiry prospects the alignment of the development of the self as an individuation process (Raff, 2000) as well as the development of one's abilities and capacity to engage with the photographic medium. In a continuous process of learning and discovery that gradually permits the creative self to bear from a natural or spontaneous method of production, the photographer's confidence builds up as one learns to listen to and reflect on the nature of their own practice.

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Text and Melody in Cantonese Popular Music:
A Relationship of Subordination or Complementarity?

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Topic: Music and Language

Title: Text and Melody in Cantonese Popular Music—A Relationship of Subordination or Complementarity?

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Throughout the history of Western music, the relationship of text and music has always been discussed in terms of domination and subordination, reconciliation and contradiction. For instance, in *The Republic*, Plato proposed that “we shall adapt the foot and the melody to words having a like spirit.”¹ Mozart also wrote: “...in an opera the poetry must be altogether the obedient daughter of the music.”² A similar account is found in a Chinese writing from the Qing Dynasty. In their *Considerations and Mistakes in Singing* 顧誤錄, Wang Dehui 王德暉 and Xu Yuancheng 徐沅澂 wrote, “Generally, the text is the host and the melody is the guest.”³

This relationship of domination and subordination is thought to be more prominent in vocal music of tone languages in the phonological aspect. Since tones are used to differentiate meanings in tone languages, it is a common belief that the sung melody has to conform to the inherent speech melody made up of the lexical tones, in order to preserve the speech tones, and hence retain the intelligibility of the text, especially in some genres such as Canto-pop and Chinese opera. In Canto-pop, there are two methods of songwriting—“setting text to music” and “writing lyrics to pre-composed melody”. In neither method can the relationship between speech tones and melody be described as a pure domination-subordination one.

The relationship between text and music has always been studied from the perspective of text-setting, which is only one of the many stages in music making. Focusing more on the roles of the singer and the lyricist than the composer, and stressing the multi-stage nature of music making, this paper attempts to provide a multi-layer view of the relationship between linguistic tones and musical tunes in Cantonese popular songs. The discussion will start with a brief account of the system of Cantonese tones.

¹ Plato, *The Dialogues of Plato*, trans. Benjamin Jowett (1871), 3rd ed., 5 vols., vol. 3 (London: Oxford University Press, 1892), 85.

² Wolfgang A. Mozart, "Letter of 13 October 1781," in *The Letters of Mozart and His Family*, trans. Emily Anderson (London: Macmillan, 1985), 773.

³ 「大都字為主，腔為賓。」 Dehui Wang and Yuancheng Xu 王德暉、徐沅澂, *Gu Wu Lu* 顧誤錄 [Considerations and Mistakes in Singing], Xu Xiu Siku Quanshu 續修四庫全書 (Shanghai: Shanghai Guji Publishing House 上海古籍出版社, 1995), 114. All translations in this paper are mine unless otherwise specified.

In this paper, the *jyutping* 粵拼 system—a Romanization system of Cantonese developed by the Linguistic Society of Hong Kong (LSHK)—is adopted to represent the syllables in Cantonese speech;⁴ but the speech tones are designated by the numerical transliteration of Chao's tone letters in place of the tone marks in the *jyutping* system, for it better reflects the relative pitch height and the contour of the tones.⁵ The relative pitch height of a tone is represented by a number based on a 1 to 5 scale, 1 being the lowest pitch and 5 the highest. It is assigned separately to the onset and the offset of a tone in order to suggest the tone contour. For instance, /25/ is a rising tone rising from tone level /2/ to tone level /5/. Tones with a short duration are designated by a single number.

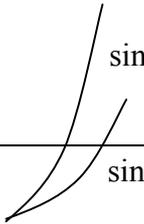
Traditionally, the Cantonese speech tones are divided into nine categories, as shown in Table 1. For instance, the syllable /sing/ can be pronounced with different relative pitch heights and contours—/sing55/ 星 (“star”), /sing25/ 醒 (“awake”), /sing33/ 勝 (“win”), /sing21/ 成 (“accomplish”), /sing23/ (no meaning), /sing22/ 盛 (“flourishing”), /sik5/ 色 (“colour”), /sik3/ 錫 (“tin”), /sik2/ 食 (“eat”)—each has different meanings.⁶ The three entering tones (/5/, /3/, /2/) actually share the same tone levels with the high level tone (/55/), the high going tone (/33/) and the low going tone (/22/), but they feature a shorter duration and ends with final consonants /p/, /t/, /k/—the unreleased stops. The nine tones are further divided into two categories—the level tones and the oblique tones. To simplify the categorization, in modern phonology, the nine tone categories are re-organized into four level tones /sing55/ 星, /sing33/ 勝, /sing22/ 盛, /sing21/ 成, and two rising tones /sing25/ 醒, /sing23/ (no meaning) (Figure 1). The four tone levels are represented by four numbers—5, 3, 2, 1—from high to low, and can be sung as *sol, fa, mi, do*. The falling contour of tone /21/ is only shown in a spectrogram, but not audibly perceived.

⁴ Linguistic Society of Hong Kong, *Hong Kong Jyut Ping Characters Table* (Hong Kong: Linguistic Society of Hong Kong Press, 1997). For more information of the *jyutping* system and its application, see Linguistic Society of Hong Kong, "Cantonese Romanization," <http://www.lshk.org/cantonese.php>.

⁵ Yuen-Ren Chao, *Cantonese Primer* (New York: Greenwood Press, 1969), 24.

⁶ The Chinese characters and the meanings of the characters given here are only examples and are by no means exclusive. A syllable pronounced with a particular tone can be represented by more than one character, which in turn can carry more than one meaning. Sometimes a combination of a syllable with a particular tone can have no meaning, as illustrated here by the example /sing23/.

Table 1: The traditional categorization of Cantonese speech tones.⁷

| | <i>ping</i> 平 (level) | <i>ze</i> 仄 (oblique) | | |
|------------------------|--------------------------------|---|------------------------------|---------------------------------|
| | <i>ping</i> 平 (level tones) | <i>shang</i> 上 (rising tones) | <i>qu</i> 去 (going tones) | <i>ru</i> 入 (entering tones) |
| <i>yin</i> 陰 (high) | — sing55 (星) |  sing25 (醒) | — sing33 (勝) | - sik5 (式) - sik3 (錫) |
| <i>yang</i> 陽 (low) | — sing21 (成) | — sing23 (nil) | — sing22 (盛) | - sik2 (食) |

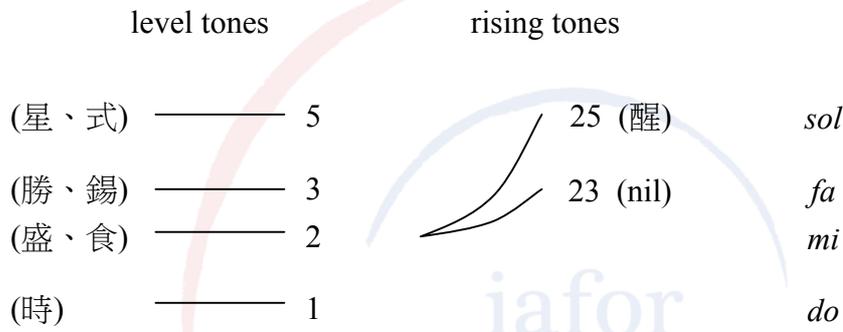


Figure 1: The modern categorization of Cantonese speech tones.⁸

Here we can already see the intrinsic musicality of Cantonese. The four level tones, without any difference in inflection, can only be disambiguated from one another by pitch levels. So they have to be preserved in the melody for the singer to enunciate the correct word. But how is this achieved? In recent studies, researchers have formulated various principles of how to preserve the speech tones in vocal melody. Only principles that are crucial to my argument will be discussed.

Ho noted that in syllabic songs, when matching Cantonese tones to pre-composed melody, tones with the same tonal target can substitute for each other. This means that tone /25/ can be regarded as equivalent to tone /55/, since they have the same tonal target /5/. By the same token, tone /23/ can be regarded as tone /33/. In other words, the lyricist can treat the rising tones as level tones (see the underlined tones in

⁷ Adapted from Esther Y. W. Lai, *Learning Cantonese Pronunciation in Ipa* (Hong Kong: ET Business College, 2006), 7.

⁸ Adapted from *ibid.*, 8.



| | | | |
|--------|-----------------------|--------------------|---------|
| 故 事 | 假 使 短 過 | 這 五 月 | 落 霞 |
| gu si | gaa si dyun gwo ze | ng jyut | lok haa |
| 33 22 | 25 25 <u>25</u> 33 25 | <u>23</u> 22 | 22 11 |
| | | | |
| 要 是 | 彼 此 都 有 些 | 既 定 路 程 | |
| jiu si | bei ci dou jau se | gei ding lou cing | |
| 33 22 | 25 25 <u>55</u> 23 55 | <u>33</u> 22 22 11 | |

Figure 2).⁹ But then a rising tone would be set to a flat melodic contour, which is likely to cause ambiguity. Actually, in performance, the rising tone can be disambiguated from the level tone by sliding up from a grace note added before the tone. As a result, in the given example



| | | | |
|--------|-----------------------|--------------------|---------|
| 故 事 | 假 使 短 過 | 這 五 月 | 落 霞 |
| gu si | gaa si dyun gwo ze | ng jyut | lok haa |
| 33 22 | 25 25 <u>25</u> 33 25 | <u>23</u> 22 | 22 11 |
| | | | |
| 要 是 | 彼 此 都 有 些 | 既 定 路 程 | |
| jiu si | bei ci dou jau se | gei ding lou cing | |
| 33 22 | 25 25 <u>55</u> 23 55 | <u>33</u> 22 22 11 | |

Figure 2), instead of hearing /gaa55 si55 dyun55 gwo33 ze55 ng33 jyut22 lok22 haa21/ 傢俬端過遮五月落霞, which does not make any sense at all, we hear /gaa25 si25 dyun25 gwo33 ze25 ng23 jyut22 lok22 haa21/ 假使短過這五月落霞 (“If it is more ephemeral than the sunset clouds in May...”). In a broader sense, it can be considered as a manifestation of the tradition of “changing the melody to suit the word” 換腔就字 in Chinese opera, reduced to the smallest scale. This suggests that when text is composed after music, though the text is constrained by the melody, it is not totally subservient to the music. Even in Canto-pop, a genre which permits limited improvisation, the singer can still manipulate the melody to a limited extent so as to preserve the speech tones. As advocated by Xu Dachun 徐大椿, “...whether the singing of a vocal composition manifests fine artistry or not depends half on the singer and half on the composer.”¹⁰

⁹ Wing-See V. Ho, "The Tone-Melody Interface of Popular Songs Written in Tone Languages" (paper presented at the 9th International Conference on Music Perception and Cognition, University of Bologna, Italy, 22-26 August, 2006), 1417.

¹⁰ 「故曲之工不工，唱者居其半，而作曲者居其半也。」 Siu-sun Koo and Dan Yu 古兆申、余丹, *Xu Da-Chun: The Tradition of Sung Poetry* 徐大椿《樂府傳聲》 (Hong Kong: Oxford University Press (China) Ltd., 2006), 95. (trans.: Ibid., 201)



Figure 2 shows a musical score for the song "Falling Flower Flowing Water" (落花流水) by Eason Chan. The score is in 4/4 time and features a melody line with lyrics and tone numbers below it. The lyrics are: 故事 假使短過這五月落霞 要是彼此都有些既定路程. The tone numbers are: 33 22 25 25 25 33 25 23 22 22 11 for the first line, and 33 22 25 25 55 23 55 33 22 22 11 for the second line.

Figure 2: "Falling Flower Flowing Water" 落花流水 sung by Eason Chan 陳奕迅.¹¹

Concerning the preservation of the four tone levels in Cantonese, it is found that there is a certain correspondence between musical intervals and speech tone intervals. Ho observed that each type of tonal target transition (1-2, 1-3, 1-5, 2-3, 2-5, 3-5, and the vice versa) has its corresponding optimal melodic intervals when set to music (Table 2),¹² though the correspondence is not definite and can be violated under special context. Huang Zhihua 黃志華, a lyricist and critic, also has similar observation.¹³

Table 2: Ho's table of the optimal melodic intervals for the six non-level tonal target transition (T-T-T).¹⁴

| T-T-T | Example | Optimal melodic intervals | |
|-------|---------|--|------------------|
| 1-2 | 逃避 | Major 2 nd or Major 3 rd | 2 or 4 semitones |
| 1-3 | 無意 | Minor 3 rd or Perfect 4 th | 3 or 5 semitones |
| 1-5 | 如果 | Perfect 5 th or Major 6 th | 7 or 9 semitones |
| 2-3 | 隊友 | Minor 2 nd or Minor 3 rd | 1 or 3 semitones |
| 2-5 | 受傷 | Minor 3 rd or Perfect 4 th | 3 or 5 semitones |
| 3-5 | 雪花 | Major 2 nd or Major 3 rd | 2 or 4 semitones |

¹¹ Ho, "The Tone-Melody Interface", 1417.

¹² Wing-See V. Ho, "Fine-Tuning Tone-Melody Constraints through the Investigation of Mismatches in Cantonese Pop Music," in *Multi-disciplinary Approaches to Cantonese Studies: Papers from the 13th International Conference on Cantonese and Yue Dialects*, ed. Andy C. Chin, et al. (Hong Kong: City University of Hong Kong, 2009), 104.

¹³ Zhihua Huang 黃志華, *Yueyu Geci Chuangzuo Tan 粵語歌詞創作談 [On Writing Cantonese Lyrics]* (Hong Kong: Joint Publishing, 2003), 67.

Table 3: Huang's table of the most natural combinations of two neighbouring words and melodic intervals.¹⁵

| Tonal target of 2 nd word \ Tonal target of 1 st word | 1 | 2 | 3 | 5 |
|---|--|--|--|---|
| 1 | Unison | Ascending Major 2 nd Major 3 rd | Ascending Perfect 4 th or above | Ascending Perfect 5 th or above |
| 2 | Descending Major 2 nd Major 3 rd | Unison | Ascending Minor 2 nd Minor 3 rd | Ascending Perfect 4 th or above |
| 3 | Descending Perfect 4 th or above | Descending Minor 2 nd Minor 3 rd | Unison | Ascending Major 2 nd Major 3 rd |
| 5 | Descending Perfect 5 th or above | Descending Perfect 4 th or above | Descending Major 2 nd Major 3 rd | Unison |

Take the three syllables /hou25 ji21 tung21/ 好兒童 (“good children”) in the first phrase from “Spring Field Kindergarten School Song” 春田花花幼稚園校歌 as an example, its tonal target transition is 5-1-1. According to Ho's and Huang's table (Table 2 and

Table 3), the optimal melodic intervals for 5-1 tonal transition are descending perfect fifth, major sixth and octave. However, in this song, it is set to *sol fa fa* (Figure 4). The tonal transition 5-1 is set to a falling major second instead of a falling perfect fifth, major sixth or octave. Consequently, it is heard as /hou25 ji23 tung33/ 好耳痛 (“the

¹⁴ Ho, "Fine-Tuning Tone-Melody Constraints through the Investigation of Mismatches in Cantonese Pop Music," 104.

¹⁵ Huang, *Yueyu Geci Chuangzuo Tan*, 67. The original version of the table, which is in Chinese, is provided in appendix 1. Note that instead of using tone symbols, the author used Chinese numbers to represent the corresponding tonal target. For example, 四 /sei 33/ (four) is used to represent tonal target 3. In the table presented here, this is translated into the system that used by Ho.

ear is very painful”), whose tonal target transition is 5-3-3. This is because descending major second is the optimal interval for 5-3 transition instead of 5-1 transition (see Table 2). This failure in evoking the speech tones in the vocal melody is called a mismatch. In Cantonese, it is called *m ngaam jam* 唔啱音 (literally “not the right tone”) or *dao zi* 倒字 (“inversing the word”).

| | | | | | | | | |
|-----|-----|----|------|-----|-----|-----|----|------|
| 我 | 們 | 是 | 快 | 樂 | 的 | 好 | 兒 | 童 |
| ngo | mun | si | faai | lok | dik | hou | ji | tung |
| /3 | 1 | 2 | 3 | 2 | 5 | /5 | 1 | 1 |

Figure 4: The first phrase of “Spring Field Kindergarten School Song”.¹⁶

This example of tone-melody mismatch in “Spring Field Kindergarten School Song” suggests that coordination between speech tones and melody is not always necessary for understanding the text. As shown in Figure 5, the subtitles in its karaoke video are even deliberately written in the wrong tones evoked by the sung melody. The true meaning of the first sentence “we are happy good children” can actually be derived from the context (Figure 6). Nevertheless, it is still an aesthetic requirement to have a substantially high degree of correspondence between speech tones and melody. Under such requirement, when text is set to music, the musical melody to which the text is set will be highly constrained by the speech tones. In order to free the melody from the text, the composition process of Canto-pop has shifted from “setting text to melody” to “writing lyrics to pre-composed melody”. However, even if the former process is adopted, it does not necessarily mean that the melody is subservient to the text.

¹⁶ For sake of convenience, the third line of the lyrics shows the tonal targets instead of the tones of the syllables. Rising tones are disambiguated by a slash “/” before the tonal target.



Figure 5: The subtitle of the first phrase of “Spring Field Kindergarten School Song” shown in a karaoke video.

| Written as | | | Supposed to be | | |
|------------|----------|---|----------------|----------|----------|
| goose | /ngo21/ | 鵝 | 我 | /ngo23/ | We |
| full | /mun23/ | 滿 | 們 | /mun21/ | |
| be | /si22/ | 是 | 是 | /si22/ | are |
| fast | /faai33/ | 快 | 快 | /faai33/ | happy |
| burn | /lok22/ | 烙 | 樂 | /lok22/ | |
| drop | /dik22/ | 滴 | 的 | /dik55/ | |
| very | /hou25/ | 好 | 好 | /hou25/ | good |
| ear | /ji23/ | 耳 | 兒 | /ji21/ | children |
| painful | /tung33/ | 痛 | 童 | /tung21/ | |

Figure 6: The subtitle of the first phrase in the karaoke video of “Spring Field Kindergarten School Song”(left) and the true meaning of the phrase (right).

The composition process of the text has always been ignored in the studies of tone-melody relationship, but it is found that musical consideration can be important for a lyricist in his decision making processes of writing, though some lyricists, such as Poon Wai Yuen 潘偉源, may deny it. He said:

*If the lyrics are composed before the music...[the lyricist] is free from all restrictions...This is why knowledge of music theory is not necessary for composing lyrics. 假如是詞先曲後，...[詞人]可以了無束縛...所以作詞嗎？是無須懂樂理的。*¹⁷

¹⁷ Wai Yuen Poon 潘偉源, "Versification—Is Knowledge of Music Theory Needed in Writing Lyrics?"

However, as soon as lexical tones were discovered in China, the musicality of speech has already been considered as an aesthetic object in Chinese literature. Shen Yue 沈約, who is said to have discovered the four tones, wrote:

If one wants to make the tones varied, and thus the pitch levels alternate between high and low, he needs to use level tone words if the preceding words are in oblique tones. In this way, we can have varied tones within a line, and have different stresses between two lines. A piece of writing has to satisfy the above criteria to be called a work of literature. 欲使宮羽相變，低昂互節，若有浮聲，則後須切響。一簡之內，音韻盡殊，兩句之中，輕重悉異。妙達此旨，始可言文。¹⁸

This is best exemplified by the poems which flourished during the Tang Dynasty.

As for Canto-pop, lyricist and critic Huang Zhihua included in his book a chapter on how to compose lyrics that are to be set to music.¹⁹ In contrast to Poon Wai Yuen's denial of musical considerations in writing lyrics, he wrote a section devoted to the basic techniques of musical composition. Here is the content of that section:²⁰

7.3 先詞時的聲調安排 (the arrangement of speech tones when lyrics are written first)

I. 句子的旋律感 (the sense of melody of the phrases)

- (1) 句子的字音音高走勢要以「平行」、「級進」為主，「跳進」只宜偶然出現。(Use mainly parallel and stepwise motions.

Leaps should only occur occasionally.)

- (2) 寫感情較豪邁、氣魄較雄渾的詞，可多些「跳進」。(In songs that express bold and liberal emotion, more leaps are allowed.)

II. 句子群的音樂感 (the musical sense of a group of phrases)

- (1) 疊詞 (reduplication)
- (2) 同字互回 (reiteration)
- (3) 回文 (鏡射) (retrograde)
- (4) 重複 (repetition)
- (5) 排比 (parallelism)
- (6) 層遞 (sequence)
- (7) 頂真 (anadiplosis)

(continued)

韻律篇——填詞是否一定要懂樂理," *Cihui* 詞匯 [Lyrics] 19 (1988).

¹⁸ Yue Shen 沈約, "On Xie Lingyun's Biography 謝靈運傳論," in *Song Shu* 宋書 [The History of the Song] (Beijing: Chung Hwa Book Co., 1974), 1779.

¹⁹ Huang, *Yueyu Geci Chuangzuo Tan*, 121-168.

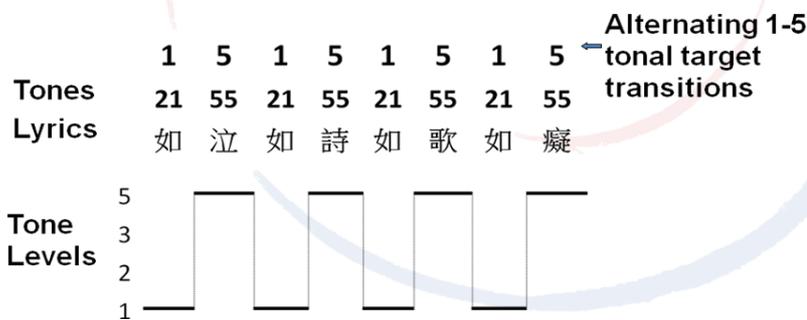
²⁰ Adapted from *ibid.*, 148-159.

III. 曲式 (form)

e.g. AABA => 寫到第二個 A 段，詞就應該要按第一個音高譜來填。(Take AABA form for example, in the second A section, the text should follow the organization of speech tones in the first A section.)

We can see that he introduced some techniques of melodic development such as sequence and repetition. This shows his concern with music when writing lyrics. The next section of the chapter is about the arrangement of speech tones in the lyrics. As mentioned earlier, the speech melodic contour will affect the musical melodic contour. For instance, a sequence of syllables with alternating 1-5 tonal transitions can only be set to a succession of leaps in order to preserve the speech tones (see Figure 7). Therefore, it is Huang's contention that the lyricist should organize the succession of speech tones as carefully as a composer organizes the musical pitches, so as to yield a good musical melody. The content of this section shows that there are mainly three considerations: the musicality of the melody, the feasibility of employing the techniques of melodic development, and, the musical form. Some musical concerns such as the balance between steps and leaps, and the mood of the song are highlighted.

(a)



(b)



Figure 7: "I Sing...So I Am" 我歌故我在 sung by Kay Tse 謝安琪: (a) A text phrase having alternating 1-5 tonal target transitions; (b) The phrase is sung to an angular melody constructed by consecutive octaves.

These are not just theories, but are put into practice. In his book *Stories Behind the Lyrics*, lyricist Lo Kwok Chim 盧國沾 wrote a memoir about the composition of his song “The Calling of the Yellow River”:

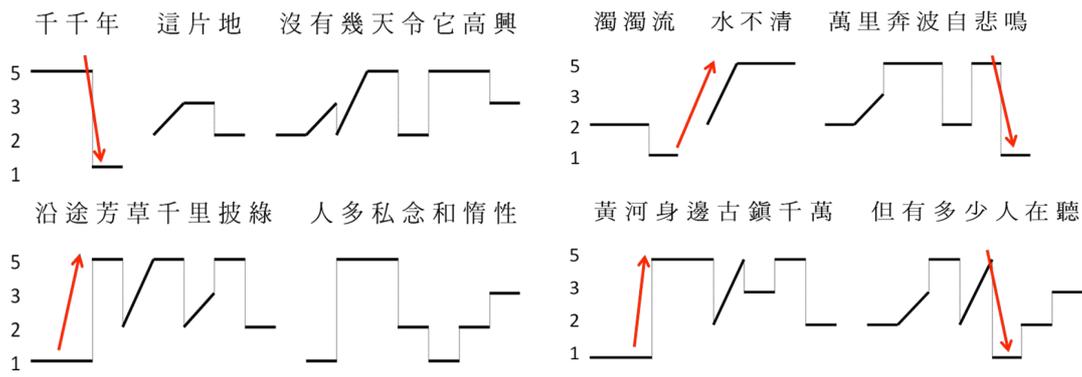
In “The Calling of the Yellow River”, the lyrics are written first, then set to music by Joseph Koo. Setting Cantonese text is very difficult. For the composer to bring his skills into full play, I have already strived to alternate higher and lower tones when writing the lyrics, so that the singing would not be like chanting. Considering that the text is about the vigorous feeling towards the “long live Great China”, attention must be paid to the rising and falling of the speech tones, otherwise the composer would be exhausted. 這首《黃河的呼喚》是先寫詞，由顧嘉輝譜曲的。用粵語詞譜曲難度極高，我寫詞時已盡量做到高低音字相貼並用，令譜曲人有發揮的機會，不致令旋律如誦佛經，令歌者如講口古。由於考慮到這詞是「大中華萬歲」的激情變調，下筆時必須照顧到字音跌宕，否則會累死作曲人。²¹

Although Huang explained his theory with real musical examples, the lyrics in most of the examples are written for pre-composed music. Therefore I would like to offer an analysis of Lo Kwok Chim’s “The Calling of the Yellow River”, a real musical example which has its lyrics composed before the music, to see how the lyricist organized the speech tones in the light of musical considerations.

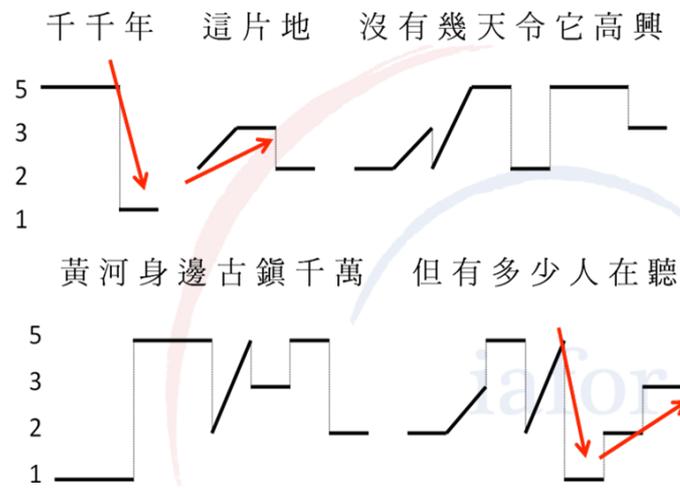
By looking at the contour of the succession of the lexical tones (see appendix 2), we can already realize the sophisticated melody constructed by the speech tones. Lo’s concern with the emotion content of the song—*the vigorous feeling towards the “long live Great China”*—is realized in the frequent use of big leaps from tone /21/ to tone /55/ or vice versa, as marked by the red arrows in Figure 8a. Although successive leaps are common, there are also instances in which a leap followed by stepwise motion in the opposite direction, which is a common shape of musical melody (Figure 8b). In addition, the speech tones are organized into arc-shaped or wave-like contours, which are common shapes of musical melody as well (Figure 8c). The lyricist also attempted to create an ascending stepwise motion towards the cadence (Figure 8d). At the text “When will you be awakened”, there is a gradual ascending contour from the lowest tone level /1/ to the highest tone level /5/ (Figure 8e). It is perhaps a word-painting for the word “awakened”.

²¹ Kwok Chim Lo 盧國沾, *Geci De Beihou* 歌詞的背後 [Stories Behind the Lyrics] (Hong Kong: Kunlin Publisher 坤林出版社, 1988), 133.

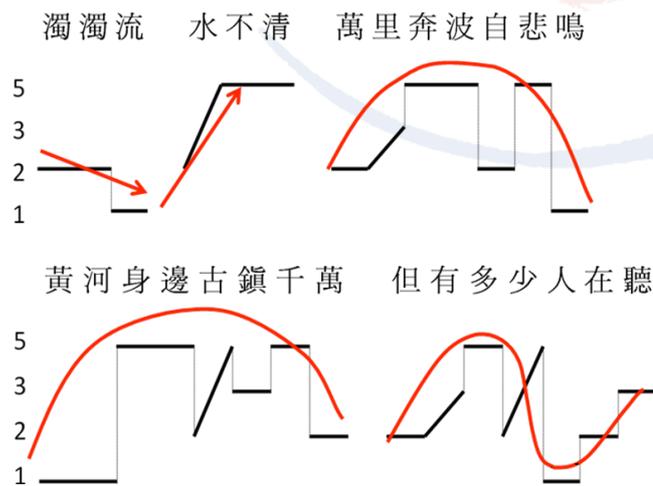
(a)



(b)



(c)



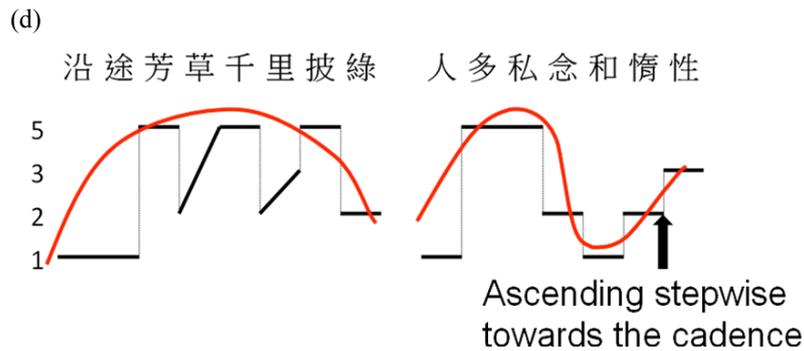


Figure 8: Different techniques used in “The Calling of the Yellow River” by Lo Kwok Chim: (a) The use of big leaps from tone /21/ to tone /55/ and vice versa; (b) Big leap is followed by stepwise motion in the opposite direction; (c) The speech tones are organized into arc-shaped or wave-like contours; (d) The tones ascend stepwise towards the cadence; (e) The tones gradually ascend from tone level /1/ to /5/ towards “awakened” 覺醒.

As far as musical form is concerned, Lo’s awareness of the musical repetition of the first stanza is shown in Figure 9a. The numbers represent the tonal targets of the syllables. Rising tones are disambiguated by a slash before the numbers. For some of the phrases in the second stanza, Lo used tonal target transitions identical to those in the first stanza, so that it will be easier for the composer to write a common melody for two different stanzas. Furthermore, as illustrated in Figure 9b, he repeated the tonal transitions of a phrase in later part of the song, probably attempting to create a sense of musical coherence. Last but not least, the tonal target transitions of two consecutive phrases shown in Figure 9c are partially repeated. This makes them suitable for modified sequence.

(a)

濁濁流水不清 萬里奔波自悲鳴
 2 2 1 /5 5 5 2 /3 5 5 2 5 1
 千千年這遍地 沒有幾天令它高興
 5 5 1 /3 3 2 2 /3 /5 5 2 5 5 3

5

1.

黃河身邊古鎮千萬 但有多少人在聽
 1 1 5 5 /5 3 5 2 2 /3 5 /5 1 2 3
 沿途芳草千里披綠
 1 1 5 /5 5 /3 5 2

9

2.

人多私念和惰性
 1 5 5 2 1 2 3

(b)

1

濁濁流水不清
 2 2 1 /5 5 5
 千千年這遍地
 5 5 1 /3 3 2

14

彎彎河流每帶恨
 5 5 1 1 /3 3 2

(c)

18

哭訴 5 3

Sequence

間中 3 5

哭訴著衷情 間中罵不停

5
3
2
1

Figure 9: Examples showing Lo's awareness of musical form when writing the lyrics of "The Calling of the Yellow River": (a) Tonal target transitions identical to those in the first stanza are used in the second stanza; (b) The tonal transitions of a phrase is repeated in later part of the song; (c) The tonal target transitions of two consecutive phrases are partially repeated.

From the analysis, we can see how musical considerations can be taken into account when writing Canto-pop lyrics, even if it is written before the music. Although there is only one example and so we do not know whether the other lyricists have such musical concern as well, the example can at least suggest the possibility that some lyricists may concern themselves with the intrinsic musicality of Cantonese, and hence organize the speech tones meticulously.

In conclusion, the relationship between speech tones and melody in Canto-pop was investigated from the perspectives of singing and writing lyrics. It is found that tone-melody correspondence is not only taken into account during the process of text-setting, but also during performance and composition of lyrics. This contributes to the intricate tone-tune relationship in Cantonese popular songs, which cannot be described as a pure relationship of subordination and domination. They are made to be complementary to each other in different stages of music making. In the end, I would like to quote a passage from Wang Guowei's 王國維 *Comments on Ci Poetry* 人間詞話, which reflects the inherently musicality of the Chinese language:

[Zhou Bangyan' s] Ci is to be appreciated on its musicality as well as on its literary merits...Although the music has been lost, when I read his Ci, I can still feel the gentle in the vehement. Languid melody and agitated rhythm are weaved together to set off each other. The melody rises and falls like the motion of a windlass.故先生[周邦彥]之詞，文字之外，須兼味其音律...今其聲雖亡，讀

其詞者，猶覺拗怒之中，自饒和婉。曼聲促節，繁會相宣；清濁抑揚，輾轉
交往。²²



²² Guowei Wang 王國維, *Renjian Cihua* 人間詞話 [Comments on *Ci* Poetry] (Shanghai: Shanghai Guji Publishing House 上海古籍出版社, 1998).

Appendix 1

The original version of Huang's table in p. 6.

相鄰二字與音程的最自然結合表

| 後字 前字 | 零 | 二 | 四 | 三 |
|----------|------------------|------------------|------------------|------------------|
| 零 | 同度 | 上行 大二度 大三度 | 上行 純四度 及以上 | 上行 純五度 及以上 |
| 二 | 下行 大二度 大三度 | 同度 | 上行 小二度 小三度 | 上行 純四度 及以上 |
| 四 | 下行 純四度 及以上 | 下行 小二度 小三度 | 同度 | 上行 大二度 大三度 |
| 三 | 下行 純五度 及以上 | 下行 純四度 及以上 | 下行 大二度 大三度 | 同度 |

Appendix 2

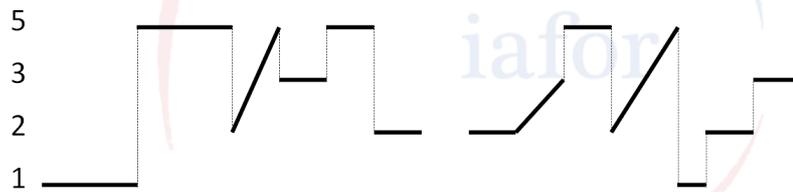
The lyrics of Lo Kwok Chim’s “The Calling of the Yellow River” and the transcription of the tones

The numbers in the left represents the relative pitch levels (tone levels) of the tones. Note that this transcription only aims at showing the overall contour of the linguistic phrase in terms of Chao’s tone letters. It by no means realizes the actual acoustic contour of the speech. Nor does it represent the absolute pitch of the spoken lyrics.

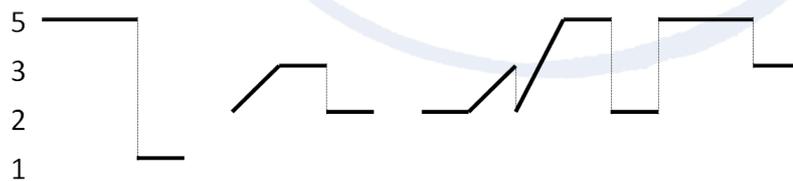
濁濁流 水不清 萬里奔波自悲鳴



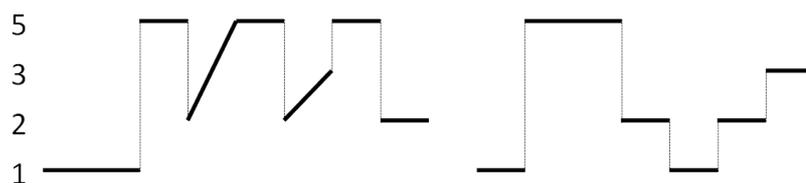
黃河身邊古鎮千萬 但有多少人在聽



千千年 這片地 沒有幾天令它高興



沿途芳草千里披綠 人多私念和惰性



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MASCOTS AS MESSENGERS: THE NAGOYA NEXT DOOR PROJECT

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Categories:
Humanities. Teaching and Learning

MASCOTS AS MESSENGERS: THE NAGOYA NEXT DOOR PROJECT

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Synergy is a great concept and an even greater feeling when one participates. Like minds! Get on board! Join in! Stereotypic idioms to be sure, but it does not diminish the power when one plus one equals more than two. This was the circumstances through which a number of contributions and coincidences led to the endeavor called Nagoya Next Door: An International Communication Project. Inspiration came from my familiarity with friendship dolls and their power, a special Nagoya City promotional event set for 2010, and the positive interest and application of internet communications in English as a Foreign Language (EFL) learning (Belcher, 2006; Hawisher, et al, 2006; Savignon & Sysoyev, 2002; Yashima, 2002). This paper will discuss the Nagoya Next Door (NND) project and the associated EFL classroom activities as well as my experience and inspirations in creating an international friendship project.

Developed for EFL communication classes, NND project goals were to incorporate culture and international communications in an imaginative way and provide a compelling class in EFL for university students. From my experiences, I have participated for many years in friendship doll exchanges; I knew the power of a friendly doll face. Additionally one of the most impressive features of friendship dolls is the personal nature of the communication. In the context of a Japanese university EFL class, I wanted to include an internet communication strategy. All one need do is ponder the popularity of cell phones, Facebook™ and blogs. There is a virtual explosion of internet and international communications. And yet in the world of instant communications, the internet can be a paradoxically anonymous interaction. Cyber-identities and virtual worlds being contrived realities.

Combining EFL, friendship dolls and the internet was my challenge. I knew there were many internet options but was there a doll that fit this context. Coincidentally during the planning, I discovered that Nagoya was having a birthday party, and about to launch a mayor year-long promotion: the 400-anniversary of Nagoya City in 2010. There was going to be a huge campaign to promote the city domestically and around the world, and there was a charming mascot doll called Hachimaru. It was not difficult to see the potential: a partnership with Nagoya City; an enchanting mascot doll; manage communications and replies on the internet; and provide Kinjo students a novel EFL learning opportunity. Additionally the EFL learning would be a means to an end i.e., fun and real international communications. I was motivated and ready to get everyone on board! The basic program (see Appendix 1) design was to use the Nagoya mascot doll, Hachimaru, as our communication courier with each doll accompanied by welcome letters, and replies sent on the internet. Hachimaru would only stay at a given location for four-weeks then move on. Recipients would keep the



souvenir key-chain charm included, but add a new one iconic from their city before sending Hachimaru on to a new location. In this way each participant would remain connected.

To better understand my motivations, a more detailed explanation of how this project came to be is warranted. It is a story woven through themes of friendship and coincidence. It is a story of 'like-minds'.

FRIENDSHIPS AND COINCIDENCES



Genga, Pendell, Takaoka and Miss Tokushima doll at MFWI.

Through my tenure at the Japanese Cultural Center (JCC) and Museum at Mukogawa Fort Wight Institute (MFWI) in Spokane, Washington in the USA, I participated directly in their Friendship Doll Program in which Japanese dolls and educational materials were sent throughout the United States to over 650 recipients in all 50 states representing an estimated 1,500 Japanese dolls. It is a story that begins with friendship between two cities. Spokane and Nishinomiya in Hyogo, Japan have maintained a strong Sister-City bond since in 1961. The relationship is exemplary to all international Sister-City friendships as evident in that Spokane hosted the International Sister City Association Convention in 2005. Due to this long friendship, Mukogawa Women's University (MWU) in Nishinomiya

created a branch campus at the former Holy Names Fort Wright College naming the campus Mukogawa Fort Wright Institute (MFWI). In the fall of 1990 MWU students began coming to Spokane to study English and American culture. At the same time the Japanese Cultural Center (JCC) and Museum was created with the mission to provide information and resources about Japanese traditional and modern culture, and promote international friendships.

Friendship Doll Program at MFWI is another story of coincidence. Four months after establishing MFWI, there was an article in the Yomuri *Shimbun* about 1927 'The Doll Plan' founded by Gulick in the U.S. and Shibusawa in Japan. This alerted Michiko Takaoka, JCC director, that there was a special Japanese doll in Spokane: an original 1927 Japanese Doll Ambassador called Miss Tokushima housed at the Northwest Museum of Arts & Culture (Takaoka, 2004). Coincidentally this doll's mission was to promote international friendship just like the JCC. Inspired by the Miss Tokushima doll, Gulick and Shibusawa, in 1993 the JCC, MFWI and MWU began the Friendship Doll Program. Japanese dolls, cultural artifacts (donated from the people of Japan) and educational materials would be sent annually to the children across America following a *Hina Matsuri*, Doll Festival, celebration at MFWI on March 3rd. The dolls were sent as messengers of friendship. In a personal way, this gesture provided a fun way in which American children could learn about Japan and how one person contributes to global peace and friendships.

Coincidences continue connected by people and place. The Doll Plan visionaries, Gulick and Shibusawa, both have connections in the Northwest in America. Dr. Gulick traveled through the Northwest and is buried in the two places he loved: Kobe, Japan and Boise, Idaho, U.S. which just south of Spokane. Viscount Shibusawa was no stranger to Spokane either having visited in 1909 as he led the 'Million Dollar Train' and its mission to promote international

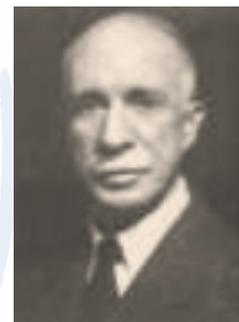
friendships. The mission began in Seattle on September 1, 1909. They traveled from Seattle in Washington State to Spokane, my hometown and the future home of MFWI. They stayed four days in Spokane visiting with local dignitaries and inspected lumber operations north of the city. Then they continued on to the east coast and over the course of three months, traveled to 53 cities proposing trade and friendship with Japan. Finally Takaoka, former director of the JCC at MFWI, is now living in Kobe which is her hometown and the same city where Gulick was buried. She remains very active promoting the homecomings of the 1927 Japanese friendship dolls. And I am now living in Japan, still on occasion helping Takaoka *sensei* with friendship dolls celebrations.

One might think these events as separate endeavors. It is apparent whether an ambassador doll, or a business envoy, in the past or the future, or even a mascot doll courier for an EFL class, these events tie together. We all share the desire for peace. One person can make a difference: not a coincidence.

The foundation and validity of the NND project is derivative from other friendship doll endeavors both historic and contemporary. There were three specific programs which were important in creating the NND project. A brief description of these programs follows.

FRIENDSHIP DOLLS: THE 1927 DOLL PLAN

Dr. Sidney L. Gulick had a simple idea: use doll messengers to make friends with children in a far away foreign land he knew and loved. He called it the *Doll Plan*. In his 1929 book *Dolls of Friendship*, Gulick said, 'The spirit of childhood shall show us the way to friendship that lasts and to peace that shall stay.' Gulick believed the friendly face of a doll would sow seeds of peace in the minds of children. An estimate 2.7 million Americans from church groups, girl scouts, boy scouts, and entire communities agreed. 12,739 American dolls were sent to Japan accompanied with friendship letters in February 1927. The dolls arrival coincided with a Japanese festival called *Hina Matsuri*, the Doll Festival.



Dr. Sidney L. Gulick



Viscount Eiichi Shibusawa

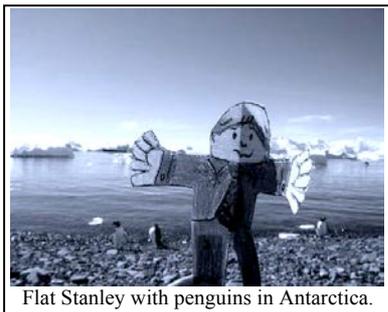
In Japan, another remarkable person was in put in charge of the response. Viscount Eiichi Shibusawa was an advocate of international relations his entire life. When the American friendship dolls arrived in Japan, it was Shibusawa who was called to lead the response including the thousands of welcome parties for the little American dolls. He also wanted to show the gratitude of the Japanese people, and he wanted common people to be invested. So each Japanese child was asked to donate one-yen to pay for some very special 'Thank-you Dolls' or *Torei Ningyo*. The best doll makers in Japan were commissioned to make fifty-eight, one-meter tall dolls. They were made to look like a real five-year-old Japanese girl. The dolls were made over-sized to compensate for being fewer in number. Each doll had a unique *kimono* and represented Japan's prefectures and seven major cities. The Japanese dolls, *Torei Ningyo*, arrived in the U.S. in late November coinciding with the Christmas celebrations in 1927. The dolls participated in many celebrations and were placed in children's museum across the country. All the dolls, American and Japanese, arrived in their new countries with passports and many letters from their senders.

The 1927 friendship dolls made many friends. But the history of relations between the U.S. and Japan was not always friendly. During WWII America and Japan were enemies. Many friendship dolls were lost or destroyed. To-date 45 out of 58 of the *Torei* dolls remain, and of the American dolls only about 530 of 12,739 dolls have been found.

This history of dolls and people was paramount to my perspectives on international communications. I have been a witness to thousands of smiles on the faces of children and adults as they meet and see a foreign face or even a strange doll. This model provides a message friendship in a personal and powerful way. This intent inspired the NND project.

FRIENDSHIP DOLLS: FLAT VERSIONS AND MASCOTS

There are many kinds of friendship programs and networks. Two other programs were important in the development the NND project: 'The Flat Stanley Project' (FSP) in the U.S. and the 'Ocha-Ken Project' in Shizuoka, Japan. The FSP is a relatively common elementary curriculum in the U.S. My daughter had participated in a FSP as a fourth-grader. It is a simple and fun way for elementary kids to learn about the world. Students make a flat doll of themselves and send to friends and/or relatives around the country or world. Recipients are asked to send back a postcard/picture of their city. Then they send 'Flat Stanley', or in my case 'Flat Paige' on to another destination. The students make a map from the



Flat Stanley with penguins in Antarctica.

responses and learn geography and culture from the postcards/pictures sent. The other doll project which motivated the development of NND was the 'Ocha-ken Project' which was part of a larger curriculum called 'My World Neighborhood Project.' I heard about the Ocha-ken Project at a Nagoya Chapter of Japanese Association of Language Teachers (JALT) presentation. In this case, a mascot doll was sent from Japanese students with student letters to U.S. educators for exchanges. The doll called 'Ocha-ken' or 'Tea Dog' was chosen because Shizuoka is famous for growing tea. The students wrote about the attractions of the prefecture, so the mascot dolls were donated. Additionally, the cute dolls as Dujmovich (2008) said, '...serve as simulated home stay friends and foster friendship and international correspondence' (p. 21). A win-win: students benefited from the prompt and structure to write about their home, the theme promoted the prefecture to foreigners as a great destination, and a cute (donated) mascot served as an international communication courier to help generate replies.



Ocha-ken™, Tea Puppy

This background was the foundation from which the NND program was developed. It might have been a coincidence, but clearly there was a window of opportunity through which we jumped through. Still there were a just few more things which needed to be set including the internet site for replies.

THE INTERNET AND THE NAGOYA NEXT DOOR PROGRAM

In the modern era, the internet is a constant source of information and exchanges that span oceans and time zones every day. Facebook, Blogs, Wikis, Moodle are just a few of the community, public and private, special interest and educational internet sites which are used by families, business, teachers, and students. In our internet world, the goal was to have real interactions with people becoming friends- just like next door. Since our goal was worldwide communications and one of the destinations was China, we needed to make sure our site

would be accessible. Having begun with a Google application blog(<http://nagoyanextdoor.blogspot.com>), this had to be relegated to a secondary site as Google and all Google related programs were not available in China. After several attempts and some kind colleagues in Shanghai, we choose the Windows Live™ and Hotmail as the destination for replies. All thirty-two Hachimaru dolls, each with a different flower sur-name so we could track the locations of the different dolls, had name tags attached on their back. Here is a sample is shown.

Thirty-two Hachimaru dolls were sent initially to ten countries on four continents in white, custom-made, sturdy, plastic boxes. In each box was a 20-cm Hachimaru doll, letters from the Mayor of Nagoya (see Appendix 3)

and Kinjo University students (see Appendix 4, 5), materials about Nagoya, a key-chain charm souvenir, guest book, directions (see Appendix 6, 7), and a magazine written in Japanese about Nagoya with Hachimaru on the cover.

We did get support and were endorsed by

the City of Nagoya, and the city donated the key-chain charms with a small Hachimaru.

Centrair or the Nagoya International Airport supported the project as well. The majority of the funding came from Kinjo Gakuin University. The project total costs were 136,840Yen, excluding a special excursion to Shanghai and was under the forecasted budget by 13,910Yen.



THE RECIPIENTS

Recipients were a key consideration for the success of the project. The recipients needed to be motivated and willing to participate in the endeavor, and we wanted to select destinations which were relevant to our context, i.e., Kinjo University, Nagoya City and doll exchanges. There was a great deal of interest in this project. Here is some of the feedback we received:

I am a middle school guidance counselor in Amherst Massachusetts. I coordinate a cultural exchange program with our sister city in Kanegasaki, Japan. I would love to be a part of this project! I have students interested in Asian culture Please let me know what I will need to do to be considered for this project. Thanks, Denise in Amherst, Massachusetts
and

I recently read a short article about the Hachimaru dolls ... I currently teach Global Perspectives, Global Economy and computers ... we have students from all the globe-I have a few students who would really love this project! If it is not too late, please include us. Thank you in advance for any consideration of this request. Diana in Hardwick, MA
and

Good to hear from you. I am anxious to get my Hachimaru doll. I plan to take her to a Rotary meeting and introduce her (or is it a he?) Yvonne in Spokane, WA

The recipients in the program were chosen from the international connections at Kinjo University, contacts from the 1927 Friendship Doll Plan and participants in Mukogawa's Friendship Doll Program, and international conference contacts.

Kinjo Gakuin University has twenty-one overseas partner universities managed through Kinjo's Center for International Exchange Programs (CIEP) and was the first source tapped for recipients. Because of the pre-existing relationships, there were contacts to initiate our

requests and there were other benefits as well. Exchanges with partner universities could result in more Japanese students going abroad or foreign students attending Kinjo University, and at the very least, it would help build stronger relationships and friendships between Kinjo University and her overseas partner universities. Twelve universities responded with in the time-line including: Hannam University in Daejeon, South Korea; John Moores University in Liverpool, England; Medicine Hat College in Medicine Hat, Canada; Payap University in Chiang Mai, Thailand; University of Tasmania in Hobart, Australia; and from the United States: Gonzaga University (two departments) in Spokane, Washington; Highline Community College, Seattle, Washington; Lindsey Wilson College in Columbia, Kentucky.

Kinjo University students participating in international exchanges accounted for five Hachimaru doll destinations. This included two students at the CIEP who sent dolls to Pontrioux, France and Tampere, Finland. Additionally six International Communications Department students majoring in Chinese presented three dolls to Chinese students at the Shanghai World Expo.

The descendants of 1927 Friendship Doll Plan founders were also enthusiastic supporters. Dr. Sidney Gulick III and his wife Frances, both doctors of mathematics and professors at the University of Maryland, were happy to join. After receiving Hachimaru and showing him around the University of Maryland, they sent Hachimaru to their daughter who teaches at an elementary school in Alabama. In Missouri, Yoshiaki Shibusawa, 4th generation grandson of Eiichi Shibusawa, is active in international relations. He is the past chair of the Japan-America Society of St. Louis and serves on the advisory board of numerous international programs. Also enthusiastic to participate, Hachimaru was given the full tour of the university, given introductions at the Japan American Society in St. Louis, and then sent to students in the International Relations Department at the University of Missouri St. Louis.

The Friendship Doll Program at Mukogawa Gakuin provided more recipients including two schools and Rotary International in Spokane Washington. Additionally, the Five College Five College Center for East Asian Studies (a consortium of colleges including Amherst, Hampshire, Mount Holyoke, Smith Colleges, and University of Massachusetts Amherst) had participated in the MFWI Friendship Doll Program. They placed a half-page notice (see Appendix 2) in their internet newsletter about our program. Nine schools responded from the east coast of the U.S. These including elementary, middle and high schools, representing regular curriculums, gifted programs, special educations programs, child studies, counselors, international relations, world geography, and district-wide social studies programs.



ACAH 2010 Chair Dr. Picken, Hachimaru held by Pendell, and Lord Charles Bruce.

At the Asian Conference for Arts and Humanities (ACAH) in Osaka, I presented the paper 'Japanese *Kamishibai*: Using Traditional Storytelling for Cross-Cultural Narratives and Learning'. I also took Hachimaru and introduced him to several people including the conference chair, Rev. Stuart Picken, Ph.D. and the feature speaker, Lord Charles Bruce whose forefather signed the very first treaty between Japan and the United Kingdom signaling the beginning of the Meji Era in Japan. Two Hachimaru dolls were sent to Hawaii and South Africa from

contacts made at the conference. More were requested but we were limited to thirty-two dolls and several interested parties were not able to be included.

THE BOX

There is probably no other place in the world which does more with wrapping and packaging than Japan. Bags and boxes are designed for the seasons to fold and spiral around even the smallest items. This is also a country if you have bought a few too many things on your trip within Japan, one can go to any handy convenience store or the hotel where you are staying and simply send it home- even as an open shopping bag with perhaps some tape over the top. It will arrive safe and sound on the day and time you stipulate. So in this culture famous for wrapping and packaging one would think finding a box suitable for this project would be easy. It was not.

A seemingly small detail, in this project which requested Hachimaru being shipped many times, the box was very important. We needed a clean, re-usable box for international shipping, and it needed to be the right size. ‘Lieutenant-proof’, it needed to accommodate all items without packing materials so future shipping would be easy. The box needed to be good quality to hold up, and reflect well on Kinjo University and Nagoya. We began early but it was over three-months before we found a suitable shipping box. The box cost double what was budgeted but we procured an excellent white, plastic custom box. As it turned out, we came in well under our forecasted budget, no thanks to the boxes. This was just one of the many surprises in the project.

The materials assembled in the box included a Hachimaru doll, a Hachimaru key-chain charm, welcome letters for the Mayor of Nagoya and Kinjo University students, a laminate card with directions and information on Nagoya including cool links, a Kinjo journal used as a guest book, and a magazine about Nagoya in Japanese with Hachimaru on the cover.

IN THE CLASSROOM



Kinjo Gakuin University students with Hachimaru

In the classroom the NND project provided a wide range of activities from writing, speaking and international travel. Participants in this international communication exchange were: a second-year writing class; a third-year English communication class; Chinese language majors from the International Communication Department; and two students from CIEP with international student contacts. In the classroom the first task was to write the letters which would accompany the Hachimaru dolls. Format and content taken into consideration, the students

wrote about tourist attractions of Nagoya and special foods unique to Nagoya. The students were asked to consider the purpose of the letters and write in some detail so foreign readers would not only understand the explanations, but get a real sense of how the students felt. The letters were format to a B-5 size and put into plastic sleeve protectors with the same letter translated into Japanese on the flip side. Additionally, students were asked to embellish the letters with drawings, origami or small pictures. Since these letters would be the first international communication in the program, students were asked to think about making the letters fun to read and visually appealing. Make the recipients smile. The boxes were sent the end of August to coincide with beginning of the academic year for American schools. There was one exchange which preceded the Hachimaru dolls departures.



During the summer break a delegation of nine Kinjo students (six Chinese language majors and three students from English writing class) with two professors traveled to Shanghai, China. There at the World Expo during the time-frame dedicated to Nagoya City and on *hachi-hachi* or August 8th, students performed a skit in English and Chinese which explained the NND project at the Japanese Pavilion. Using posters, gestures and a minimum of language the international audience could understand the program by our actions. Students criss-crossed the stage with

Hachimaru dolls simulating destinations, and at each stop, a poster was revealed. The posters were from Japan Airlines and had large clear iconic images of Canada and the Rocky Mountains, London and Big Ben, Paris and the Eiffel Tower, and the U.S. and the Statue of Liberty. At each 'destination poster' students acted as if they were making friends, taking pictures, and smiling. Crossing the stage happened four times and then posters of China and Shanghai were shown and all nine students came on stage and said, 'Making Friends from Nagoya, Just Like Next Door!' Then three Hachimaru dolls were presented to Chinese students. A large Hachimaru mascot also joined us on stage. An international audience of about 150 people appreciated and understood our friendship mission and message. The excursion also included an exchange dinner with the Chinese students and sightseeing in Shanghai.

Back in the classroom the next phase of NND was to respond to the internet replies. There have been two requests for email-pals or exchanges and students have written letters to American middle school and elementary students. In the writing class a draft and proof was done before being sent to the American recipients. However in the third year class students were directed to write without being proofed by the teacher. In this case the academic goal was international communications and keeping it fun. Making a few grammar mistakes was an acceptable risk for the opportunity to feel real communications; perhaps provide the very motivation for more active EFL learning in other classes.



The NND offered opportunities for verbal discussion. From the various Hachimaru destinations students were asked to find the locations of Hachimaru and tell something about the region. In another lesson the students were asked to present and explain photos from the web site and have a question ready for the class. This provided some interesting discussions and perspectives not only on the international nature of Hachimaru's realities, but the students' realities as they contextualized the content into their own meanings. To my surprise and delight in this lesson

all the students were engaged and did all the talking; the teacher was just a witness.

Additional exchanges are expected. One American class has requested a New Year post-card exchange. A *nengajo* post card lesson was posted on the internet site. We will approach this activity in the latter part of the year.

DISCUSSION

The 400-anniversary celebrations in Nagoya offered a chance for a lot of like-minded people to join an endeavor that was personal: *Let make friends- just like next door!* This is an American culture idiom- but many people agreed. A synergy of energy came from Kinjo University, university students, Nagoya City, Centrair, and recipients worldwide. Our captivating courier, Hachimaru, opened doors and made friends just like next door.

The NND project is an ongoing event. To date project has included welcome letters written by the Mayor of Nagoya and Kinjo University students, an excursion to Shanghai and a presentation at the World Expo. In the EFL classroom there have been exchange emails, oral presentations about world geography and discussions about the images of Hachimaru and his international destinations. We are looking forward to more exchanges including a New Year postcard exchange. The forthcoming communications in the NND project are unknown. A Hachimaru doll may generate replies from only one destination, while others will have many travels and many responses will be sent. Like friendships, NND also has no end date. The connections made in the NND project or with Hachimaru, or the future of any friendships is not for me to say. As the Japanese say, *ichi e ichi go* one meeting one moment.



Learning English in the classroom can include learning about cultures, places, and foreigners; it is possible make these topics relevant to students through communicative approach. However, the context remains in the classroom and is by definition artificial and arbitrary. What if EFL communications was the means to an end, not the other way around? What if students were given the chance to see and send their thoughts to a real international audience? What if students felt personally invested? The

NND project was just such an opportunity. And to my surprise, the charming face of Hachimaru was amazingly disarming. Young or old, at a World Expo in China, or chillin' with students on the steps in Liverpool England, or hugging a Tasmanian devil down-under, Hachimaru has an amazing ability to opened people's hearts. To simply make people smile together. In the NND project we are all witnesses the power and synergism of 'like minds' and a friendly face.

Hachimaru in hand, strangers become friends- just like next door. Not such a coincidence.

APPENDIX 1: OVERVIEW

NAGOYA NEXT DOOR: AN INTERNATIONAL COMMUNICATION PROJECT

PROJECT COMPRISES

| | |
|---|--|
| Mayor Takashi Kawamura welcome letter | Hachimaru & souvenir keychain charms |
| Kinjo University students welcome letter | Nagoya City info & Hachimaru magazine |
| Kinjo University notebook as guestbook | Email for replies; internet sites; links |
| Directions with intros and internet links | Re-usable mailing box |

PARTICIPANTS

| | |
|-------------------------|----------|
| Kinjo Gakuin University | Centrair |
| City of Nagoya | |

KINJO GAKUIN UNIVERSITY STUDENT PARTICIPANTS

| | |
|---|---|
| Center for Int'l Exchange Programs (CIEP) | Reading and Writing- 2 nd Year Kinjo U. Students |
| CIEP Student Members | Kinjo U. Int'l Communications Students-Chinese |
| Advanced English- 3 rd Year Students | Language Students |

BUDGET MATERIALS AND SHIPPING*

| | | |
|-------------|-------------------------------|----------------------------|
| TOTAL (Yen) | Estimated Expenses → 150,750. | Actual Expenses → 136,840. |
|-------------|-------------------------------|----------------------------|

*Does not include Shanghai Expo, China presentation

TIMELINE

AUGUST 8 SHANGHAI WORLD EXPO PRESENTATION WITH THE CITY OF NAGOYA

Kinjo U. Professors Asai and Pendell escorted nine Kinjo University students to Shanghai, China on August 6-9, 2010. On *hachi-hachi* at Japanese Pavilion, Kinjo students performed a Hachimaru Skit and presented three Hachimaru dolls to three Chinese University students to promote international friendship with Japan.

AUGUST 31 HACHIMARU (32 DOLL) SENT TO 10 COUNTRIES ON 4 CONTINENTS

DOLLS RELATIONSHIP & DESTINATIONS

(10) KINJO FRIENDSHIP & EXCHANGE UNIVERSITIES & CIEP

University of Tasmania, Australia; Medicine Hat College, Canada; Hannam University, Korea; Payap University, Thailand; John Moores University England; Lindsey Wilson College, USA; Highline College, USA; (2) Gonzaga University, USA; West Virginia University, USA.

(5) KINJO STUDENTS - INTERNATIONAL EXCHANGE CONTACTS

(2) CIEP: Finland; France; (3) Int'l Communication Department Chinese Language: China

(15) SHIBUSAWA/GULICK 1927 JAPANESE-U.S. FRIENDSHIP DOLL PROGRAM

Rotary Int'l and USA schools- elementary to high school classes: geography, int'l relations, global issues; world history; child development; special needs; gifted/ talented programs; counselors.

(2) INTERNATIONAL CONFERENCE CONTACTS

Asian Conference on Arts & Humanities (ACAH)

University of Pretoria, South Africa; Hawaii, USA

FEEDBACK/ ACTIVITIES

ALL REPLIES & PHOTOS → NagoyaNextDoor@hotmail.com

All recipients have account access → Hachimaru.flower@hotmail.com *password* → flower2010
Secondary site: Hachimaru Blog → <http://nagoyanextdoor.blogspot.com>

Each Hachimaru has unique flower name to track locations; every 4 weeks → new location
Primary locations: 27 reports; Secondary locations: 6 reports

EMAIL EXCHANGES

Portsmouth Middle School, Portsmouth Rhode Island → 9th grade Geography Class- 35 letters
Doolittle Elementary School Cheshire Connecticut → 5th grade- 28 letters

CONTEXTUALIZING NAGOYA NEXT DOOR & HACHIMARU INTO VERBAL ACTIVITIES

Student presentations on locations: geography and other highlights of region/country
Student presentations from photos & prompts: what they are Hachimaru & friends doing/thinking and posing question to class.

OTHER EXCHANGES

Request for exchange with Environmental Design Department / University of Pretoria, South Africa

Postcard exchange, *nengajo*, for January & February exchange activities



**APPENDIX 2:
NEWSLETTER PROMOTION**



EAST ASIA FOR TEACHERS

WORKSHOPS & LECTURES

Primary Source, Watertown, MA conducts an online course: *The Enduring Legacy of Ancient China*, **Jun 16** through **Aug 17** suitable for educators K-12. Also offered is *East Asian Stories and Places: China, Japan, Korea, and Vietnam*, a course for educators in grades K-7, **Aug 2-6**. Contact Abby Detweiler at abby@primarysource.org.

Framingham State College, Framingham, MA holds a summer institute, *Teaching the Geography of Southeast Asia and Oceania: A Content Institute for the Middle School*, **Jun 28** until **Jul 2**. To register, visit www.framingham.edu/graduate-and-continuing-education/programs-for-educators/center-for-global-education.html.

University of Washington, Seattle, WA offers *Perspectives on East Asia for Teachers: Modern China-A Summer Course for K-12 Educators* is a month-long intensive course in China studies and in curricular strategies, **Jul 22** through **Aug 20** offered by the East Asia Resource Center at UW. Rolling admissions. Visit <http://jsis.washington.edu/earc/programs/institutes.shtml>.

OF SPECIAL INTEREST

In honor of the 400-year anniversary of Nagoya City in Aichi Japan, an international communication project called *Nagoya Next Door* has been launched by Patrice Pendall, guest lecturer at Kinjo Gakuin University, Nagoya, Aichi Japan, and formerly of Spokane, WA. Here is a description of the project and her message:

Hachimaru dolls are couriers creating a Global Friendship Network. It's fun and easy. We will send you a doll, Hachimaru, made in Nagoya especially for the anniversary, a souvenir keychain charm from Nagoya, a letter from my students, and some information about Nagoya.

Please keep the souvenir keychain charm and send a reply by email to us (and to who sent you the doll if different). Send a digital photo of Hachimaru with something in your city in the background, and you in the picture if you want to be. Then replace the keychain charm with something that represents your city, and send Hachimaru and everything which was included on to another friend anywhere in the world.

The Hachimaru couriers will begin departing in June, so we appreciate getting your information soon. Join our Friendship Network-watch our Global Friendship Network grow on the website. Please email your name with your organization's name, mailing address to me, Patrice Pendell: pendell@kinjo-u.ac.jp.

**APPENDIX 3:
LETTER INCLUDED FROM NAGOYA MAYOR**



CITY OF NAGOYA
名古屋市

TAKASHI KAWAMURA
MAYOR

市長
河村 たかし

2010 is the 400th anniversary of the founding of Nagoya. In such memorable year, I am very happy to have the chance to participate in “Nagoya Next Door,” an international communication project that is a collaborative effort among industry, academia, and government and an international exchange network created and promoted by students to introduce the allure of Nagoya to the world.

Nagoya, located in the center of Japan, is a city with a proud history and traditional culture which began 400 years ago in 1610 when Nagoya Castle was built. From about 200 to 300 years ago during the Edo period (1603-1867), Nagoya was a vibrant city which had a thriving samurai culture and was also known as a center of the arts, where performing arts such as Noh and Kyogen theater, the *koto* and *shamisen* musical instruments, and plays were enjoyed.

Almost 150 years ago at the beginning of the Meiji Era (1868-1912), manufacturing culture began to develop, and the foundations of Nagoya as a hub of manufacturing industries such as automobiles and aerospace were laid. And so Nagoya has developed into a large city which is currently called home by 2.25 million residents.

And now, we are currently holding the Nagoya 400th Anniversary festival to commemorate the quadricentennial of this bustling city. I want to enliven the city throughout the entire year of 2010 and make Nagoya an exciting city as we move toward the 500th anniversary.

Also, the Tenth Meeting of the Conference of the Parties to the Convention on Biological Diversity (COP10) is scheduled to be held in Nagoya in October. I would like to use this as an opportunity to promote city planning which coexists with nature, and aim to make Nagoya an environmental capital.

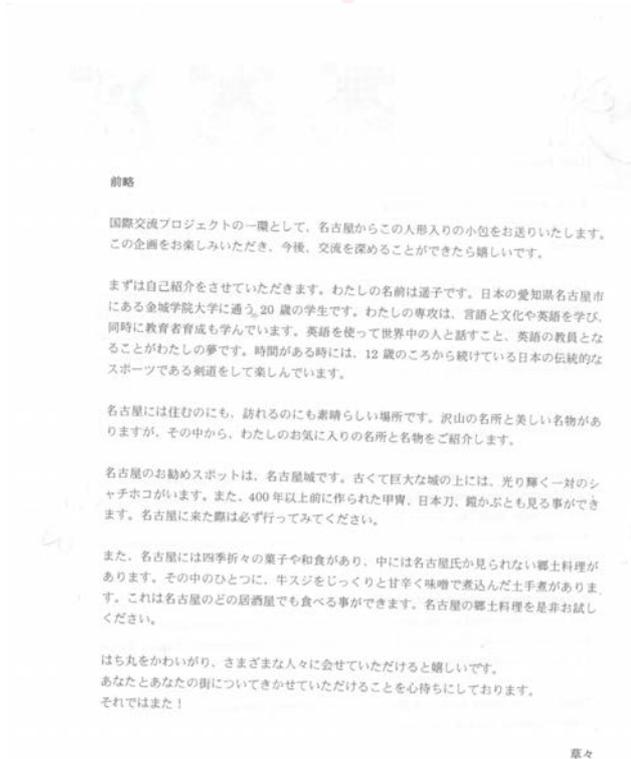
Today’s young people will be tomorrow’s leaders, and I am looking forward to the further advancement of their international exchanges as the world learns about Nagoya through this project.

Takashi Kawamura
Mayor
City of Nagoya

APPENDIX 4: NAGOYA NEXT DOOR SAMPLE STUDENT LETTER SIDE A



APPENDIX 5: NAGOYA NEXT DOOR SAMPLE STUDENT LETTER SIDE B



**APPENDIX 6:
NAGOYA NEXT DOOR DIRECTIONS PAGE 1**



HELLO!
My name is Hachimaru

Nagoya Next Door

An International Communication Project

Hello in a few world languages:

Mandarin Chinese- *Nihao*; Hindu- *Namaste*; Spanish- *Hola*;
Russian- *Privet*; French- *Bonjour*;
Arabic- *Al salaam aalaykum-n*; Portuguese- *Olá*;
Malay- *Selamat pagi*; Bengali- *Ei Je*;
Japanese- *Konnichwa*; German- *Gutentag*;
Urdu- *Adaab*; Italian- *Ciao*; Korean- *Ahnyong*;
English- Hello

Please take care of me, Hachimaru, during my stay with you-
show me the sites, send a message, and then send me to a friend
so that I may meet many people!

DIRECTIONS → HOW IT WORKS → 1-2-3-FUN!

- 1- For you, keep the souvenir keychain charm!**
- 2- Use the time we're with you (4 weeks) to have fun!**
There are 32 Hachimaru couriers, so always use my name on my name tag. For example, 'Hachimaru Rose' or 'Hachimaru Lily' and so on, then we can track communications. Answer by email → NagoyaNextDoor@hotmail.com with a digital photo of me with something in your city in the background, and you in the picture if you want to be (Also reply to the person who sent me to you if different). Tell us a little about you and your city. Go to Windows Live™ see pictures & stories from all my travels! Access Windows Live™ through your account or my email & password listed on my name tag.
- 3- Now send me to a new friend!**
Please keep me only 4 weeks. Then replace the souvenir keychain charm with one that represents your city, sign the guest book, and send me, Hachimaru, with the new souvenir keychain charm and all the stuff in the box to a friend. With your help I will travel around the world and make many friends!

*Xie Xie; Shukriya; Gracias; Spasibo; Merci; Shukra; Origada; Terima kasih;
Dhanyabad; Arigato; Danke; Shukriya; Grazie; Komapumnida*

Thank you!

Nagoya Next Door- Friends Worldwide!



APPENDIX 7:
NAGOYA NEXT DOOR DIRECTIONS PAGE 2



Nagoya Next Door

An International Communication Project

HELLO! I am Hachimaru, a special doll made in Nagoya in 2010 for the 400-year anniversary of Nagoya. *Hachi*, means 8- a very lucky number and *maru* means perfection or completeness- like Nagoya which has so much to offer lucky travelers who visit. I was born in 1610, the same year as Nagoya City. My hair is tied in a *mage*- a *samurai* style. My nap-sack is tied with a green cloth, *furoshiki*, and has the symbol for *hachi* or 8 on it. Inside there are wishes; like the star on my belt & they are ready to give to you!

I am a courier of friendship

Your messages will make this mission a success, and with your help we can get it done!

SEND REPLIES (Please use Hachimaru's name) → NagoyaNextDoor@hotmail.com

Access MSN Live™ Via Hachimaru.flower@hotmail.com password→ flower2010

Hachimaru Blog→ <http://nagoyanextdoor.blogspot.com/> AND Hachimaru is on Facebook®

WELCOME!

Nagoya has a wonderful history, great attractions, and the people make you feel like you're just next door! Nagoya is the 4th largest city in Japan and capital of Aichi Prefecture.

Go to→ <http://www.nic-nagoya.or.jp/en/inandarounnagoya/index.htm>

HERE ARE JUST A FEW ATTRACTIONS

Nagoya Castle The castle is famous for its *shachi*, the golden dolphin roof decorations. There is a museum with many artifacts including paintings, *samurai* armor, and many other treasures.



Go to → http://www.nagoyajo.city.nagoya.jp/13_english/index.html

Port of Nagoya & Public Aquarium



If aquatic life are of interest then definitely visit the Port of Nagoya / Public Aquarium and see animals from around the world. Go to→ <http://www.nagoyaaqua.jp/aqua/othr/engl/index.html>

Arts & Industry Nagoya has been producing ceramics since the 12th century: see Noritake and Seto.



Nagoya is the capital of Aichi Prefecture & the automobile industry is a major business: Toyota's headquarters are in Aichi. Go to → http://www.aichi-kanko.jp/pamph/kanko_e/kanko_e-6.pdf

COOL LINKS

| | |
|------------------------------|---|
| Hachimaru Website (Japanese) | http://ameblo.jp/nagoya400/entry-10451800538.html |
| Kinjo Gakuin University | http://www.kinjo-u.ac.jp/eng/ |
| Nagoya City | http://www.city.nagoya.jp/global/en/ |
| Nagoya Airport Centrair | http://www.centrair.jp/en/index.html |
| Nagoya Int'l Center | http://www.nic-nagoya.or.jp/en/ |
| Japan Guide | http://www.japan-guide.com/e/e2155.html |
| Travel Japan | http://www.japantravelinfo.com/top/index.php |
| Must Love Japan | http://www.mustlovejapan.com/prefecture/aichi/ |
| World Embassies | http://www.embassiesabroad.com/embassies-in/Japan |
| Times, Dates, Distances | http://www.timeanddate.com/worldclock/distance.htm |

Nagoya Next Door- Friends Worldwide!



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**Integrated Song Instruction with Bamboo Xylophone Accompaniment:
Does Harmonic Accompaniment Song Instruction Produce More Accurate Singing Among
Primary Two Children of Kota Kinabalu?**

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Abstract

The purpose of this research was to investigate the effect of using bamboo xylophone as harmonic accompaniment on the singing achievement of Primary Two children. Four intact classes ($n=80$) from two public schools in the city of Kota Kinabalu were randomly assigned as control ($n=40$) and experimental groups ($n=40$). The control group received music instruction without harmonic accompaniment while the experimental group received music instruction with bamboo xylophone as harmonic accompaniment. Each child singing two criterion songs was audio recorded individually before and after a 12-week instructional period. The singing achievement test was evaluated by three evaluators using the Singing Achievement Rating Scales. Results indicated that there was a significant effect on the singing achievement between the two groups in the comparison of pretest and posttest mean gain scores. Moreover, the percentage of children in the experimental group improved more than the control group. It is suggested that any future study of this experimental model might include more longitudinal data and be conducted with a larger sample size.

Introduction

Singing has long been agreed upon as a basic important element to the school music curriculum (Atterbury & Silcox, 1993; Levinowitz et al., 1998; Rutkowski & Miller, 2003; Guilbault, 2004). Many researchers work continuously to find strategies and use supportive data from their findings to help children to develop singing accuracy.

Many factors influence children's singing accuracy. Some researchers believed that singing accuracy is related to instruction (Apfelstadt, 1984; Persellin, 2006). Another factor that influences singing accuracy is the use of accompaniment (Atterbury & Silcox, 1993; Moog, 1976; Petzold, 1969; Hale, 1976; Sterling, 1984; Gouzouasis, 1987; Pelphrey, 1998; Guilbault, 2002). Several studies have shown that singing individually and singing in small groups can improve singing accuracy (Rutkowski, 1996; Rutkowski & Miller, 2003). Also, some research has shown that singing accuracy is influenced by maturation (Goetze, 1985; Goetze & Horii, 1989; Levinowitz, Barnes, Guerrini, Clement, D'April, & Morey, 1998). Levinowitz (1989) has noted that children ages four and five performed better in singing without words than with

words. However, no difference was found between children involved in rhythm performance with and without words.

Previous research findings into the effectiveness of accompaniment have indicated different results on children's singing achievement. Petzold's study (1966) indicated that children experienced improved singing by using chord I, IV and V accompaniment. Hale (1977) reported that the children sang better by using a three-step sequence after a year of music instruction which included both a melodic and harmonic piano accompaniment. Sterling's (1984) results indicated that children in grades one, three, five and seven sang better with melodic replication and traditional tonal accompaniment than chromatic and dissonant accompaniment. Gouzouasis (1987) reported that singing achievement seem to be influenced by the type of accompaniment. In contrast, after a year of study, Atterbury and Silcox (1993) failed to find statistically significant differences for kindergarten children's singing accuracy when comparing those who received music instruction with piano and without piano accompaniment. Pelfrey's (1998) findings indicated that no significant differences existed between groups who received music instruction with piano or guitar accompaniment, CD recordings and *a cappella*. In 2002, Guilbaut observed that the effect of harmonic accompaniment on children's developmental music aptitude, singing and improvisation has not received much attention from the research community. She also found that song instruction with xylophone accompaniment did not help the singing achievement in kindergarten and first grade children.

The purpose of this study was to investigate the effect of adding a bamboo xylophone in song instruction on children's singing achievement, specifically with primary two children. The present study was intended to examine whether or not children in primary two responded positively to music instruction with an additional bamboo xylophone.

Method

The sample for this research consisted of 80 primary two children randomly selected from four intact classes. All the respondents were from two different public primary schools located in the city of Kota Kinabalu and were assigned into one control group ($n=40$) and one experimental group ($n=40$) from each school.

The respondents were selected by using a random number table method. Twenty children from each class were chosen from the class lists by number: 1, 3, 5 and so on. There was an almost even distribution of genders (38 males and 42 females). Music instruction for both the control and experimental groups was exactly the same. Both groups received music instruction for one hour per week, lasting for the 12-week treatment period. The experimental group children experienced playing and singing with bamboo xylophone as accompaniment. The bamboo xylophone was modified and similar to an Orff barred instrument (see Figure 1).

However, the control group children did not experience music instruction with harmonic accompaniment.

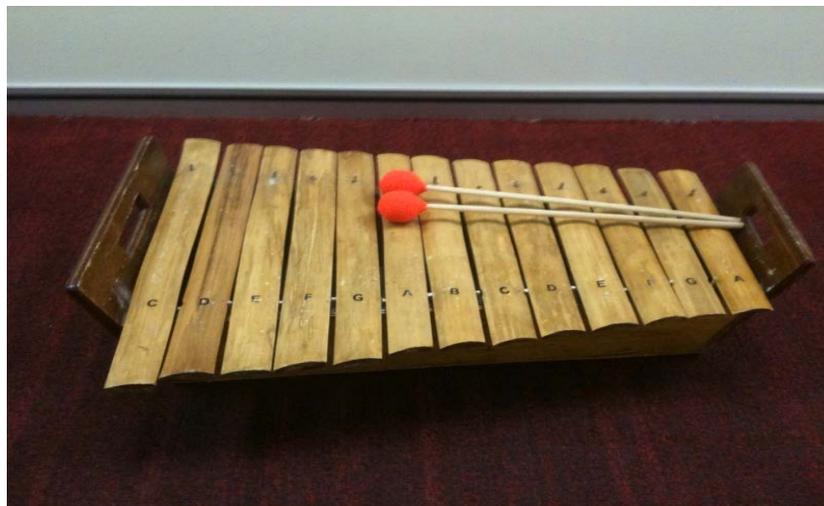


Figure 1. Bamboo xylophone, a Sabah local instrument

Two criterion songs were picked to carry out the experiment. They are “*Lenggang Kangkung*” (see Figure 2) and “*Ulik-Ulik Mayang*” (see Figure 3). The two test songs were taught four weeks before the end of the music instruction.

LENGGANG KANGKUNG

LAGU TRADITIONAL

Leng - gang leng - gang kang - kung, Kang - kung te-pi te - la -
ga, Leng - gang leng-gang kang - kung, Kang - kung te-pi te - la -
ga, Ba - lik da-ri me-nya - bung, ma-kan-lah na-si sa-ha - ja, Ba -
lik da-ri me - nya - bung, ma-kan - lah na - si sa - ha - ja.

Figure 2. Major criterion song for singing achievement test

ULIK MAYANG

LAGU TRADITIONAL

U - lik ma - yang ma - yang di - u - lik U - lik de - ngan ja - la je - ma - la Da - tang sa -
tu da - tang se - mu - a A - la sa - yang da - tang se - mu - a.

Figure 3. Minor criterion song for singing achievement test

Structurally, “*Lenggang Kangkung*,” which is in a major tonality, has an AABB melodic structure of a four bar phrase, while “*Ulik-Ulik Mayang*” is in a minor tonality and has an ABAB melodic structure of two bar phrase.

The researcher herself provided the music instruction to two Primary Two control groups and two Primary Two experimental groups. There was a need to have the same music instructor or teacher for all music instruction and to use the same music lesson plans to ascertain a standard music approach.

During the singing assessment test, the researcher chose a quiet room, set up a keyboard, and used a Sony audio recorder. Each child sang the two criterion songs and was audio recorded individually. The first pitch of each criterion song was given by the researcher. The child sang *a cappella* without accompaniment. Each child was identified by a number on a CD and was evaluated by evaluators without information of which child belonged to which group.

The children’s singing achievements were evaluated by three independent evaluators who had experience in choral teaching. The evaluators were briefed before using an adaptation of Levenowiz’s (1987) Singing Achievement Rating Scales. The combined singing achievement scores from three evaluators served as dependent measures.

Result

The reliabilities between evaluators were positive and significant as follows: .75, .80, and .84 for the major song; .83, .88, and .87 for the minor song; and .87, .87, and .89 for the composite singing achievement test. The composite scores were calculated by totaling the three

evaluators' scores. Means and standard deviations for both control and experimental groups are presented in Table 1.

Table 1.
 Means and Standard Deviations for Singing Achievement Test

| | Control | Group | Experimental | Group |
|------------------------|----------------|--------------|---------------------|--------------|
| | Mean | SD | Mean | SD |
| Major Criterion | | | | |
| Song | 8.05 | 1.825 | 8.725 | 1.948 |
| Pretest | 10.275 | 1.724 | 11.40 | 1.823 |
| Posttest | | | | |
| Minor Criterion | | | | |
| Song | 8.775 | 1.732 | 9.550 | 1.679 |
| Pretest | 11.35 | 1.673 | 12.425 | 2.425 |
| Posttest | | | | |
| Composite | | | | |
| Pretest | 16.83 | 3.18 | 18.13 | 3.01 |
| Posttest | 21.60 | 2.87 | 23.60 | 3.25 |

Figure 3 illustrates the pretest-posttest and mean gain scores for the control and the experimental groups for singing achievement. Both groups demonstrated a positive increase on their singing achievement scores after the 12-week treatment period.

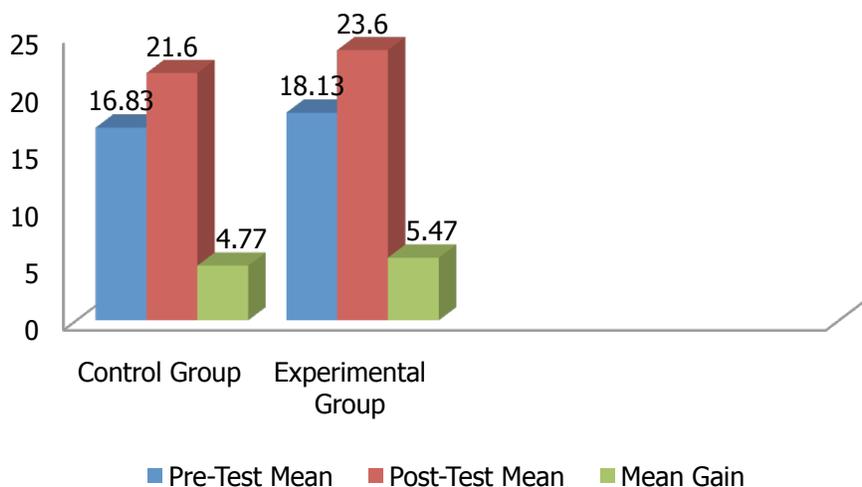


Figure 3. Pretest-posttest and mean gain scores on the singing achievement test by group

The singing achievement scores revealed significant differences ($t = -2.76, p < 0.05$) between control group and experimental group. More specifically, children in the experimental group sang more accurately than the control group. The mean gain scores between the two groups of the primary two children on singing achievement are presented in Table 2.

Table 2.

Paired Sample T-Test Comparisons of Pretest-Posttest Mean Gain Scores on Singing Achievement

| Dependent Measures | Control Group | Experimental Group | SD | t | p |
|---------------------|---------------|--------------------|-------|-------|------|
| | Mean Gain | Mean Gain | | | |
| Singing achievement | 4.77 | 5.47 | 1.776 | -2.76 | .009 |

Discussion

The statistically significant higher score ($t=-2.76, p < 0.05$) on singing achievement was found in the experimental group. The percentage of the composite mean gain scores for the control and experimental groups were 28.34% and 30.17% respectively. The improvement could be a possible result of an added bamboo xylophone as harmonic accompaniment. It is possible that children's exposure to the sound of harmonic progressions in order to build a sense of

tonality as it can develop inner hearing. Children learn to hear notation and develop ability to hear music in the mind. Also, the children were taught to visualize on the instrument a song they have sung with their voices. This process may help children to develop melodic perception and enhance singing accuracy.

In addition, the findings in this study also supported the Petzold (1966), Hale (1977), Jones (1979), Sterling (1984) and Gouzouasis (1987) research as they also found that with accompaniment resulted better on the children's singing accuracy. The researcher believes that the bamboo xylophone is similar to a keyboard instrument as it related to "high" and "low" pitches and this might help the children to improve their listening skills. It seems possible the use of bamboo xylophone as an aid in the auditory, kinesthetic and visual learning. These involve voices and ears; body involvement and their eyes. When the children involve physically move their hands to play the bamboo xylophone and sing with the simple accompaniment, they also can see the melodic and rhythmic patterns.

Moreover, the researcher observed that children in the experimental group appeared to enjoy singing more while they were playing the bamboo xylophone than the control group without the bamboo xylophone. In addition, the children in the experimental group were excited and preferred to play the bamboo xylophone than the other percussion instruments such as woodblock, tambourine, and castanet. Landis and Carder (1990:129) observed that children are well-suited to learn this instrument for their physical development. Also, children at this age are physically ready to learn playing xylophone (Campbell & Scott-Kassner, 2006:193). Children experience playing instruments may help them to develop eye-hand coordination.

Conclusion and Recommendations

Based on the results shown in the present study, it can be concluded that the bamboo xylophone as harmonic accompaniment is an essential component for music instruction. Furthermore, it would be advantageous to investigate the effects of harmonic accompaniment on children's musical ability and singing achievement accuracy with a longitudinal and wider span of age groups.

The bamboo xylophone can be implemented into a primary school music curriculum as well as playschool and kindergarten. It would be advantageous for music teachers to teach this pitch percussion instrument. Besides a general music curriculum, it is helpful for private music teachers who teach *Music for Little Mozart* which consists of movement, singing and playing percussion instrument for young children ages four through six years old. The bamboo xylophone can replace the xylophone to develop children's singing ability, improvisation, and listening skills. These children might benefit most from the use of bamboo xylophone in music instruction for singing accuracy, and children will enjoy participating in the music class.

Moreover, it would be beneficial for music educators to investigate the various types of accompaniment, the sequence of accompaniment and the pedagogy of music instruction strategies in order to study the different results on singing accuracy. In addition, it would also be interesting to include students' interests in the music class in the future study. It is possible that students' interest in playing a musical instrument might have an effect on their music aptitude.

The main goal for the music teacher in the elementary school music classroom is singing. Many methods, instructional strategies, or approaches can enhance children's singing accuracy and stimulate or help to improve children's singing voices. The additional bamboo xylophone as harmonic accompaniment may aid as kinesthetic, auditory, and visual stimulus. Music teachers should have the knowledge of child development and be able to plan an appropriate music instruction to help the children develop their potential in music. Researchers should continue to investigate in order to get more findings about the effectiveness of music instruction strategies to assist teachers and music educators.

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The Travel Path Patterns of Tourists in Kinmen Islands of Taiwan

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Abstract

The basic elements of travel path pattern of tourists can be briefly divided into nodes and routes. Nodes can be further divided into stop over points of accommodations and destination points of tourist attractions, representing the relative spatial relationship of the whole nodes each other, while different tourists display different kind of travel routes patterns according to the connection relationships or the arrangement types among nodes.

This research, focused on the arrangement types of nodes, according to 325 valid questionnaires of tourists stayed at least for two days in Kinmen Islands, explored the travel path patterns based on the bench-mark points of stop over accommodation for the spatial arrangement types of nodes. The findings as follow:

1. The travel path patterns of the Kinmen Islands tourists can be grouped into the three broad types—P1, P2 and P3 and six sub-patterns—single point-to-point, touring point-to-point, circular loop, stem and petal, random exploratory and radiating hub, among which radiating hub one accounts for the largest proportion of 62% and touring point-to-point accounts for 20%, while random exploratory, single point-to-point, circular loop and stem petal account for 8%, 4%, 4% and 2% respectively.
2. The relevance between staying duration and travel path pattern of Kinmen tourists is the more involved tourists staying for over two days with radiating hub types and the tourists staying for less than two days with touring point-to-point types. With more familiar environment the tourist encounters, the more delicate and complicated of their travel path pattern displays and more approaches to radiating hub.
3. Analyzing the travel path pattern of itinerary planned for staying two days by Transportation and Tourism Bureau of Kinmen County Government is touring point-to-point one and for staying three days is radiating hub one. Comparing the actual travel path pattern of Kinmen tourists with that planned by government reveals that the actual travel path pattern of tourists staying for a relatively longer period of time is more similar to that planned by government, which is radiating hub type, but for the tourists staying for a relatively shorter period, they plan their own tour path patterns according to their own needs displaying touring point to point one, representing that the longer the tourists stay, the more familiar they are with the travel environment and the more diversified and complicated travel path patterns will be.

Key words—travel path pattern, touring point-to-point, radiating hub

Part I — Introduction

Kinmen Islands, suited between mainland China and Taiwan, is a small archipelago of several islands including Great Kinmen, Little Kinmen and some islets. Geographically, it is very near Xiamen no more than 2 kilometers. Great Kinmen administrative area is divided into Kincheng Township, Kinhu Township, Kinsha Township, Kinnig Village, and Liehyu Village. Kinmen Islands was originally a military reserve, as trade and tourism development between

Taiwan and Mainland China, Kinmen Islands are transformed from military reserve into gateways across Taiwan Strait.

Kinmen is recognized as a national park in 1995, and became the first nation park located at off shore islands area of Taiwan. As a result, it is now a popular tourist destination zone with tourist spots for Taiwanese and is known for its folk culture heritage such as Wind Lion God 、 Wind Chicken God, battlefield culture heritage such as war monuments war museums 、artillery tunnel, old century home architecture, and Kinmen cuisine(Table 1). What is more, Kinmen is also famous for Kinmen Kaoliang liquor, a spirit ranging between 38 and 63 percent alcohol, which is highly appreciated by Taiwanese. So there are many tourist spots to travel in Kinmen Islands (Fig. 1) , and a couple of souvenir stores in popular destinations sell Kinmen local specialties to keep memory for travel experience.

This paper aims to explore the travel path patterns of tourists in Kinmen Islands of Taiwan , then clarify the reason why the tourists have different travel paths among them and finally compare the travel path patterns between the actual travel path of tourists of Kinmen Islands and the one planned by Kinmen County Government.

Table 1. Kinmen Islands Tourist Spots

| <u><i>Kinnig Township</i></u> | <u><i>Liehyu Village</i></u> | <u><i>Kincheng Township</i></u> |
|--|---|---------------------------------|
| 1.Zhong-shan Memorial Forest | 8.Siwei Tunnel | 13.Shui-tou Village |
| 2.Chiung-lin Village | 9.Circular Tank Road | 14.Kinmen Wine Factory |
| 3.Ku-ning-tou Battle Museum | 10.Wind Chicken | 15.Wentai Pagoda |
| 4.Shui-Wei Pagoda | 11.Huchingtou Battle Museum | 16.Kukang Lake |
| 5.Bei-shan western style building | 12.Ling-Shui Lake | 17.Zhai-shan Tunnel |
| 6.Zhenwei Residence | | 18.Zhu-shan Village |
| 7.Ci Lake | | 19.Oucuo Village |
| | | 20.Chu Kuang Tower |
| | | 21.Koxinga Shrine |
| <u><i>Kinhu Township</i></u> | <u><i>Kinsha township</i></u> | |
| 22.Taiwu Mountain | 30.Shanhou folk culture village | |
| 23.Kinmen Ceramic Factory | 31.Rong Lake | |
| 24.Tai Lake | 32.Mashan Broadcasting and Observation Post | |
| 25.Chiang Kai Shek Memorial Forest | | |
| 26.August 23 rd Artillery Battle Museum | | |
| 27.Banyan Garden | | |
| 28.Brook Side bathing Beach | | |
| 29.August 23 Memorial | | |

Source: Kinmen tourist guidebook,2010.

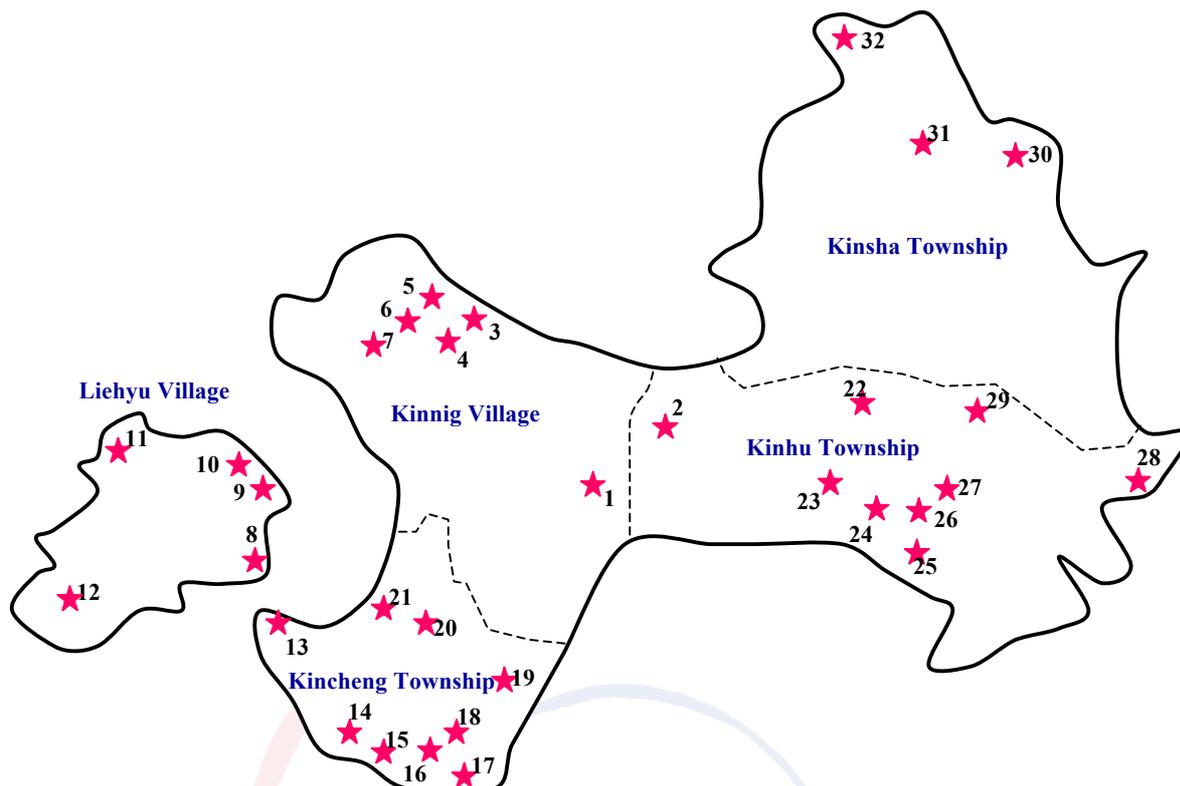


Fig1. The Tourist spots of Kinmen Islands

Part 2 Literature review

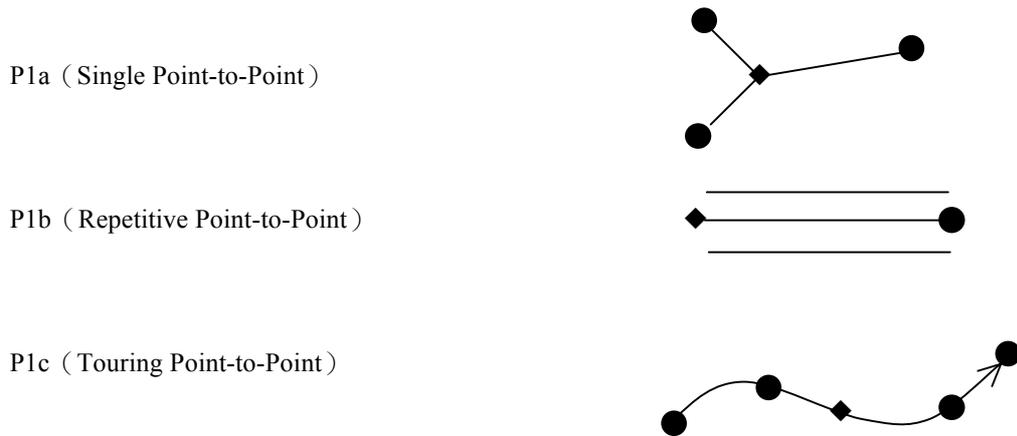
The spatial elements of tourists' travel path pattern can be analyzed to node and route simply, while node subdivided to origin and destination as a further relative concept from home and to tourist spot. The models of tourists' travel path patterns may be variety according to the relationship between nodes or different arrangement types on the whole itinerary. Generally, we explore the concept of tourists' travel path pattern about how to connect among “origin” “linkage” and “destination” to model the spatial formation.

The inter-destination patterns based on different indexes have identified by several authors, for example, Flognfeldt (1992), Lue (1993), Oppermann (1995) and Stewart and Vogt (1997) based on original place and destination place to identified travel path patterns. Another index based on points of accommodation, Lew and McKercher' research (2006) shows that there are three broad types of P1 type, P2 type, P3 type in tourists' travel path patterns in a local destination zone (Fig. 2). Lew and McKercher refer local destination zone to a kind of consuming area serving a lot of places for leisure and activity. So Orlando should be a local destination, and Disney never is a local destination instead of being a resort complex.

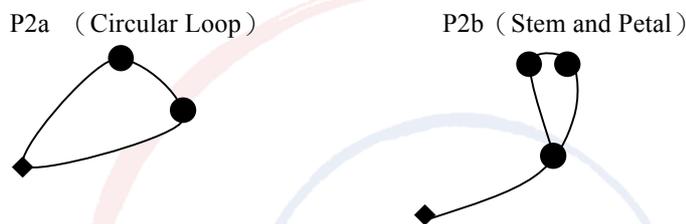
According to Lew and McKercher' classification for travel path pattern, three broad types are identified (P1, P2, P3). P1 type, point to point type means that starting journey and return trip all trace the same route back to the place of accommodation, and P2 type, circular type indicates starting journey and return trip trace different route to the place of accommodation, while P3 type, is a type combined with P1 type and P2 type. In general, easier transportation options and increases in time budgets, all-centric behavior and destination knowledge will result in paths

that are more reflective of types P2 and P3 (Lew and McKercher, 2006, p.417).

P1 (Point-to-Point Patterns)



P2 (Circular Pattern)



P3 (Complex Pattern)

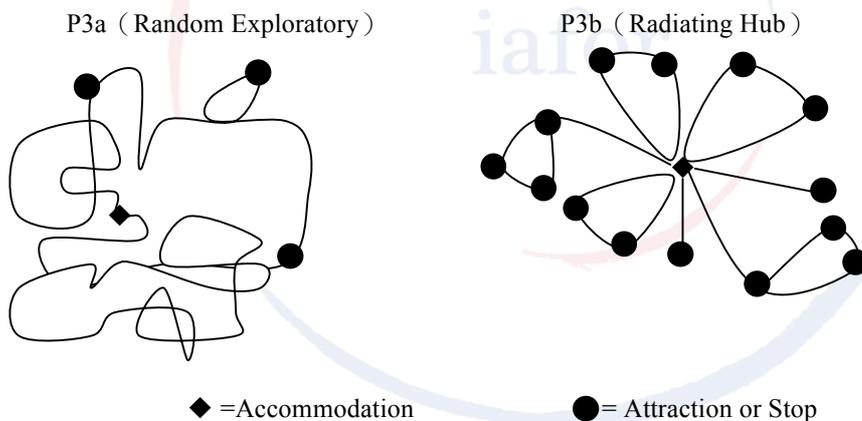


Fig. 2 The Three Types of Travel Path Patterns

Source: Lew and McKercher, 2006, p.415

Table 2. The Three Types of Travel Path Patterns

| Broad Type | Sub-broad Type |
|----------------------------|--|
| P1 Point-to-Point Patterns | P1a Single Point-to Point, P1b Repetitive Point-to Point, P1c Touring Point-to Point |
| P2 Circular Patterns | P2a Circular Loop, P2b Stem and Petal |
| P3 Complex Patterns | P3a Random Exploratory, P3b Radiating Hub |

The viewpoint of analyzing travel path patterns of tourists based on accommodation location, proposed by Lew & McKercher (2006), can be applied to this research because that in this research all tourists are from Taiwan main island, and they travelled for more than two days, what is more, they need to spend several nights in Kinmen Islands for travelling, so

as to clarify the travel path patterns of tourists in Kinmen Islands. In contrast to the viewpoint, proposed by such as Flognfeldt(1992), Lue(1993), Oppermann(1995)and Stewart & Vogt (1997) , to analyze the travel path patterns of tourists based on original place of home, can't clarify the diversity of travel path patterns of Kinmen Islands tourists properly, since all tourists may set out from their homes and finally return back home after visiting all tourist spots in Kinmen Island, and the travel path pattern of each tourist will all be defined to circle route pattern, making this research with less meaningful results.

Part III – Research method

This research is aimed at exploring the tourists' travel path types in Kinmen Islands. Gunn refer a destination to the same a destination zone (2002,pp.221-225) , but in this research the whole area of Kinmen National Park is viewed as a destination zone containing several tourist spots, while a single tourist spot is a destination.

Surrounded by the sea and covered by no high mountains as its natural defense except for Taiwu Mountain with an elevation of more than 200 meters, Kinmen Islands is strongly affected by northeast monsoon in winter due to the topographic wind field effect of Taiwan Strait. In addition, the temperature of Kinmen islands is generally lower than that of Taiwan in winter. With these two influencing elements of strong wind and low temperature in winter than Taiwan, the number of tourists to Kinmen Islands resulted in obvious decrease in winter than in summer. And the fog in spring is likely to influence the normal flight schedule, so the appropriate time to travel in Kinmen Islands is in summer and autumn. Therefore, the tourist peak season and tourist off season can be distinguished in Kinmen Islands during a year for travelling.

In this research, a total of 350 questionnaires are handed out to the people who travelled in Kinmen tourist spots, which are famous and more frequently visited by tourists, e.g. traditional Fujian architecture buildings settlements of Shui-tou and Qiong-lin, Battle Museum, Ju-guang Tower, and 325 valid ones are collected. Because of the obvious variations of tourist numbers from the peak season to the off season in Kinmen Islands, the researcher conducted the questionnaires in different periods, in the off season of February, 2010 and the peak season of July, 2010, for the purpose of exploring whether the tourists travel path patterns is different or not in the two peak and off seasons.

The questionnaire of this research includes two parts of tourists' demographic and economic characteristics and tourists' traveling routes. The first part investigates tourists' gender, age, residence, occupation, marital status and education in order to realize the tourists attributes, while the second part investigates the frequencies of their traveling in Kinmen, the duration of the travel, the characteristics of the travelling spots of tourists and the itinerary of tourists in order to define the travel path patterns of Kinmen tourists and to analyze the relevance between staying length and their travel path patterns.

In order to clarify the reasons why the differences between the actual tourist travel path patterns and those planned by the Transportation and Tourism Bureau of Kinmen County, this research randomly chose 30 tourists to have an in-depth interview from February to July in 2010. The first part of the interview content is about tourists' preferences of accommodation places while the second part about tourists' personality trait and tourists' knowledge how to influence their decisions in choosing the traveling destinations on their itineraries.

PartIV – Exploring the Travel Path Patterns of Kinmen Tourists

1. The travel path patterns of for two days and over two days

According to the questionnaire survey, the original places of Kinmen tourists all are from Taiwan Main Island, but which mostly concentrated on Taipei city and Taipei County, subtotal for 28 percent and Taichung city and Taichung County, subtotal for 26 percent, and the staying length for travel in Kinmen Islands all were more than two days.

Based on the results of the questionnaire survey, the Kinmen Islands tourists' accommodation places are listed successively as follows: in hotels in Jincheng Town accounting for 39%, in characteristic guest houses in Jinhua Town accounting for 30%, in characteristic guest houses in Jincheng Town accounting for 19% and in hotels in Jinning Town and Jinsha Town all accounting for 8%. From above it can be realized that the numbers of tourists staying in hotels of business areas and that in guest houses are in similar proportion. Tourists preferring to stay in hotels of business areas are influenced by the conveniences of shopping or transportation factors, while those preferring to stay in guest houses are attracted by the traditional Fujian architecture buildings.

In Table 3 shows that in the 325 research samples of tourists, the travel path patterns of Kinmen Islands tourists can be grouped into three broad types—P1, P2 and P3 and six sub-patterns—single point-to-point, touring point-to-point, circular loop, stem and petal, random exploratory and radiating hub, among which radiating hub one accounts for the largest proportion of 62% and touring point-to-point accounts for 19%, while random exploratory, single point-to-point, circular loop and stem petal account for 8%, 4%, 4% and 2% respectively.

Table 3. The travel path patterns of Kinmen tourists

| Travel path pattern | Samples | Percent |
|----------------------------|----------------|----------------|
| Single point to point | 13 | 4% |
| Touring point to point | 63 | 19% |
| Circular loop | 14 | 4% |
| Stem petal | 6 | 2% |

| | | |
|--------------------|------------|-------------|
| Random exploratory | 27 | 8% |
| Radiating hub | 202 | 62% |
| Total | 325 | 100% |

Source: Questionnaire survey [2010].

PIC Type-Touring Point to Point

☐ Place of accommodation

★ Tourist spot

— Day 1 — Day 2

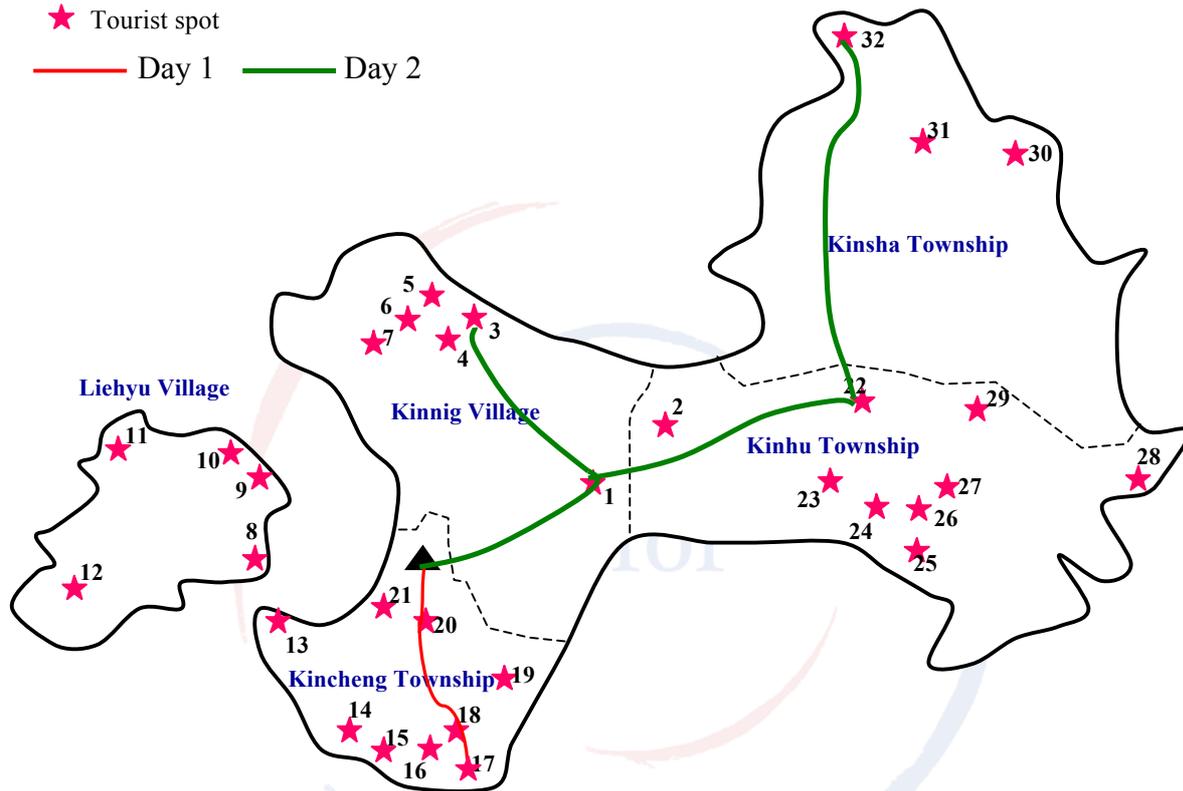


Fig3. Touring point to point type

-One example of travel path pattern for two days tour

Source: In-depth Interview of Kinmen tourists, October 2010.

2. The relevance between staying duration and travel path pattern of Kinmen tourists

In table 4 shows that the travel path pattern of Kinmen tourists for two days is mostly for touring point to point and radiating hub, subtotal for 32 tourists samples and 20 tourists samples, while the one for over two days are obviously for radiating hub, subtotal for 127 tourists samples and 55 tourists samples. According to the in-depth interview, the tourists for two days confined to time budget so follow the touring point to point travel path to visit their favorite tour spots. On the contrary, the tourists for over two days has enough time relatively to explore and stretch to further tour spots, so follow radiating hub travel path. In brief, the more involved the tourists staying for over two days with radiating hub types and the tourists staying less than two days with touring point-to-point types. With more familiar environment the tourist encounters, the more delicate and complicated of their travel path pattern displays and more

approaches to P3-radiating hub.

Table 4. The staying duration and the travel path pattern of tourists

| Staying duration Travel Path Pattern | For two days | | For three days | | Over three days | |
|---|--------------|---------|----------------|---------|-----------------|---------|
| | Samples | Percent | Samples | Percent | Samples | Percent |
| Single point to point | 0 | 0% | 8 | 2% | 5 | 2% |
| Touring point to point | 32 | 10% | 16 | 5% | 15 | 5% |
| Circular loop | 2 | 1% | 10 | 3% | 2 | 1% |
| Stem petal | 1 | 0% | 5 | 2% | 0 | 0% |
| Random exploratory | 0 | 0% | 18 | 6% | 9 | 2% |
| Radiating hub | 20 | 6% | 127 | 39% | 55 | 17% |
| Total | 55 | 17% | 184 | 57% | 86 | 26% |

Source: Questionnaire survey 2010.

3. The comparison of travel path patterns between plan and reality

In order to promote and market the tourism industry, Kinmen County Government is trying to brand a lot of tour spots of Kinmen Islands with cultural heritage tourists for travel attraction. Figure.4 and Figure.5 reveals that the travel path pattern of planned itinerary by Kinmen Government for two day tour and for three days all belongs to P3 type- radiating hub. Comparing the actual travel path pattern of Kinmen tourists with that planned by government reveals that the actual travel path pattern of tourists staying for a relatively longer period of time is similar to that planned by Kinmen County government, which is radiating hub type, but for the tourists staying for a relatively shorter period, they plan their own tour path patterns according to their own needs displaying touring point to point type. So the shorter time stayed at Kinmen for travelling, the more possibility of displaying P1 type- touring point to point type, while the staying longer time at Kinmen for travelling, the more similar situation of displaying P3 type-radiating hub type. So the longer Kinmen Islands tourists stay the more familiar they are with the tourist environment and the more diversified and complicated travel path patterns will be.

1. Two Day Tour

Day 1

1.Zhong-shan-lin Visitor Center--->2.Chiung-lin Village--->3.Ku-ning-tou Battle Museum

---> 4. Shui-Wei Pagoda ---> 5. Bei-shan western style building ---> 6. Zhenwei Residence
 ---> 7. Ci Lake ---> **hotel in Kincheng Township business area**

Day 2

22. Taiwu Mountain for hiking ---> 30. Shanhou folk culture village ---> 32. Mashan
 Broadcasting and Observation Post ---> **lunch** ---> 17. Zhai-shan Tunnel ---> 18. Zhu-shan
 Village ---> 19. Oucuo Village ---> **hotel in Kincheng Township business area.**

P3b Type-Radiating Hub

☑ Place of accommodation

★ Tourist spot

— Day 1 — Day 2

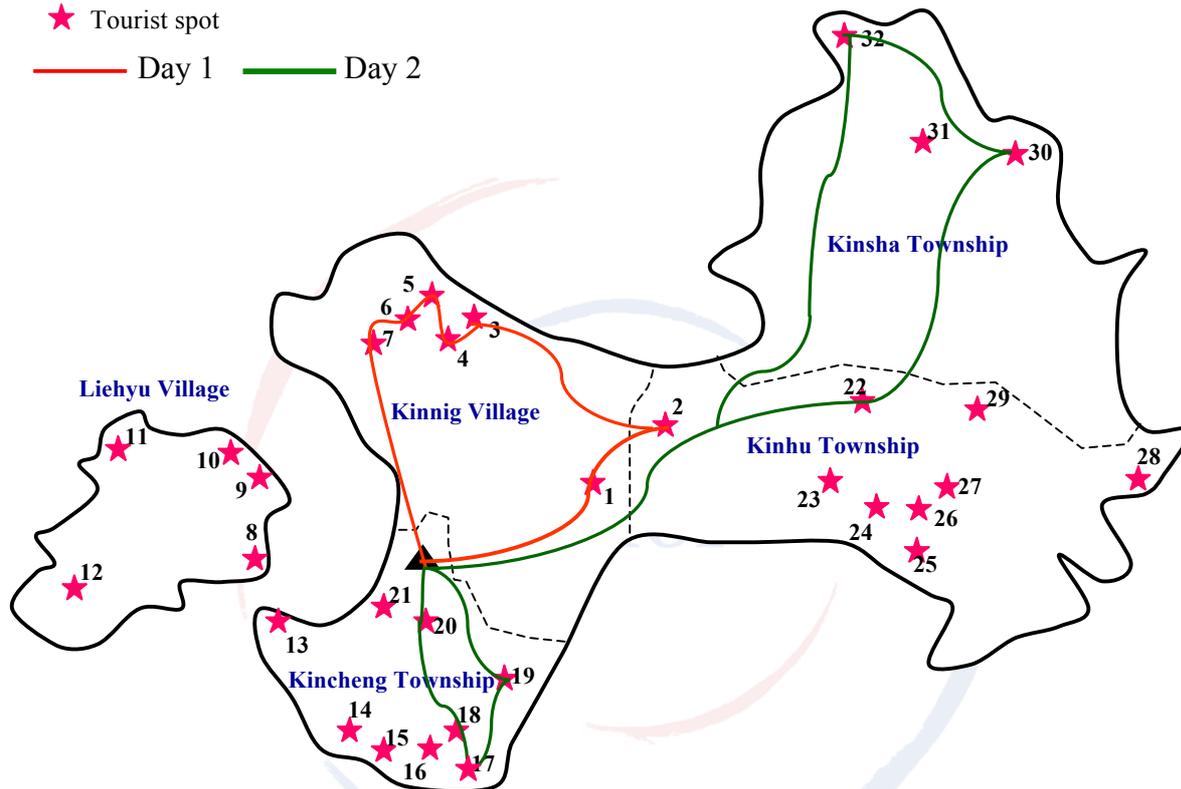


Fig4. Two day tour planned by Kinmen Government

Source: Kinmen County Government website, October 27, 2011

☑☑ Three Day Tour

Day 1

1. Zhong-shan-lin Visitor Center ---> 2. Chiung-lin Village ---> 3. Ku-ning-tou Battle Museum
 ---> 4. Shui-Wei Pagoda ---> 5. Bei-shan western style building ---> 6. Zhenwei Residence
 ---> 7. Ci Lake ---> **hotel in Kincheng Township business area**

Day 2

8. Siwei Tunnel ---> 9. Circular Tank Road ---> 10. Wind Chicken ---> 11. Huchingtou Battle
 Museum ---> 12. Ling-Shui Lake ---> 13. Shui-tou Village ---> **lunch** ---> 15. Wentai Pagoda
 ---> 16. Kukang Lake ---> 17. Zhai-shan Tunnel ---> 18. Zhu-shan Village ---> 19. Oucuo
 Village ---> 20. Chu Kuang Tower ---> **hotel in Kincheng Township business area**

Day 3

22. Taiwu Mountain for hiking ---> 30. Shanhou folk culture village ---> 32. Mashan

Broadcasting and Observation Post--->lunch--->27.Banyan Garden--->26.August 23rd
 Artillery Battle Museum--->hotel in Kincheng Township business area.

P3b Type-Radiating Hub

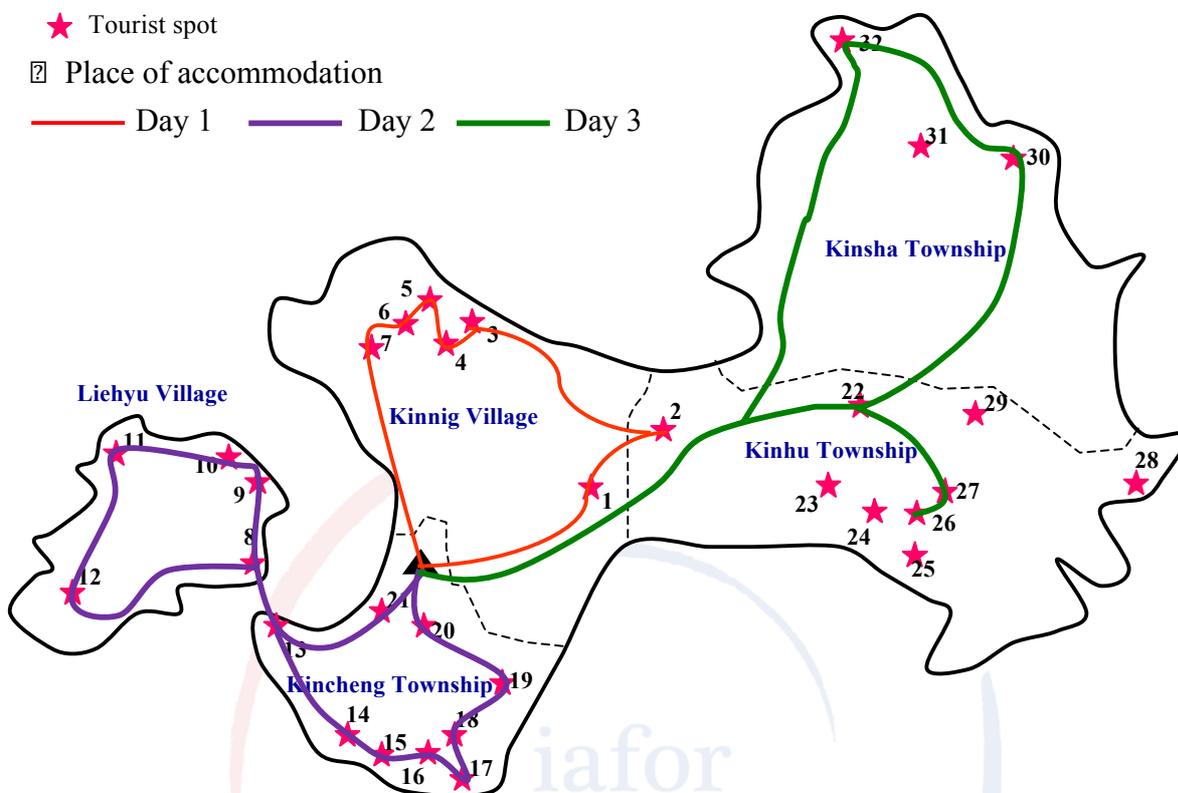


Fig5. Three day tour planned by Kinmen Government

Source: Kinmen County Government website, October 27, 2011

The pattern of travel path planned for two days by Transportation and Tourism Bureau of Kinmen County is different from the actual one of the tourists and the former can be defined to radiating hub type while the latter is touring point to point one, but the pattern of travel path planned for three days by Transportation and Tourism Bureau of Kinmen County is the same as the actual one of the tourists. The one planned for three days by the Bureau of Transportation in Kinmen County can be defined as radiating hub pattern, which is more complicated than touring point to point one. According to the in-depth interview, the reason leading to the difference lies in the travel accessibility of tourist information, so that tourists can plan their trip before setting out and they hope to acquaint themselves with all attractions within the shortest time, hence the radiating hub pattern of carefully exploring the places.

Another reason for what leads to the inconsistency between the travel path pattern planned by the Transportation and Tourism Bureau of Kinmen County and tourists' actual one is the accessibility of transportation to all tourist spots of Kinmen Islands, with Boyu Road going across its central part from the east to the west and connecting various circum-island roads. In addition, with the perfect traffic guidelines in tourist spots, tourists can travel by themselves easily without getting lost even if they don't join tour groups. What's more, the residents of Kinmen Islands are nice and can communicate with tourists coming from Taiwan without

language barriers, thus leading to the high rate of independent tourists traveling alone for more than three days and practicing radiating hub pattern on their itinerary.

Part IV – Conclusion

The travel path patterns of the Kinmen Islands tourists can be grouped into three broad types—P1, P2 and P3 and six sub-patterns—single point-to-point, touring point-to-point, circular loop, stem and petal, random exploratory and radiating hub, among which radiating hub one accounts for the largest proportion of 62% and touring point-to-point accounts for 20%, while random exploratory, single point-to-point, circular loop and stem petal account for 8%, 4%, 4% and 2% respectively.

The relevance between staying duration and travel path pattern of Kinmen tourists is the more involved tourists staying for over two days with radiating hub types and the tourists staying for less than two days with touring point-to-point types. With more familiar environment the tourist encounters, the more delicate and complicated of their travel path pattern displays and more approaches to P3-radiating hub.

Analyzing the travel path pattern of itinerary planned for staying two days by Transportation and Tourism Bureau of Kinmen County Government is touring point-to-point one and for staying three days is radiating hub one. Comparing the actual travel path pattern of Kinmen tourists with that planned by government reveals that the actual travel path pattern of tourists staying for a relatively longer period of time is similar to that planned by government, which is radiating hub type, but for the tourists staying for a relatively shorter period, they plan their own tour path patterns according to their own needs displaying touring point to point one, representing that the longer the tourists stay, the more familiar they are with the tourist environment and the more diversified and complicated travel path patterns will be.

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The Cluster Analysis of Dengue Fever in Kaoshiung City of Taiwan

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Abstract

This paper performs a spatial localization of point distribution where dengue fever cases in Kaohsiung City occurred (2002~2008), and examines the spatial clustering type of the point distribution through average nearest neighbor analysis and point density analysis. The aim of this paper is to analyze the spatial cluster pattern of dengue fever in Kaohsiung City, define the spatial clustering areas of dengue fever in Kaohsiung City and explore the factors that influence the spatial clustering scale of dengue fever in Kaohsiung City over the years. The research results are as follows:

1. With average nearest neighbor analysis, except the Z value of 2004 close to 1, another Z values are less than 1, so the spatial distribution type of dengue fever in Kaohsiung City over years tends to be clustered type.
2. Based on the point density map of dengue fever in Kaohsiung City, this paper identifies the districts in Kaohsiung City where there are high point density values of dengue fever annually. The cumulative frequency of occurrence is then counted, of which the clustering scale map of dengue fever in Kaohsiung City is created. There is definitely a spatial hierarchical relationship in the spatial clustering type of dengue fever in Kaohsiung City, with a gradual decline of cluster density from the core to the surrounding areas.
3. The areas where there are high point distribution density values of dengue fever in Kaohsiung City are not mostly located close to rivers, parks, railways. This means that there is no significant correlation between environmental factors (e.g. hydrology and transportation) and the clustering areas of dengue fever. However, if the spatial clustering areas layer overlay with the population density layer of in Kaohsiung City, it shows a corresponding spatial relationship. Specifically, the area with the highest population density has the largest spatial clustering scale; the area with the second highest population density has the second largest spatial clustering scale; the area with the third highest population density has the third largest spatial clustering scale. Therefore, population density is a obvious determinant to the spatial clustering scale of dengue fever in Kaohsiung City, but may not be the only one factor.

Key words: dengue fever 、 spatial clustering scale 、 population density

1. Introduction

Dengue fever mainly occurs in tropical and subtropical countries where *Aedes aegypti* and *Aedes albopictus* thrive, particularly in *Aedes aegypti*-infested regions such as Asia, Central and South America, Africa, North Australia and some islands in the Pacific region where dengue fever originated and has become endemic. It has been almost 40 years since dengue fever became an epidemic in Taiwan in 1942. In 1988, there was an outbreak that occurred in Southern Taiwan. There were a total of 4405 cases in all of Taiwan, which were mostly concentrated in Kaohsiung City, Kaohsiung County and Pingtung County. There was another outbreak of dengue fever in 2002 wherein there were 5336 cases in the entire country, including 2,832 cases in Kaohsiung City, which accounted for 53%. In other words, Kaohsiung City had the most cases of dengue fever even though it saw a decline in 2002. However, dengue fever has become widespread in 2010; therefore its prevalence in Kaohsiung City is an issue to be explored.

There are 11 administrative districts in Kaohsiung City (2010); namely, Nanzi District, Zuoying District, Gushan District, Sanmin District, Xinxing District, Lingya District, Qianjin District, Yancheng District, Qianzhen District, Qijin District and Xiaogang District. Each district is divided into several sub-districts Li (里) and there are 459 Lis in total. This paper analyzes the spatial character of the spread of dengue fever in Kaohsiung City over the years and discusses the spatial clustering of dengue fever in this city. The aims of this research are as follows:

1. To analyze the spatial clustering areas of dengue fever in Kaohsiung City.
2. To discuss the spatial clustering scale of dengue fever in Kaohsiung City.
3. To explore the factors that influences the spatial clustering of dengue fever in Kaohsiung City.

2. Literature Review

Cliff and Haggett (2006) explored the relevance between density of epidemic diseases cases and spatial dimension, and identified that under ideal conditions, the spreading process of the epidemic in an island may be divided into five stages: A -Onset, imported infection; B-Youth, Original outbreak rapid spread to main population center; C-Maturity, widespread geographical distribution; D-Decay, geographical contractions with discontinuous distribution; E-Extinction, last cases reported. Like the spatial diffusion of the phenomenon over the earth's surface, the spread of disease may be impeded, resulting in a delay called the obstruction effect. Obstructions usually include the natural environment and humanity. The spread of disease may be hampered by several factors, which generally result in the following: 1. Assimilation (normally prevented by inventions or innovations, such as vaccines and medications); 2. Reflection (e.g. when the disease spreads into the wild, it may recur due to the absence of infected

bodies in a remote environment); 3. Permeability (allows the spread of disease in a rather slow process; many areas in the country are permeable barriers).

Cliff and Haggett further indicate spatial spreading most likely occurs with communicable diseases because it spreads fast and can cause death in a short period of time. The spatial diffusion types of diseases include expansion, relocation and the combined type. Expansion means the spread of disease to the surrounding area from a point/place (or several points) where the disease first occurred and infected people through direct or indirect contact without obstructions. Relocation means a subsequent change in the place where the disease has spread, caused by the obstruction of an epidemic area and the transfer of the source from the original place to another area. There is usually some distance between the new and old epidemic areas and they do not overlap. The combined type is the most common among the spread of diseases and this means that the epidemic area expands and constantly changes at the same time.

As Cliff and Haggett mentioned densely populated area is the susceptible area for spreading epidemic disease, dengue fever is also a vector borne one, same as Malaria, so for exploring its spreading scale that is a good way of mapping spatial distribution of scattered spots infective locations to reach to the cluster core areas. A lot of researches using GIS to analysis the spatial distribution of dengue fever define the high risk areas for this vector disease (Wen et al,2006; Wen et al, 2010a; Wen et al,2010b),and even indicate climate factor, such as average temperature, annual average vapor pressure is the most important predictor of dengue fever distribution(Nakhapakorn,2005;Hales et al,2002;Wu et al,2009),or identify the distance of homes, housing density within neighborhood, population density and so on of population attributes to be as the key influencing factor for dengue fever spreading(Morrison et al,1998).

Climate factor may not be the only explanatory determinants, Siqueira et al (2004) ,Braga et al (2009) survey dengue fever transmission in urban area and highlighted the heterogeneity of which due to the social-economic varieties of population attributes. Furthermore, Siqueira-Junior et al (2008) indicate climatologic factors are unlikely explanations to the observed spatial distribution of dengue fever cases in central Brazil and the effort are concordant with Lima's research (2007) in southeastern Brazil, which mapped areas with high vulnerability to dengue occurrence.

Honório et al (2009) also defined high risk areas of dengue fever close to the areas with large human movement, and suggested that human may be responsible for virus flow to small neighborhoods in Rio de Janeiro of Brazil. Location near to vector density is also an important determinant for dengue fever infection. Vanwambeke (2009) indicated location of a person and the environment around the house (including irrigated field and orchards) where people could be infected during peak biting time.

The determinant for dengue fever transmission is unclearly identified and

complicated for the reason that different study area with different factor of approaching for it, so this paper is only using the case of dengue fever in Kaohsiung City as a clue for dengue fever further research.

3. Research Method

3.1. Average Nearest Neighbor Analysis

$$\text{Nearest Neighbor Distance} = d(NN) = \sum_{i=1}^N \left[\frac{\text{Min}(d_{ij})}{N} \right]$$

The average nearest neighbor analysis is used to examine the density between points and the distances between each point to its nearest point ($\text{Min}(d_{ij})$); the distances are added up and then the number of points is divided to obtain the average nearest neighbor distance which represents the density index of point distribution. The formula is calculated as follows:

$$\text{Nearest Neighbor Distance} = d(NN) = \sum_{i=1}^N \left[\frac{\text{Min}(d_{ij})}{N} \right]$$

The average nearest neighbor distance must be compared with the expected value of neighbor distance ($\frac{1}{2} \sqrt{\frac{A}{N}}$, A: gross area of point location; N: total quantity of point location) to get the neighbor analysis index.

Neighbor analysis index = Average nearest neighbor distance / Expected value of neighbor distance

The neighbor analysis index must precisely determine the clustering, dispersion or random of the point location's space distribution. The statistical data and formula are shown below:

$$Z = \frac{d(NN) - d(ran)}{SE \ d(ran)}$$

Z: Standardized index
 $d(NN)$: Average nearest neighbor distance
 $d(ran)$: Expected value of neighbor distance

$SE \ d(ran)$: Standard deviation of expected value of neighbor distance

Assuming Z (the result of computational analysis) is greater than 1, the data represents dispersive distribution. If Z is less than 1, the data represents clustering

distribution. If Z is close to 1, the data represents random distribution. The spatial clustering degree of point distribution can be explained with the average nearest neighbor analysis.

3.2. Point Density Analysis

Point density analysis uses a circular search area or a neighborhood to calculate cell values for creating a density surface. In a density surface, individual cell values are calculated by dividing the number of points that fall within the search area. So each cell can be assigned to a resulting value to indicate the clustering extent between its points. This shows that the larger the search area, the smoother the density surface.

This research uses point density analysis to calculate the cell values of dengue fever in Kaohsiung City. It classifies the points whose cell values are close to the level of the natural-break method. There are a total of 5 grades with the cell values and then such as the highest grade is given 5 score, second highest is given 4 score. All Lis with the highest, second highest, third highest and fourth highest grades can be specify to the table in ranked order for each year. Finally, the total added annually scores of each Li are calculated and the dengue fever clustering scale map of Kaohsiung City is created.

4. Discussion and Analysis

4.1. Data Source

Our research focuses on the establishment of a map layer, conducts a spatial localization of points with dengue fever cases, and makes a spatial analysis of the map layer without assumption and simulation, in order to truly present the spatial clustering of dengue fever in Kaohsiung City. The data (2002-2008) of dengue fever cases in Kaohsiung City is provided by the Department of Health's Division of Disaster Control and Prevention in Kaohsiung City. There were 2820 cases in 2002, 58 cases in 2003, 36 cases in 2004, 92 cases in 2005, 757 cases in 2006, 141 cases in 2007 and 325 cases in 2008, totaling 4229 cases over the years. The data processing method is used in the research to find out the longitude and latitude coordinates of the location for each case and to convert them into coordinates on the X and Y axes through the coordinate conversion system that facilitates the map overlay of GIS.

4.2. Time Series Analysis of dengue fever in Kaohsiung City

To perform the time series analysis of dengue fever, this research record the onset day for individual cases from January 2002 to December 2008 in each year. The cases are then sorted by making a table and counting the number of cases in each administrative district from January to December. This is to clarify the peak season of dengue fever in Kaohsiung City.

According to the statistical data on the months wherein there was an onset day among dengue fever cases in Kaohsiung City, there were concentrated days of illness onset aside from spatial clustering. Dengue fever starts in June until January of the

following year wherein only a few cases are recorded. Peak season normally falls within August-October. These findings correspond with the hypothesis of Cliff and Haggett. There were only sporadic cases during the last epidemic wave in next year. Therefore, in this research the “year” is still used as the unit of time for the analysis of the areas in Kaohsiung City where there has been a high density of dengue fever cases over the years.

4.3. Spatial clustering type of dengue fever in Kaohsiung City

This research examines the spatial distribution of dengue fever cases in Kaohsiung City from 2002 to 2008 through the average nearest neighbor analysis. Given that in 2004, the Z value is close to 1, the distribution is nearly random and all Z values are less than 1 in other years (Table 1). This shows that the spatial distribution types of dengue fever cases in Kaohsiung City tend to be clustered over the years.

Table 1. The Spatial distribution of dengue fever cases in Kaohsiung City (2002-2008)

| Year | Z Value | Spatial Distribution Type | Cases |
|------|---------|---------------------------|-------|
| 2002 | -73.56 | Cluster | 2658 |
| 2003 | -5.27 | Cluster | 57 |
| 2004 | 0.96 | Random | 36 |
| 2005 | -10.76 | Cluster | 92 |
| 2006 | -27.11 | Cluster | 757 |
| 2007 | -13.2 | Cluster | 141 |
| 2008 | -23.01 | Cluster | 326 |

4.4. Point Density Analysis

— Identification of the density values of each Li in Kaohsiung City

Based on the point density analysis, the high point density values of Li of dengue fever cases can be identifies in Kaohsiung City annually and display to point density map. In the point density map of dengue fever cases in Kaohsiung City, dark and light colors represent high and low point distribution density values, respectively. So the Li with the highest density values are indicated in darkest colors, and these are Rueidung Li, Rueihe Li, Rueiping Li, Rueigang Li and Rueilung Li in 2002; Taichang Li, Fuchang Li, Jiuchang Li, Shengchang Li and Guangchang Li in 2003; Jungjou Li, Anshun Li and Jhongxing Li in 2005¹; Rueihe Li, Rueiping Li and Rueidung Li in 2006; Chanbei Li, Chienchu Li, Chiensuei Li, Fengnan Li, Hsinsheng Li and Beichin Li in 2007; Chinping Li, Chinten Li, Renten Li and Yuping Li in 2008.

Based on the analysis of point density map of dengue fever in Kaohsiung City, there have been 261 Lies in Kaohsiung City with high point density values over the years. Among the 261 Lies, it took a total of 5 years for Linzhong Li to reach the highest

¹ The space distribution type of confirmed cases of dengue fever in Kaohsiung City in 2004 is the clustering distribution type, so point density analysis is not performed.

point density value in all of Kaohsiung City; 4 years for Chanbei Li, Guanghua Li, Linxi Li, Lingui Li, Linde Li, Fuguo Li, Putian Li, Puzhao Li, Qinglang Li, Wanzi Li and Wanzhong Li; 3 years for Chienchu Li, Rihjhong Li, Benwen Li, Benhe Li, Benguan Li, Jengshun Li, Jengxing Li, Lide Li, Chujhong Li, Chubei Li, Chushi Li, Jhongshiou Li, Linchuan Li, Linhua Li, Linjung Li, Linxing Li, Changcheng Li, Chienxing Li, Yingming Li, Tsaoya Li, Shengchang Li, Shengfong Li, Fuxing Li, Chaoyang Li, Huatang Li, Rueishiang Li, Dingtai Li, Fushiang Li, Fulung Li, Liuchuan Li, Fongbei Li, Fongyu Li, Chengchang Li, Chenghai Li, Chengjung Li, Wanli Li and Wanhua Li.²

There are 261 Lis in Kaohsiung City with high point distribution density values of dengue fever from 2002-2008. If the clustering scale map of dengue fever in Kaohsiung City is drawn based on the number of occurrences in the Li scale over the years (Fig. 1.), then it can be known that the largest spatial clustering area of dengue fever in Kaohsiung City is located at the junction of Lingya District and Qianzhen District, gradually extending from Linzhong Li which is the largest clustering core. The second largest spatial clustering area of dengue fever in Kaohsiung City is located at the junction of Sanmin District and Gushan District, gradually extending from Wanjhong Li, Wanzi Li and Chanbei Li which is the second clustering core. Finally, the third largest spatial clustering area of dengue fever in Kaohsiung City is located at the junction of Nanzi District and Zuoying District, gradually extending from Shengchang Li and Fuxing Li which is the third clustering core. There is definitely a spatial hierarchical relationship in the spatial clustering of dengue fever in these areas, with a gradual decline from the core to the surrounding areas.

Fig. 1. The spatial clustering scale map of Dengue Fever in Kaohsiung City

4.5. Factor that influences the spatial clustering scale of dengue fever in Kaohsiung City

Using the point density maps of dengue fever overlay the maps of rivers, railway and parks in Kaohsiung City; it shows that the areas with high point density values are not mostly close to rivers, railway and parks. This means that there is no significant correlation between these environment factors and the clustering areas of dengue fever.

To perform a spatial overlay analysis, the key area with a clustering of dengue fever is first located in the map of Kaohsiung City's administrative districts; the spatial clustering scales are represented by different symbols. Next, the population density of each district in 2003 is divided into 5 levels to draw the population density map. Finally, a spatial analysis is performed to determine the overlap of environmental factors such as parks, green spaces, railways and the population density map, as well as hydrology,

² It took a total of 2 years for 79 areas in Kaohsiung City to reach the highest point density values; a total of 1 year for 133 areas to attain the highest point density values. Since there are too many areas to consider, those are not listed in this paper.

transportation and demographics.

Based on the spatial analysis of the overlap between the clustering scale map with the maps of Kaohsiung City's rivers, parks, green spaces, railways, the clustering areas of dengue fever is mostly located not close to rivers, parks, entrance/exit to railways.³ This means that there is no significant correlation between those factors and the clustering areas of dengue fever; while the overlap with the spatial clustering scale map and the population density map of Kaohsiung City demonstrates a corresponding spatial relationship. The area with the highest population density has the largest spatial clustering scale of dengue fever; the area with the second highest population density has the second largest spatial clustering scale of dengue fever; the area with the third highest population density has the third largest spatial clustering scale of dengue fever. Population density is obviously the main factor that influences the spatial clustering scale of dengue fever in Kaohsiung City. In brief, the different spatial clustering scales of dengue fever vary in areas with different levels of population density.

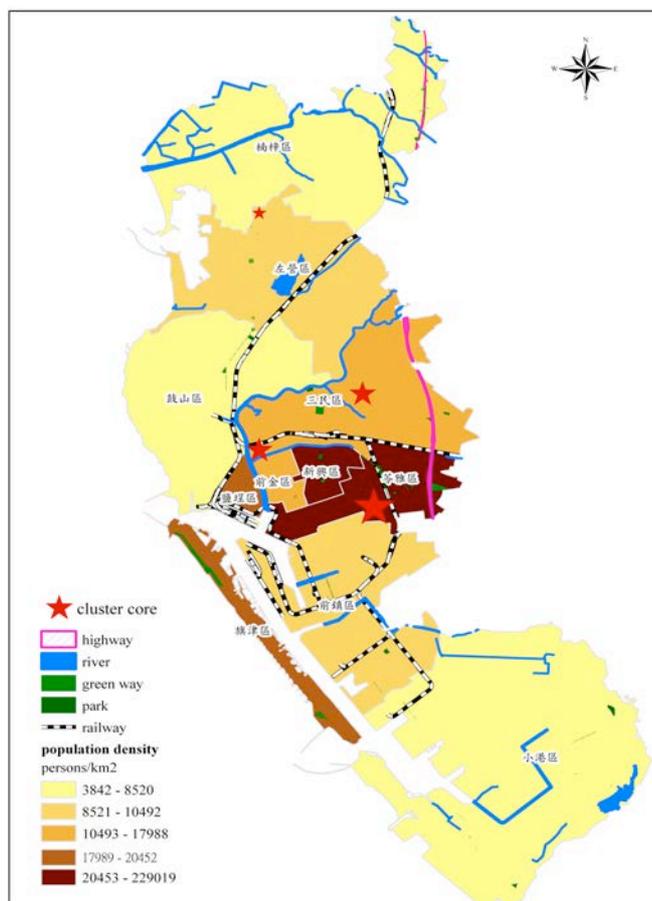


Fig.2. The relationship between spatial clustering scale and population density

³ In 2010, there is no expressway in Kaohsiung City, so it is not mentioned in this paper.

5. Conclusion

The spatial distribution type of dengue fever in Kaohsiung City tends to be clustered type over the years. Using point density analysis, we found out there is definitely a spatial hierarchical relationship in the spatial clustering type of dengue fever in Kaohsiung City, with a gradual decline of cluster density from the core to the surrounding areas.

The areas where there are high point density values of dengue fever in Kaohsiung City are not mostly located close to rivers, parks, railways. This means that there is no significant correlation between those factors (e.g. hydrology and transportation) and the clustering areas of dengue fever. However, if using the spatial clustering zone of Kaohsiung City overlays with the population density map of each district in Kaohsiung City, it shows a corresponding spatial relationship. The area with the highest population density has the largest spatial clustering scale of dengue fever; the area with the second highest population density has the second largest spatial clustering scale of dengue fever; the area with the third highest population density has the third largest spatial clustering scale of dengue fever. Population density therefore, is the main factor that influences the spatial clustering scale of dengue fever in Kaohsiung City.

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Sailing to a Fictionalized Island: Exploration of Self and the World
in Jonathan Swift's *Gulliver's Travels*
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Abstract

As a novelist in the age of great voyages, Jonathan Swift indeed echoes the rise of the *travel literature*. Most critics tend to connect the flying island in *Gulliver's Travels* with the epitome of scientific reason, exposing the author's mockery at the absurdity of mathematics and philosophic mediations, while few attention is paid to the resonance between Gulliver's fantasies and his role not merely as traveler but also adventurer. Is an adventurer depicted as a much more motivated tourist when observing the foolishness of the mad scientists? What fantastic effect will further affect Gulliver's perception to make him distinct from being a traveler? In this regard, this paper aims to explore the tension between traveler and adventure through the distance of the "fantastic imaginary" and reality. I argue that Gulliver's journey to Laputa illustrates an adventurer's exploration of self and the world. Drawing upon Tanigawa Atushi's *Topographia Phantastica*, this study will first discuss Swift's imaginary construction of his protagonist's traveling on the sea. Since the universal appeal of the book springs from the struggle of an average individual to survive amidst hostile surroundings, the second part of my paper will investigate Gulliver's journeys of discovery through the visions and fantasies which inspire his imaginations on the Flying Island. Finally, by probing into the contrast between the down-to-earth traveler and the active, positive adventurer, this study hopes to contribute to an appropriate understanding of the inner and outer transformation of Gulliver in his travelogues.

Keywords: Jonathan Swift, *Gulliver's Travels*, *Topographia Phantastica*, journeys of discovery, self and the world, the fantastic imaginary, traveler, adventurer

As a novelist living in the age of great voyages, Jonathan Swift indeed echoes the height of popular fashion which starts the rise of travel literature. Unlike Daniel Defoe and Samuel Richardson who uphold realism in their writings as the period of satire flourishes, Swift addresses fantasy more than reason in his *Gulliver's Travels*. Besides, he raises people's imaginations and sketches various traveling experiences to the fantastic world in his work. Interestingly, *Gulliver's Travels* forms the journey of discovery which is complicated by his various adventures, inward and outward. It also depicts the disputes and the controversial relationship between Gulliver himself and the people he encounters. As Liz Bellamy suggests, Gulliver has become "an embodiment of the new progressive order" and "an adventurer" on his third voyage (73). Major interpretations of *Gulliver's Travels* focus on the interplay between Gulliver's intention to travel and his astonishment at the Flying Island, Laputa,¹ especially on his interaction with Laputans and his role as a so-called traveler.² However, while many critics, such as Sir Walter Scott, often connect Swift's Flying Island with the scientific or academic elements, for instance, mathematics and philosophies source,³ few attention is paid to the resonance between Gulliver's fantasies and his role not only as a traveler but also an adventurer.

This paper seeks to explore the tension between traveler and adventure through the distance of the "fantastic imaginary" and reality. I argue that Gulliver's journey to Laputa illustrates an adventurer's exploration of self and the world. I will therefore first examine the construction of traveling on the sea before Gulliver is hoisted onto the Flying Island. The second part of the paper will investigate the vision and fantasies which inspire Gulliver, and his discovery of the difference between his society and the Flying Island. In the final part, I will probe into Gulliver's role of being an adventurer rather than simply a traveler. Traveling around the unknown world for several times, Gulliver has transformed to be an adventurer who has more awareness of his true intention and identity in contrast with the one he is used to be before his explorations. Through the analysis above, this study hopes to contribute to another interpretation of the complex yet dynamic journeys of discovery in Jonathan

¹ Hayao Miyazaki's animation/film named *Laputa: Castle in the Sky* was based on the concept of Jonathan Swift's Flying Island - Laputa, and it is a story about questing for the castle in the sky called Laputa. Since its context is not relevant to the discussion later, I will not go further to dwell on it here. For more information, see Hayao Miyazaki, dir. *Laputa: Castle in the Sky* [天空の城ラピュタ *Tenkū no Shiro Rapyuta*], (Japan, 1986). Film.

² As Liz Bellamy's states: "Swift attacks . . . the system of colonial oppression, dramatizing the ambivalence towards Imperial culture," the word "traveler" is understood in a typical sense according to Jonathan Swift's time in 18th century. The concept of being a traveler mainly focuses on the intentions such as conquering other unknown islands and the colonization of various nations. (Bellamy ix)

³ For more discussion of Sir Walter Scott's approach to scientific or academic elements, see Kathleen Williams, "Sir Walter Scott on Swift 1814," *Jonathan Swift: The Critical Heritage*, (London: Routledge, 1970) 289-90.

Swift's *Gulliver's Travels*.

Before the Voyage to Laputa

Opening with the setting of Gulliver's personal background, he provides the account of himself and his family:

My father had a small estate in Nottinghamshire; I was the third of five sons. He sent me to Emanuel-College in Cambridge, at fourteen years old, where I resided three years, and applied myself close to my studies . . . , I laid them [the money] out in learning navigation, and other parts of the mathematics, useful to those intend to travel, as I always believed it would be some time or other my fortune to do . . . When I came back, I resolved to settle in London . . . Having therefore consulted with my wife, and some of my acquaintance, I determined to go again to sea. (*GT* 2328)⁴

Under the description of Jonathan Swift, the protagonist-narrator, Lemuel Gulliver, is a moderately well-educated man, kind, resourceful, and a reasonably decent example of humanity, with whom an average "middle-class" English reader can readily identify.⁵ After leaving the college, Gulliver becomes a doctor; however, even though he gets used to the surrounding and the culture in his society, he realizes that he is not able to gain satisfaction by living through these daily rituals. Hence, he determines to undertake his voyages as a ship's surgeon, from which the reader is informed that Gulliver is willing to take challenges to the unknown world. In Book III, Gulliver is on a ship bound for the Levant; after his arrival, Gulliver is assigned captain of a ship to visit nearby islands and establish trade. On this trip, pirates attack the sloop and place Gulliver in a small boat to fend for himself. While drifting at sea, Gulliver discovers a Flying Island called "Laputa." As he is hoisted onto it and meets several inhabitants, including the king, all these events thus foreshadow the gradual transformation of Gulliver.

Sir Walter Scott, though agreeing with most of the critics' ideas of the relations between the voyage to Laputa and the academic elements, views the hybridity of "A

⁴ *Gulliver's Travels*, henceforth abbreviated as *GT*.

⁵ The middle-class English reader here refers to the people who are from middle-class by the 18th century and those whose social status are as the same as Gulliver's by that time. As Charles L. Batten asserts, "[t]he eighteenth century, however, saw the writing of a travel account as an important undertaking for the well-educated man or woman," and at the same time, for him/her to be a reader (3). Similarly, according to Ian Watt, he stresses out "the extension of the reading class affect[s] the development of the literature addressed to them," and "the rise of novel" is the "effect of changes in the audience for literature" (35). See Ian Watt, *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*, (Berkeley: U of California P, 1957).

Voyage to Laputa” from a rather more positive perspective. Scott argues that it cannot be denied that there are still some allusions such as the irreverent treatment to the first philosopher of the age and an undue disrespect for mathematics, although in many parts of Swift’s writings, he adopts a satirical device in his art works. To demonstrate his point, Scott analyzes the sheer playfulness of the narrative (290). Through Gulliver’s eyes, the reader⁶ perceives the sublimity⁷ of the text: “praise the beauty of a woman, or any other animal, they (Laputans) describe it by rhombs, circles, parallelograms, ellipses, and other geometrical terms. . . . [and] in the King’s kitchen all sorts of mathematical and musical instruments, after the figures of which they cut up the joints that [are] served to his Majesty’s table” (*GT* 1057). These dull, unfeeling creatures literally and figuratively take no pleasure of human emotions, nor do they ever overflow with wither joy or melancholy.

Approaching differently from Sir Walter Scott, Liz Bellamy is enthusiastic about the advent of the travel literature. Rather than discuss the reason why Swift’s imaginative reworking of the essential material can enjoy a pronounced degree of realism, she focuses on the development of Gulliver’s another identity, and especially this transformation is revealed in his third voyage in Laputa. This lonely sojourn provokes an uncharacteristic despondency in the normally ebullient traveler (Bellamy 74). By exploring the vast sea, Gulliver, though feeling helpless and solitary, does not give up seeking for chances in order to escape and deal with the helplessness he faces. While he drifts on the sea, the endless sea and his loneliness force him from being spineless to a person who has expectations and hopes. The huge transformation gives him bravery. According to Bellamy, Gulliver’s another identity is indeed motivated by his wife,⁸ by his wandering spirit which makes him return to the sea each time, and most importantly, by his thirst for exploring new places and the world (73). In general, in 18th century, it is essential to have maps and compasses⁹ to travel on the

⁶ The “reader” here could be referred to three roles: Gulliver as a reader when he writes the diary and after he finishes his diary, Jonathan Swift as a reader when he recalls his memories and writes this work, and Jonathan Swift’s reader when reading *Gulliver’s Travels*. As Tzvetan Todorov states, the reader “must adopt a certain attitude with regard to the text,” thus, for Gulliver, Jonathan Swift, and Jonathan Swift’s reader, all of them require the fulfillment of fantasies when reading the story (33).

⁷ According to Longinus, “sublimity uplifts the spirit of the reader, filling him or her with unexpected astonishment and pride, arousing noble thoughts, and suggesting more than words can convey” (Longinus 135).

⁸ In Liz Bellamy’s view, it is Gulliver’s wife who motivates Gulliver with her influential “prospect of advantage” (73). As Gulliver has consulted with his wife and some of his acquaintance, he decides to go to the sea (*GT* 2328).

⁹ Maps and compasses are the most essential tools for traveling. The maps can be classified according to the visible and invisible ones. On the one hand, the visible ones show the location of other nations/islands which the travelers intend to sail. The invisible ones, on the other hand, indicate the unknown “I” which will be discovered by the travelers in the end of the voyage. More, the compasses could be divided to two categories: the ones which guide the directions for the travelers in order to reach the destination, and the ones called experience and knowledge which help the travelers who achieve their another identities. Interestingly, the compasses differentiate from their original meanings and functions for the Laputans. For instance, as Gulliver observes the operator: “[h]e first took my

sea, and Gulliver and his crew are no exceptions. In the course of development and exploration, Gulliver has the visible maps which lead the directions; meanwhile, he has invisible ones which guide his soul and spirit towards the direction of his personal transformation. In addition to offering the path to Gulliver's transformation, this imaginative map also constitutes Gulliver's fantasies during his discoveries, for example, sublimity. Besides Scott and Bellamy's discussions, quite a few of critical essays explore *Gulliver's Travels* from imaginative perspective, whilst the fantastic elements in the travelogue are seldom mentioned in the field of travel literature.

Unlike Sir Walter Scott and Liz Bellamy, Tanigawa Atsushi develops his philosophy of imagination and unique mapping of the whole world. In his book *Topographia Phantastica*, Atsushi suggests that "topography" is the description and narration to a place or an article which focus on the location. However, "topography" is neither *geography*, nor *geology* or *cartography*. Although "topography" is relevant to the aforementioned two elements, they are distinguished from each other. Atsushi gives an adjective, "phantastica," in the front of "topography" to emphasize the *fantastic imaginary* (10; emphasis added). Moreover, Atsushi indicates that "the floating island of Laputa" in *Gulliver's Travels* is an artificial moon island, and it symbolizes a specific feature which expands the geometrical element of Utopia to the maximum limit. In an analogous manner, the sea, according to Atsushi, is said to be a path to the imaginative island in some literary works; meanwhile, it is also the "stage setting" for expanding the whole story. Particularly, this "stage setting" sometimes has more proportion than the protagonist himself/herself; that is, it jumps to the very front of the stage in some occasion. In other words, "the *sea* itself is a prominent theme" (106). The journey, via the media of the water, happens to be on the sea instead of on the land. The water, the prominent element of the sea, could be said as a mirror which reflects Gulliver's another self. Accordingly, the sea is one of the most effective elements in Jonathan Swift's *Gulliver's Travels* for it plays the role of setting and interweaving the connection between the places and the islands Gulliver visits. It happens to Gulliver that although he has shipwrecks, he is not perished by the sea; nonetheless, the sea gives Gulliver the chance to explore the fantastic nations. In what follows, drawing upon Atsushi's concept of fantastic imaginary, this study will suggest that Gulliver develops his another identity of his traveling on the sea.

Flying Around: Laputa

Considering that the utopia literature flourishes at around the same time as travel

altitude by a quadrant, and then, with rule and compasses," the compasses are tools which measure people's height (*GT* 1056).

literature does, the “ideal notions” which the Europeans discover in the far side of the sea, as Atsushi points out, eventually cannot be the “new heaven paradise” (or new world) in the reality. However, these fictionalized ideal notions have similar features, that is, they are definitely “islands” (34). While drifting at sea, as Jonathan Swift writes in Book Three, Gulliver discovers a Flying Island, called Laputa, and this island is exactly a fictionalized island. Typically, it is supposed to be a *utopia* as the way Atsushi describes; but the story does not go in such a fluent path. In this island, Gulliver meets several inhabitants, including the King. All are preoccupied with things associated with mathematics and music:

Their heads were all reclined to the right, or the left; one of their eyes turned inward, and the other directly up to the zenith. Their outward garments were adorned with the figures of suns, moons, and stars, interwoven with those of fiddles, flutes, harps, trumpets, guitars, harpsichords, and many more instruments of music, unknown to us in Europe. (*GT* 1054)

Following Atsushi’s concept of fantastic imaginary, we can say that the Flying Island, an artificial moon island, expands the elements of utopia. The citizens in Laputa are controlled by their flappers whose responsibilities are to handle their masters’ movements and raise their masters’ memories. In addition, astronomers use the laws of magnetism to move the island up, down, forward, backward, and sideways, thus controlling the island’s movements in relation to the country below, which is Balnibarbi. Swift is chiefly concerned with attacking extremes of theoretical and speculative reasoning, whether in science, politics, or economics. Moreover, much of this voyage is the representations of the fantastic imagination in search of the protagonist’s personal development, a crucial point I will discuss later.

Most critics tend to connect the Flying Island with the epitome of scientific reason, exposing Swift’s mockery at the absurdity of mathematics and philosophic mediations, while few attention is paid to the resonance between Gulliver’s fantasies and his role not merely as a traveler but also an adventurer, who travels in the way of searching his another self to the unknown world. Through his previous two voyages, Gulliver seems to be simply as a traveler who takes trips with only dull and senseless skull. In the first journey, Gulliver is shipwrecked in the empire of Lilliput, where he finds himself a giant among a diminutive people, charmed by their miniature city and amused by their toy-like prettiness. But in the end they (the Lilliputians) prove to be treacherous, malicious, ambitious, vengeful, and cruel, which force Gulliver to recognize the likeness of human beings to the Lilliputians, especially in the disproportion between the natural prettiness and the boundless and destructive

passions. Yet, his role is still a traveler by this moment.

In the second voyage, Gulliver is abandoned by his shipmates in Brobdingnag, a land of giants, creatures ten times as large as Europeans. Though he fears that such monsters must be brutes, the reverse proves to be the case. Brobdingnag is a utopia, governed by a humane and enlightened king who is the embodiment of moral and political wisdom. In the long interview in which Gulliver enlarges and is proud of on the glories of his country (England) and its political institutions, the King reduces him to resentful silence by asking questions that reveal the difference between what England is and what it ought to be. It is worth noting that in Brobdingnag Gulliver finds himself a *Lilliputian*, his pride humbled by his helpless state and his human vanity diminished by the realization that his body must have seemed as disgusting to the Lilliputians as the bodies of the Brobdingnagians do to him.

Gulliver is a noble gentleman compared to the immoral political midgits in Lilliput. Standing in front of the super-moral Brobdingnagians, Gulliver becomes nothing but an ordinary man. Nevertheless, he does not realize the fantasies and the discovery on his journeys until he encounters the Laputans and the brilliant scholars. What is more, his expansion of knowledge inspires him from being a traveler to an adventurer. Observing the inadequacy of the environment, Gulliver begins to reconsider the surreal similarities and dissimilarities between the people he meets during these three marvelous trips. Recalling his memories, Gulliver, being in the central position, has absolutely found out that what happened in his travels are what he never thinks and experiences in his real life; in other words, either he feels wandering in a dream, or he is aware of the fantastic world created by his imaginative “hesitation.”¹⁰ As quite a turn for science, mathematics, and philosophies, Gulliver is a representative of a modern, progressive society. However, in Laputa, he turns out to be a man “in the street, mystified by the abstruse pedantry of the philosophers,” and still observes everything which surrounds him (Bellamy 75).

Therefore Gulliver’s society, the reality in *Gulliver’s Travels*, according to which human beings are subordinate species, cannot offer any opportunity and possibility for Gulliver’s fantasies and motivations. During the previous two voyages, Gulliver often gets bewildered by the gap between his expectations and the world. Experiencing the life with the cynical and conceited creatures (Lilliputians and Brobdingnagians), it does not lead Gulliver to be trapped into the deep holes; instead, Gulliver intends to gain more knowledge and looks forward to broadening his overseas view. Furthermore, Gulliver endeavors to lift his thoughts to meet the requirements of

¹⁰ Here I borrow the term “hesitation” from Tzvetan Todorov. Todorov analyzes the definition of fantastic with “hesitation”: “First, the text must oblige the reader to consider the world of the characters as a world of living persons and to hesitate between a natural and a supernatural explanation of the events described. Second, this hesitation may also be experienced by a character; thus the reader’s role is so to speak entrusted to a character; and at the same time the hesitation is represented” (33).

fantastic imaginary, and he “venture[s] to offer to the learned among them (the original meaning of *Laputa*) a conjecture” (*GT* 1056) of his own, which indicates that he does not approve the definition of *Laputa*, and he is going to combine his fantasies with the reality to define it.

Few days after his arrival in Laputa, Gulliver is unbelievably stunned by the environment which causes the way citizens think and act, also, the ugliness:

They are very reasoners, and vehemently given to opposition, unless when they happen to be of the right opinion, which is seldom their case.

Imagination, fancy, and invention, they are wholly strangers to, nor have any words in their language by which those ideas can be expressed. (*GT* 1057)

This passage presents Gulliver’s astonishment as he figures out Laputans actually do not have any imagination but only dullness, for they cannot even use their brain to think. The first step of having fantasy and imagination is to have a brain which can think and consider, however, none of Laputans own this kind of brain, and all of them probably cannot even comprehend what imagination is. For Gulliver, being in Laputa inspires his ability to create his fantasy and imagination, as well as meeting the people whose willingness are built on their caretakers (the flappers).

Likewise, with the full sense of curiosity, Gulliver discovers Laputans’ attitude towards living on his journey in Laputa, as he states: “I rather take this quality to spring from a very common infirmity of human nature, including us to be more *curious . . .* in matters where we have least concern, and for which we are least adapted either by study or nature” (*GT* 1058; emphasis added). With his imagination and curiosity, Gulliver realizes the interesting way Laputans live in their daily life. Although the Laputans are “dexterous enough” upon even a piece of paper, the pencil, the ruler, stationary and so on, in the common actions he is astonished by Laputans’ behavior of life since he never experiences and meets a more “clumsy, awkward, and unhandy people” with “slow and perplexed in their conceptions” on all the subjects (*GT* 1057). Gulliver constantly gets confused by his observations and discoveries on the Laputans, while he still holds his curiosity to explore more and to fulfill his fantasies, for he grows enchanted with the inhabitants of this fanciful, albeit utopian, kingdom.

The Contrast between the Down-to-Earth Traveler and Adventurer

As Bellamy suggests, Gulliver is representative of “the proto-imperialistic,

trading interest,” but his travels also “*parody* the enthusiasm for exploration that characterized many of the scientists of his day” (73; emphasis added).¹¹ It can be traced back at the start of Book One. Being the son of a member of the landed gentry Gulliver symbolizes the perpetual quest for new goods and markets which is central to the plans for economic expansion and trade (Bellamy 73). Gulliver’s role is seen as a traveler most of the time because a traveler officially takes a responsibility to do overseas commerce and is always expected to increase a great deal with the (foreign) traders, yet, this kind of responsibility is not the premier concerns to an adventurer. To step across the boundary of the two, Gulliver’s fascination in pursuing the goal of perfection in his experiences determines his role.

In the very beginning, Gulliver, as a young and impulsive man, defies his family and goes to sea. The age of discovery produced a “wealth of authentic voyages,” which is given a decisive power and occupies the central position of the traveler himself (Quintana 297). A traveler is simply a person who has his own willingness to *check* what happens outside of the society where he gets used to for his whole life, and such travel is not based on any intentions and ambitions. Wherever this traveler goes, it seems that in many ways that he will be just originally a character of basic understanding, good nature and decency. For instance, in Lilliput, Gulliver is treated with compassion and concern, and in return, he helps the Lilliputians solve some of their problems, especially in their conflict with their enemy. Moreover, at the court in Brobdingnag, Gulliver meets the King, and the two spent many sessions discussing the customs and behavior of his (Gulliver) country. Gulliver shows nothing but his courtesy and politeness to these foreigners, and this is basically what a *traveler* should do—always be a representative of his country. In Brobdingnag, “the human [traveler] is here not some scientist providing a report . . . but rather someone under the microscope [himself]” (Wood 66; emphasis added). Gulliver’s physical superiority over the diminutive inhabitants is easily translated into an effect of greater moral awareness and a similar tactic is deployed in the encounters with the distracted, philosophers and scientists on the Flying Island of Laputa, where, by contrast, Gulliver even appears in touch with common humanity.¹²

More, Gulliver records his experiences in his diary which happens to be a

¹¹ “Like all literary texts, a parody also requires a reader, a coworker in actualizing or concretizing – bringing to life – the world of words. The task of the reader in completing the meaning of a parodic text is somewhat more complex than usual. In addition to the literary codes, the reader must recognize that what he is reading is a parody, and to what degree and of what type” (Hutcheon 206). For further discussion, see Linda Hutcheon, “Parody Without Ridicule: Observations on Modern Literary Parody,” *Canadian Review of Comparative Literature*. 5 (2008): 201-11. The parody in the 18th century literature indicates the satirical novel, and it comes with negative judgment from Jonathan Swift’s perspective.

¹² Common humanity here is revealed as Laputans’ sizes are the same as Gulliver comparing with the citizens in Lilliput and Brobdingnag.

travelogue. At the same time Gulliver writes his experiences, he grows not only from the inner side of being more mature, but also, as he ventures the world, he develops himself from a traveler to be an adventurer — his another personality. On the other hand, the qualities discussed previously for a traveler are enhanced and transformed into the ones that an adventurer ought to possess. When Gulliver first encounters the Laputans, he then begins to observe every single movement of them and the alteration of the environment. A man with a positive attitude to do the observation has distinguished his position from a traveler to an adventurer,¹³ not to mention that it has been elevated by Gulliver's perception and manipulation, and what an adventurer sees is determined to be an entire length by what he is "ready to see" in his imaginative voyages (Quintana 297). For example, before Gulliver is "lifted" onto Laputa,¹⁴ he is actually ready to stand out to an unknown place and face all the challenges even everything is still uncertain for him. And this idea is attached to his hidden transformation since he comes through the previous two voyages. His real identity is changing step by step to be a real adventurer.

An exploration of ambivalence stands at the Gulliver's heart, he questions that if it makes no sense for Laputans to judge everything with angles when he observes the weirdness of the academy: "It was twenty foot square, placed in the middle of the room. The superficies was composed of several bits of wood . . . , and on these papers [which cove the bits of wood] were written all the words of their language in their several moods, tenses, and declensions, but without any order" (*GT* 1060). The discovery of this sort of special orders, not surprisingly, criticizes the origin of human and things. Since everything is set in angles, including all the compliments to pretty women, Gulliver learns the virtue to keep angles in a good arrangement and good shape, so that things will be easier to be dealt with, and this new observation enlarges Gulliver's vision of becoming an experienced man with all the essential qualities a successful adventurer has.

In affirming Gulliver's transformation from a traveler to an adventurer, my study suggests that under his observation of Laputans, Gulliver realizes the complexity of human nature which influences and inspires him profoundly from the beginning to the end. The description that the women of the island "have abundance of vivacity; they condemn their husbands, and are exceedingly fond of strangers" further implies the imperfection of humanity, which justifies the rights and the morality in the whole

¹³ From this point, as Gulliver observes the Laputans, he seems to be an adventurer who travels with purposes rather than being a traveler without any.

¹⁴ As the Greek philosopher Plato once mentioned, the only person who is lifted out of the cave sees the world in a wider way gets more knowledge. Similarly, Gulliver has broadened his view after he is lifted up to Laputa, meanwhile, he promotes himself from a traveler to an adventurer as well. For more discussion about Plato's theory of caves, see Plato. "*Republic, Book VII*," *The Norton Anthology of Theory and Criticism*, 1st ed, Vicent B. Leitch, ed, (New York: Norton, 2001) 64-67.

society (*GT* 1058). The women in the Flying Island despise their husbands, and the discipline of human nature in Laputa's society does not exist since one wife can have several husbands at once. Also, according to Gulliver's discovery on the caprices of womankind, they are "not limited by any climate or nation," which indicates that women's hearts are uncontrollable; that is, their hearts will not be set by the nation, because they are changeable (*GT* 1059). The human nature is ultimately messed up in this society. After Gulliver figures this truth out, he understands that the essentiality of being an adventurer is to maintain curiosities and good human nature in a profitable and positive attitude. As a curious, albeit insatiable, adventurer, Gulliver always longs for astonishment in his journeys of discovery; whatever the consequences are, he never stops his quest for new expenditures and information, thereby accomplishing his other perspective.

Conclusion

In sum, through examining and comparing the definition of Gulliver's role as a traveler and an adventurer, it can be seen that the perennial differences between the two, and his true identity eventually is apparently revealed as a more valuable and successful person. The travels transport Swift's readers to imaginary worlds that function with a perfect, fantastic logic different from their own: Swift exercises the sense of vision. But beyond this, he experiments the perceptions of meaning. In *Gulliver's Travels*, especially in the Flying Island, Laputa, things are seldom what they seem; irony, probing or corrosive, underlines almost every word. Swift trains his reader to read alertly, to look beneath the surface with imagination. Yet on its deepest level, the outcome is clear: Gulliver himself, almost beyond endurance during his voyages, not only grows enchanted with his fantasies, but also gets his self-development and has transformed from a traveler to an adventurer.

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What happened to Communism?

Communicating Communism's Identity in the 21st Century

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This article brings to light a study that shows that there are still over 23 million Europeans that trust their vote to Marxist oriented political parties, even though the *Fall of the Berlin Wall* has happened 21 years ago and even though many political scientists proclaimed the death of Communism. Furthermore, we will go through the present image of the Portuguese Communist Party among a group of 600 Portuguese students.

What happened to Communism?

Communicating Communism's Identity in the 21st Century

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This work results from the development of a Master's thesis for the Master in Communication Sciences, at the Faculty of Arts of the University of Porto. My thesis was under the theme "The communication of communist ideology after the fall of the Berlin Wall: limitations, disruptions and opportunities. The Portuguese case: the image of the Portuguese Communist Party in the 21st century."

Currently, what is the significance and the representation of the communist ideology? This is the main question that we aim to clarify with this text, which is central to the definition of a communication strategy for the Portuguese Communist Party, our main study object for the Master's thesis we developed, since it allows us to encompass it between the other Communist parties in Europe. Thus, twenty years have passed since the events immediately preceding and following the fall of the Berlin Wall, consensual mark of the collapse of the intent to build socialist societies in Eastern Europe. It is important to us, therefore, to understand how the Communist ideology is or is not present in the political world nowadays and, more specifically, what is the current situation of the various communist parties in Europe.

It is acceptable to refer only five countries in the world where the Communist Party still exists as a unique party (or with a dominant performance over other parties) ahead of the designs of the nation. They are Cuba, China, North Korea, Vietnam and Laos. However, in countries where the plurality system is guaranteed, the Communist Party elects the President of the Republic of Cyprus and Moldova. In addition to this, some guerrillas known as "Marxist" persist in various parts of the world, like India, Colombia and the Philippines. Other South American countries, like Venezuela, Bolivia, Ecuador or Guatemala, albeit informally and without the use of the term Communism, introduced in their political systems terms and concepts associated with Marxism, although not present in the initial theory, such as the collectivization of the countryside, the nationalization of strategic economic sectors or anti-imperialism. Other countries refer in their constitutions the model of socialist construction of the state, omitting nevertheless any reference to Marxism-Leninism: Bangladesh, Egypt, India, Sri Lanka, Syria, Zambia, Libya, Algeria and Tanzania. In Europe, several Communist parties maintain a permanent representation in Parliament, such as France, Spain, Portugal, Czech Republic, Russia and Greece. These countries have a tradition of representation already existing before the *Fall of the Wall* and, in the case of Portugal, the Constitution

still maintains reference to a "socialist society."¹ Also in almost all Western democracies, assumptions such as education and free health system, along with an implemented social security apparatus, continue to be part of various national political systems: these are assumptions that are not specifically, or even originally advocated by the Communist doctrine but, at present, are communist programmatic proposals. On the other hand, in countries like Germany, Italy, France, Greece and Portugal, some parties emerged between the end of the nineties and the beginning of the new millennium whose ideology and political program essentially drinks from Marxism, Leninism, Trotskyism and Maoism, having gathered several political forces from the left which already existed in those countries. Still in Europe, two former Soviet republics and a small region, self-declared as independent, remain with political contours heavily influenced by the Soviet past concerning planning and the economic concentration of power. Belarus, in the heart of Europe and the only European country where a statue of Lenin stands in front of the national parliament, as well as various communist symbols. The territory of Transnistria, a narrow strip of land between Moldova and Ukraine which unilaterally proclaimed its independence from Moldova in 1991. And Turkmenistan, where the state controls the economy, and essential services are still provided free of charge by the State.

It seems rather strange to include in the same concept of Communism, for example, the PCP and the Workers' Party of North Korea or that certain guerrillas lost in Asian jungles have the same terminology of action that the political party that elects the President of a Republic of the European Union such as Cyprus, in uncontested and parameterized elections. All this terminology tangle does not help the role of public communication and even less of the Political Marketing desirable to construct a message which will produce votes in a Communist Party. Before it steps for the characterization of its specific program, the Communist Party who wants to make itself be known to a certain group of citizens has, prior to everything, to undo all the ideological tangle placed around the mere mention of the word Communism.

The literature produced around the relevance of the communist ideology nowadays, written in recent years and excluding certain newspaper articles or speeches at conferences, is scarce, consisting in large part by the texts published by members of communist parties in Europe, as the Spanish "Communism with Simplicity", by Francisco Frutos, or "Communism is a Good Party - Say Yes to It!", by the French Roger Martelli. In addition to texts originating from the parties themselves, there are only scholars' analysis and books who place the end of Communism with the collapse of the Soviet Union and who consider that what currently exists as a remnant of this ideology.

However, this is a particularly European point of view: following the collapse of the Berlin Wall, the Communist ideology practically disappeared in Europe as a way of government and was vastly transformed or dismantled in Africa where it was highly subsidized by the Soviet Union but it kept on going everywhere else in the world, like, for example, in China or in Cuba. Therefore, reality shows us that there remain several Communist Parties, not just scattered all around the world, but mainly scattered around the meanings of the word Communism in realities so different as the one of a parliamentary democracy or the one of a single-party regime. We chose to analyse in

¹ Constitution of the Portuguese Republic, 1976

this text the characterization of the penetration of communist ideology in societies with multiparty political systems in order to subsequently apply the results of this reflection in the construction of a communication strategy for the PCP. We excluded, by a strategic choice, the vision of a totalitarian political ideology, just as we exclude states with a political organization based on a single party. On the other hand, we suggest a geographical approach to communism and communist parties active in Europe, also to better guide our article in the pursuit of its essential purpose. Thus, we define our study regarding a political, geographic and temporal point of view.

We will now start a presentation on the current situation of the various communist parties that exist in many European states. This is an original research proposal - the bibliographic sources available on this subject consist of online information such as the websites of the various parties analysed. First, we will do a theoretical approach to the term "communist party" and then proceed to a descriptive study of the situation of the various communist parties present in the European electoral framework. By situation, we understand its electoral standing in relation to the number and percentage of votes, the number of elected representatives in the various parliaments, as well as the number of supporters or members enrolled, the year of the party's foundation and its participation in national governments. We addressed these criteria in a quantitative manner in order to find a ranking of parties organized by relevance.

First of all, we will analyse the current theoretical definition of "communist party". There are several versions, including the original, from Marx and Engels, who identified in the "Manifest of the Communist Party" the communist party as being the "vanguard of the labour movement"² that develops from the basic theories of the ideology. We decided, however, to cite a noted source on Portuguese studies regarding Communism: Alvaro Cunhal and his text "The six key characteristics of a Communist Party" from a September 2001 intervention, initially sent to the International Meeting on the Force and Modernity of Marxism, organized by Rodney Arismendi, in Montevideo from 13 to 15 September 2001. Alvaro Cunhal was a prominent communist leader, the first general secretary of the PCP after the fall of the Portuguese fascist dictatorship in 1974 and one of the Portuguese voices connected to the events that led the country to a democratic regime.

And there are six points that Alvaro Cunhal states as critical in building a communist party³:

1st - Being a party completely independent from the interests, ideology, pressures and threats from the forces of capital;

2nd - Being a party of the working class, workers in general, the exploited and oppressed;

3rd - Being a party with an internal democratic life and a single central management;

² ENGELS, Friedrich e MARX, Karl, (1848) Manifesto do Partido Comunista, port. trans., Lisboa: Padrões Culturais Editora

³ CUNHAL, Álvaro, (2001) "As seis características fundamentais de um partido comunista", Encontro Internacional sobre a Vigencia y actualización del marxismo, organizado pela Fundação Rodney Arismendi, Montevideo: 13 a 15/09/2001

4th - Being an internationalist party and simultaneously defending the interests of their country;

5th - Being a party that defines as its objective the construction of a society without exploiters or exploited, a socialist society;

6th - Being a bearer party of revolutionary theory, Marxism-Leninism, which not only makes it possible to explain the world, as shows the way to transform it.

For the study that we conducted on the communist parties currently in the European political scene, we considered 50 parties with reference to Marxism in their programs, 46 of which participated in elections between 2005 and 2009, alone or in a coalition. From these, we offered to further analyse those who have obtained 1 percent or more of the total votes in recent elections, thus resulting in the analysis of 23 parties, representing 20 countries.

The main data to retain in an overall analysis of electoral results from the various parties with Marxist orientation in Europe is the number of about 23 and a half million votes attributed to those parties in legislative elections between 2005 and 2009, which equals to about 5 percent of the votes. Even excluding Russia, where the Communist Party of the Russian Federation holds about 8 million votes, there are still about 15 million Europeans, particularly in Germany, France, Spain, Portugal, Greece and the Czech Republic, who give their vote to parties with a distinctly Marxist orientation.

Given the percentage of votes, the countries that give greater importance to the communist parties are in Eastern Europe, with Moldova, Bulgaria, Czech Republic, former East Germany and Russia to always give more than 10 percent of the votes to the Communist Parties in the last legislative elections. In Western Europe, Portugal leads, giving the two parties further to the left about 18 percent of the votes, followed by Greece, where the two Marxist oriented parties gather about 12 percent of the votes. All this having in consideration the last legislative election in each country. In contrast, the other communist parties in the West with the longest history of voting, like the French, the Spanish and the Italian, show now less than five percent of the votes in the elections we studied. In this analysis, the communist parties in Cyprus and Moldova are responsible for the highest number of votes in their respective elections, accordingly electing their presidents.

Regarding the second factor of significance, the trends between Eastern and Western Europe are clearly reversed: regarding the age of the various communist parties of Europe, it is in the West, this time, that the oldest ones are, those whose stories encompass, in the case of Greece, Denmark, France, Luxembourg, Spain and Portugal, nine decades, making them, in some cases, the oldest national political party⁴. However, unlike the communist parties of Western Europe, Eastern Europe has in its electoral list recent communist parties, all of them founded after the fall of socialism, erected from the rubble of the communist parties then broken, as is the case with current Communist Party of Moldova, Ukraine, Slovakia, the Czech Republic or Russia. The third point to be made in the analysis of the age of the parties is the presence of parties strongly

⁴ In the Portuguese case, the Portuguese Communist Party is the oldest of the parties in Portugal, dating from 1921 and having survived the fascist dictatorship, which lasted from 1933 to 1974, as a clandestine organization.

influenced by Marxism, as the case of the Portuguese *Bloco de Esquerda* (Left Block), *La Gauche* (The Left) in Luxembourg, the Greek *Synaspismos* (Coalition) or *Rifondazione Comunista* (Communist Re-foundation) and *Partito dei Comunisti Italiani* (Party of the Italian Communists), born in the late nineties or even already in the new millennium but whose votes, at least in the Greek and Portuguese cases, are quite significant⁵.

We analyze then the question of parliamentary representation. Given that the various national parliaments have different dimensions, we cannot, at this point, draw a simple quantitative comparison between the number of deputies elected by each party in each country. It is however important to note in this study of relevance that fifteen of the 23 selected parties elect representatives to their respective parliaments, totalling in Europe, 389 deputies elected by party lists whose political ideas are directly related to Marxism. Among these countries, and for the size of the Parliament itself, Germany appears highlighted, with the election of 76 deputies for Die Linke, in contrast to Italy, where for the first time in the post-war period the main forces of Communist Italian representatives do not elect any member for the parliament.

Fourthly, we analyzed the number of times the Communist Party took part of several national governments as a factor for assigning the relevance of the various parties. At this point, Portugal is leading the ranking of the parties, but with the short presence of PCP in the various provisional governments after the Revolution of April 25, 1974. Notwithstanding, and in terms of relevance, we want to take a look into the longer governments and those that are more recent, from the last two decades. So, it is in France, where the last government in which the French Communist Party took place was already in the late nineties, that the Communists stand out on its government experience. In Cyprus, Moldova, Bulgaria, Czech Republic, Spain and San Marino, the communist parties in those states participated in governments already in 21st century, still to be found in Moldova and Cyprus.

Finally, the number of registered supporters. Round numbers, provided by the websites of the different parties, which need official confirmation but suggest a trend: if the leadership of the Russian case is established due to the country's huge number of inhabitants, in the French case, in which the Communist Party came in with some 134 thousand national supporters, historical tradition (concerning this number with the date of formation of the party) weighs the same way as in Italy, where even without parliamentary representation, *Partito della Rifondazione Comunista* appears with about 93,000 members, and Portugal, where the PCP, the oldest of the national parties, provides the official number of 60,000 supporters.

This study's proposal on the status of the various parties on the European scene whose ideology is directly linked with Marxism could represent the beginning of a deeper analysis of the permanence and influence of these forces in the European political and legislative elections. In this study, this proposal comes with an irrefutable indicator of the prevalence of several political forces in the European scene whose ideology remains associated with Communism. In our rankings, PCP ranks third among twenty three European parties analyzed for this purpose. It means, therefore, and according to this

⁵ Greek Synaspismos held 4,6% of the votes in the 2009 Parliament Elections in Greece, representing 315, 627 votes; Portuguese Bloco de Esquerda held 9,8% of the votes in the 2009 Legislative Election in Portugal, representing 557,306 votes.

numerical analysis, that today and in the European scene PCP retains its relevance, regarding the level of representation obtained in recent elections and regarding its own historical continuity.

Before ending, we would like to focus a bit further on the PCP presence in the Portuguese political scene nowadays.

Between 1933 and 1974 there was a dictatorship in Portugal, obviously considered authoritarian, corporatist, and of fascist contours, according to some Portuguese historians. During the years in which the authoritarian regime was in effect in Portugal, the main opposition was from the Portuguese communists. The Communists then fought for the democratization of the Portuguese society and, among other things, for the end of the colonial war - which lasted between 1961 and 1974, opposing to the independence of Portuguese colonies in Africa.

The Portuguese dictatorship, also known as “New State”, ended in April 25, 1974 with a military coup supported by various political factions, including the Portuguese Communist Party, which thus became the first legally constituted political party after the revolution. This revolution had strong socialist contours, seeking to end all angles of authoritarian politics in Portugal and to establish a full democracy. Whether or not this was achieved is still a subject for a lively debate, even after 35 years. But what is certain is that, from the political parties at that time, PCP remains as a bastion of the values of the revolution, including the construction of a socialist democratic society in Portugal.

Consequently, unlike other European communist parties, the PCP placed itself, due to the circumstances, on Democracy’s side. Its current program is complete with references to the democratization of Portuguese society. Nowadays, the PCP Program identifies those which are the basic principles of an "advanced democracy on the Threshold of 21st Century⁶" and, in the opinion of the Portuguese Communist Party, Democracy rests on four main factors: political, economic, social and cultural. All this having PCP as the vanguard of the working class and all workers. After all - and so the PCP ends its official program - freedom, democracy, national independence and socialism "are the way that matters to the Portuguese people and the Portuguese homeland."

Having eliminated any confusion that might persist about the democratic and democratizing character of the Communist Party, we now begin to explain the results achieved by our study. Our study sample consists of 600 students randomly picked from a population of around 38 thousand, this number reporting to students from the University of Porto. The sample number hence makes for about 1.57 per cent of the total universe. We conducted a survey on these students with 41 questions, aimed at assessing the current image of the PCP in terms of notoriety, reputation, association, attitude, and recognition and adherence. Taking into account our sample’s profile, we now summarize the main conclusions inferred from our empirical study.

PCP is not a political brand considered “top of mind”, since it is not mentioned by the majority of our respondents in the first place but in third place. However, the level of spontaneous recognition lies near 90 percent, and its assisted notoriety around 99 percent. Wherefore subjects in our sample spontaneously recognize this political brand, being aware of its existence and knowing the generic category it corresponds to.

⁶ PCP Programme (available in www.pcp.pt)

Whether spontaneous recognition or assisted notoriety, there are high levels of reference among the respondents.

PCP branding (logo) has an excellent notoriety, reaching 90 percent recognition among the respondents. The slogan that we asked the respondents to identify is mostly associated as belonging to the PCP, but a large part of the students also attribute it to the Left Block (a party recently created in the line of German "Die Linke", which brings together various political forces of the left, from Marxist, Trotskyist, among others, and is recognized as a strong opposition to the government policies, as well as a bet on media coverage and on divisive issues. This party, unlike PCP, has seen a dramatic increase in votes and in parliamentary representation).

Respondents confuse PCP's communication material with the Left Block's: about 80 percent of the respondents attribute a certain degree of similarity to both parties regarding the level of communication. The justification for this similarity has to do mainly with the same ideology that shows up in the advertising material, as well as the use of similar messages and graphics.

Based on the average levels of response to questions about PCP's image, we concluded that the respondents do not have a markedly positive or negative opinion about the party when it comes to its overall image or contemporary relevance. Likewise, the semantic content of the adjective "communist" seems to have no effect on our respondents' panel. The respondents' perception is not significant enough for us to infer on a good or bad level of the party's reputation in this field.

Therefore, the excellent levels of PCP's notoriety do not have a direct influence on forming a significant opinion on the image and relevance of the party.

The attributes most related to the level of PCP's overall image are those that relate directly to the party's external communication: the attractiveness, as measured by the communist leader's levels of communication skills during campaign, modernity, as measured by the ideology's timeliness, and assertiveness, as measured by parliamentary interventions. It is true that respondents also significantly associate the party's overall image to the question of the principles, values and beliefs, and the influence on national decisions. However, it seems important for this study to highlight the relationship between external communication and the assignment of high or low levels to the party's overall image, assuming an essential role in the study, to define the party's reputation.

The results demonstrate a clear connection between the allocation of a good image to the party and the allocation of its contemporary relevance. Also demonstrated that voters who attach high value to those parameters vote mainly to the left: not in PCP but in the Left Block.

The highest levels of association of the PCP to certain values have to do with the independence of the party in its policy choices, the experience gained over the years, and the party's principles, beliefs and values. On the other hand, lower levels of association of the PCP to certain values relate to the modernity of the ideology, the influence on national decisions and the fulfilment of the program proposed during campaign. The combination of PCP's good levels in certain values such as honour, consistency, experience or independence, is not translatable into votes on the party.

Students mostly agree with the PCP's program principles outlined in the survey. Apart from the question of attributing the global financial crisis to capitalism and the nationalization policy, all other program lines win major agreement from our respondents, regardless of their political affiliation. This has led us to consider the importance of communication as a way to enlighten voters about the party that proposes the contents with which they agree and seek to give the party's programmatic lines a special highlight on its political communication, thus contributing to the deposition of votes in PCP.

There is no relation in our sample of students allowing us to infer that the knowledge of the history of the communist movement has an essential role in assigning a global image to the party, in the same way that it does not influence the direction of the votes.

There is a considerable lack of knowledge (more than 50 percent) from students about the reaction of the PCP to the events that led to the collapse of Communism in Eastern Europe. Therefore, we shall conclude that communications carried out by the party in this direction do not contribute, twenty years later, to our sample's opinion about the party in terms of its relevance and overall image.

Among our respondents and in the last legislative elections, the vote in PCP is limited to the last among the five main Portuguese political parties. This place is different from the place obtained in the degree of awareness of the party (third place) and distinct also in the level of reputation (average levels) assigned to the party. Respondents unanimously accept that there should be a political party in Portugal based on communist ideology, with more than 80 percent of respondents answering in this sense. Thus, the fact that the PCP embraces the Communist ideology does not seem to cause a reason for exclusion. The first level of adherence, in which the existence of the brand is perceived and accepted by consumers, is almost unanimously completed.

To answer the central question of this presentation and taking as an example these two studies, the answer would be that communism is still present in the European political scene but it is true that there is a variety of views around the concept of Communism that do not play in favour of the various communist parties in Europe. How is it possible to mix together in the same political ideology the democratic PCP and the Workers Party of North Korea, for example? Or does it make any sense to say that the president of Cyprus has the same ideological support as the FARC, the Colombian guerrilla makers? No, it does not. And it is up to communication and students to sort out this conceptual tangle which has grown around Communism, in order to clarify the citizens about their political choice, which is one of the essential pillars of Democracy.

Table 1

| European Parties with reference to Marxism with relevant voting (over 1% of voting in Legislative Elections are stressed) | | | | | |
|---|---|---------------------|--------------|-----------------|-------------------|
| | Name | Country | % | Year | Number |
| 1 | Partia Komuniste Shqiptare | Albania | 0,65% | Parliament 2005 | 8.901 |
| 2 | Die Linkspartei | Germany | 11,90% | Parliament 2009 | 5.153.884 |
| 3 | Kommunistische Partei Österreichs | Austria | 0,76% | Parliament 2008 | 37.362 |
| 4 | Linke | Austria | 0,04% | Parliament 2008 | 2.138 |
| 5 | Parti Communiste - Wallonie | Belgium | 0,29% | Parliament 2007 | 19.329 |
| 6 | Partyya Kamunistau Belarускаia | Belarus | Unknown | Parliament 2008 | Unknown |
| 7 | Kamunistychnaia Partyya Belarusi | Belarus | Unknown | Parliament 2008 | Unknown |
| 8 | Koalitsiya za Bulgariya | Bulgaria | 17,70% | Parliament 2009 | 748.147 |
| 9 | Anorthotiko Komma Ergazomenou Laou | Cyprus | 31,10% | Parliament 2006 | 131.066 |
| 10 | Danmarks Kommunistiske Parti | Denmark | 2,20% | Parliament 2007 | 74.982 |
| 11 | Komunistická strana Slovenska | Slovakia | 3,88% | Parliament 2006 | 89.418 |
| 12 | Partido Comunista de España | Slovakia | 3,77% | Parliament 2008 | 969.871 |
| 13 | Partido Comunista de los Pueblos de España | Spain | 0,08% | Parliament 2008 | 20.030 |
| 14 | Suomen Kommunistinen Puolue | Finland | 0,70% | Parliament 2007 | 18.277 |
| 15 | Kommunistinen Työväenpuolue | Finland | 0,10% | Parliament 2007 | 2.007 |
| 16 | Parti Communiste Français | France | 4,29% | Parliament 2007 | 1.115.663 |
| 17 | Ligue communiste révolutionnaire | France | 3,41% | Parliament 2007 | 888.250 |
| 18 | Kommounistikó Komma Elladas | Greece | 7,54% | Parliament 2009 | 517.154 |
| 19 | Synaspismós Rizospastikís Aristerás | Greece | 4,60% | Parliament 2009 | 315.627 |
| 20 | Magyar Munkáspárt | Hungary | 0,11% | Parliament 2010 | 11.274 |
| 21 | Pairtí Cummanach na hÉireann | Ireland | 0,45% | Parliament 2007 | 9.333 |
| 22 | Pairtí na nOibrí | Ireland | 0,15% | Parliament 2007 | 3.026 |
| 23 | La Sinistra - Arcobaleno | Italy | 3,08% | Parliament 2008 | 1.124.428 |
| 24 | Parti Communiste Luxembourgeois | Luxembourg | 1,50% | Parliament 2009 | 10.803 |
| 25 | La Gauche | Luxembourg | 3,30% | Parliament 2009 | 34.164 |
| 26 | Partidul Comunistilor din Republica Moldova | Moldova | 44,69% | Parliament 2009 | 706.732 |
| 27 | Savez komunista Jugoslavije - Komunisti Crne Gore | Montenegro | 0,49% | Parliament 2009 | 1.594 |
| 28 | Norges Kommunistiske Parti | Norway | 0,00% | Parliament 2009 | 697 |
| 29 | Rødt | Norway | 1,40% | Parliament 2009 | 36.220 |
| 30 | Komunistyczna Partia Polski | Poland | 0,99% | Parliament 2007 | 160.476 |
| 31 | Coligação Democrática Unitária | Portugal | 7,86% | Parliament 2009 | 446.994 |
| 32 | Bloco de Esquerda | Portugal | 9,20% | Parliament 2009 | 558.062 |
| 33 | Partido Comunista dos Trabalhadores Portugueses | Portugal | 0,93% | Parliament 2009 | 52.761 |
| 34 | Communist Party of Britain | UK | 0,00% | Parliament 2005 | 1.124 |
| 35 | Worker's Party of Ireland | UK | 0,00% | Parliament 2005 | 1.669 |
| 36 | Communist Party of Scotland | UK | 0,16% | Parliament 2005 | 43.514 |
| 37 | Komunistická strana Čech a Moravy | Czech Rep. | 12,81% | Parliament 2006 | 685.328 |
| 38 | Partidul Socialist Român | Romania | 0,01% | Parliament 2008 | 585 |
| 39 | Kommunisticheskaya Partiya Rossiiskoi Federatsii | Russia | 11,57% | Parliament 2007 | 8.046.886 |
| 40 | Sinistra Unita | San Marino | 8,57% | Parliament 2008 | 1.797 |
| 41 | Sveriges Kommunistiska Parti | Sweden | 0,00% | Parliament 2010 | 375 |
| 42 | Vansterpartiet | Sweden | 5,60% | Parliament 2010 | 334.053 |
| 43 | Parti Suisse du Travail | Switzerland | 0,70% | Parliament 2007 | 17.218 |
| 44 | Türkiye Komünist Partisi | Turkey | 0,22% | Parliament 2007 | 77.657 |
| 45 | Komunistychna Partiya Ukrainy | Ukraine | 5,39% | Parliament 2007 | 1.257.291 |
| 46 | Komunistychna Partiya Robotnykiv i Selyan | Ukraine | 0,29% | Parliament 2007 | 68.602 |
| | 46 parties | 31 countries | 4,83% | | 23.804.769 |

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The Masculinities of Primary School Boys in Taiwan

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Researchers have consistently concerned about the feminization of primary schools. All over the world, the overwhelming dominance of female teachers in primary schools can be found. Women, very often, are blamed for the crisis of 'demasculinization' of primary school boys as a result of the "feminization" of schooling. The construction of masculinity, however, is not the product of unitary factor but of complex social context. To better understand the construction of masculinities, many researchers in the West have proposed typologies of masculinity in delineating masculinity in different social contexts from 1990 onwards. Ever since then, researchers also put efforts in analyzing the factors attributing to the construction of school boys masculinity. However, since these paradigms were developed based on western experience, it can be assumed that the related research findings in the West do not fit well with the experience of primary school boys in East Asia. This study aims to explore primary pupils' masculinities in East Asia. To examine the masculinity of primary school boys in Taiwan, digital cameras were employed in the classroom to observe the pupil-pupil and teacher-pupil interaction. The homeroom teacher was also interviewed to confirm the author's observation. The author concludes that three types of 'masculinities' can be found in primary schools in Taiwan: hegemonic, soft, and marginalized masculinities. The group which the author identifies as the 'soft' masculinity is the group most well accepted in primary schools in Taiwan

Introduction

For the past two decades, researchers (Ghail, 1994; Lesco, 2000; MacInnes, 1998) expressed their concern for primary school boys to be feminized in primary school settings. With its job's nature of caring pupils, the majority of primary schools teachers have been the female ones. The asymmetry of teacher's market has further strengthened by several common misunderstanding to elementary male teachers (King, 2000) being gay or lady boy. Males, in fear of losing their masculinity, faced great psychological burden in applying a teaching job resulted in females' predominance in the market of primary teacher. As schooling of primary school boys is dominated by female teachers, primary school boys are thus regarded to be in crisis of 'de-masculinized'. MacInnes even claimed that primary school boys were likely to become more and more feminized under status quo of primary teachers settings.

Though researchers' worry towards primary school boys' demasculinization has its root, the construct of masculinities may differ from their statement. It is, however,

some researchers (Connell, 1995; Skelton, 2000) claimed that masculinity of men is not a fixed concept rather than a dynamic relationship in constructing gender relations. The past research showed that 'western' boys were likely to construct their masculinity through schooling practice. Researchers believed that primary school boys were likely to construct their 'masculine' gender through playing games with the peers or teaching of their homeroom teachers. The results of these papers seemed to retort the crisis of demasculinization at primary schools, and it seemed pupils were likely to behave masculine within definite gender construct. However, the observations were all western-classroom based, and details of the eastern primary pupils' masculine construction through schooling remained vacant. As the masculinity in the eastern culture can be different to that of west, exploration of eastern primary boy's masculinity may be beneficial to our understanding of masculinity construction in the eastern culture. Lots of publications (Skelton, 1997; Skelton, 2001, Swain, 2003) in referring to how western primary school boys were masculinized or demasculinized through schooling have been proposed, and it is the goal of this paper to examine the masculinities of primary schools in an eastern setting. Based on the concept, this paper aimed to investigate Taiwan's primary pupils' masculinities in the 'eastern' classroom setting.

What is masculinity?

It is take-for-granted for most of us to regard "masculinity" to be certain kind of image that is demonstrated in the commercial of Marlboro that a tough and strong man rode on a horse smoking with a cigarette. It is true that masculinity is always considered to be deeply connected with only 'hard' men rather than 'soft' women. It is considered that men have to behave masculine to demonstrate his toughness as a man. These behavior may include not to show their inner feelings publicly and behave roughly, and those so-called tough men prohibited women's behaviors from men's masculinity for they may regard to be 'sissy' or 'gay'. For the past two decades, issues of masculinities have been raised of discussions in gender arena, with masculinities of primary school boys included.

Mostly, definition of masculinity is considered to be closely related to ways of men's behavior which is usually related to biological maleness, namely boys and men. Seemingly, masculinity strongly suggested a stereotype of character for the various tough images of diverse culture that man should possess. To speak of "masculinity", image like violence, dominated personality, and great interest in sexual desire would have been bring into conversation. However, some researchers (Connell, 1995; Skelton, 2001) have indicated that concepts of masculinity are mostly referred to gender that is constituted by social practice through a perspective of sociology. That is

to say, masculinity is not a fixed idea but a fluid one, and to be masculine is something more like “doing gender” rather than a biological identity. In other words, men were not the only group to behave masculine. Women, within proper context, may behave masculine just men did.

As Connell (1995) has remarked, “masculinities are configurations of practice within gender practice.” Lots of discussions of masculinities were proposed in demonstrating the relations that construct masculinity in west gender order since masculinities has its multiple patterns in different social construct. Connell commented that masculinity does not necessary to be contrast to feminism. In other words, female may also construct some performance related to masculinity in certain circumstances. Masculinity, consequently, refers no fixed biological identity but social practices of genders. Emphasizing the mobile characteristics of masculinity in its relationship to genders, Connell commented as following:

Rather than attempting to define masculinity as an object (a natural character type, a behavioural average, ... ‘Masculinity’, to the extent the term can briefly defined at all, is simultaneously a place in gender relations, the practices through which men and women engage that place in gender, and the effects of these practices in bodily experience, personality and culture.

(Connell 1995:71)

Connell’s paragraph apparently referred masculinity to be something outside of boys or girls psychological personality. Traditionally, the personality is normally a fixed sex role to discipline men or women to demonstrate normative behavior in according to its sex role. Referring to Connell’s definition to masculinity, it seemed masculinity does not belong to boys or girls but to be a social construct within specific men’s and women’s gender plays. In other words, everyone is likely to have masculine behavior within proper social construct. Based on Connell’s concept, masculinities is likely to be a combination of multiple social constructs. Men do not necessary to act toughly for fearing not being masculine enough, and types of masculinity can be various rather than unitary.

Typologies of masculinities

Masculinity does not demonstrate in a unitary form. With its complex interplay with social structures, multiple masculinities seem to be even fit for its realistic state. In analyzing masculinity, western researchers (Clatterbaugh, 1990; Connell, 1995;

Messener, 1997) have built up different typologies of masculinity enables researchers to identify diverse masculinities in different groups through observations from western gender context. Clatterbaugh's theory appealed to the imbalances of powers between male and female with a focus of "political" construction of masculinity by six approaches including conservative, men's right, spiritual, pro-feminist, socialist, and group specific. Clatterbaugh's concern seemed to be closely related to women's disadvantages within the patriarchic social systems rather than a psychological analysis of social construct. Connell's theoretical framework referred masculinity to broader concern to the relations of masculinities in social construct like class, races, gender and the relationship within them. Connell (1995) suggested four kinds of relations including hegemony, subordination, complicity and marginalization to observe masculine relationship within a social construct. These categorizations, though, does not necessarily limit our exploration to variation of masculinity since masculinity can be different through the process of "configuration" shaped by its context. Nevertheless, masculine patterns portrait in these research help us in discerning masculinities in different bodies of male and female at different settings.

The overwhelming trend of masculinities research in related to western context encountered its counterattack from the East in early 2000s (Connells, 2000). Like Connell has commented, masculinities in the Eastern context demonstrated a distinct difference to that of West within the 'infusion' of traditional eastern culture. The masculinity in the eastern world has its different feature in an oriental setting. Law and Lam (2003) delineated eastern masculinities to be a 'soft' masculinity in contrast to western 'hard' masculinity. Law & Lam argued Chinese unique masculinity with the concept of 'Wen-Wou' dyad, namely to be skilled both in 'literary and militant' field. For most of the eastern people, men would not be regarded to be not masculine enough even if they good at literary arts.

They further claimed that features of Chinese masculinity displayed a soft one with its emphasis of literary aspect as well as good containment to aggressive desire of militant power. Similar case also can be found in the masculinities of Japanese like 'Bushido', a kind of spiritual discipline for samurai (Japanese knight). For Chinese and Japanese, masculinity is not merely related to body's beauty or physical toughness. Moreover, men's tough image is evaluated to be negative if they showed their masculinity publicly. This type of masculinity is quite different to that of west which showing variety of masculinities around the world.

Nevertheless, the concept of Chinese 'soft' masculinity, 'wen-wou' dyad, was not an overnight creation. Starting from Han dynasty, Chinese had been

great admire to Confucius philosophy in developing a 'literary' elite. Literacy is not only a threshold to elite but also a way to gain masculine predominance in Chinese traditional hierarchical social structure. It goes without saying the importance of achieving a high academic literacy to enact masculinity for a man in traditional Chinese society. Referring to militant power, Law and Law noticed a dramatic change of Chinese 'tough' masculinity after Tang dynasty. In other words, the masculinity of Chinese in militant power was much aggressive before Tang dynasty than that of afterwards. In their exploring of Jia Baowu, main character of 'The Story of Red Chamber', they concluded that 'soft' masculinity went on stage since Sung dynasty and hence dominated for over ten centuries of Chinese masculine features. Similarly, Japanese masculinity, namely 'Bushido' also has its long tradition in constructing its content.

Masculinities and primary schooling

Among lots of papers in debating masculinities, relationship between masculinity and schooling has been an important theme for its long history since 19 century. Schooling, as a social setting of gender discourse, provides researchers profound materials in observing how school boys enact their masculine embody under social construct of school. The classroom that boys and girls study together provides diverse settings for masculinity to be constructed through pupil's interaction with peers and teachers.

Skelton (1997), based on her ethnographic study, explored the relationship between primary school boys and hegemonic masculinity. In exploring the relationship, boys of two primary schools in northeast England were found to define their male identity through athletic behavior within their peer groups, despite of different ages and social background. It seems that participants of Skelton's study were tackling strategies for gaining their hegemonic masculinity through their group play of football. For those who were good at football, it is identified that boys are much easier to be accepted as members of the group because it fits their image of masculinity. The paper concludes that different reactions were taken by boys to embody, tackle, and reject aspects of hegemonic masculinity in the process of constructing their masculine selves. The study, however, did not gain any significant clue in identifying student's hegemonic masculinity since no harassment behavior was observed from pupils' interaction in the classroom.

Skelton (2001) further elaborated her experience of two schools' research of masculinity. She commented that school can be special because the hegemonic masculinity identity for boys to enact may as well be disguised since the

knowledge/power position between teachers and students. Through the process of schooling, power, conflict, and negotiation are interconnected to join the process for students in experiencing different pattern of gender practice. The process of enacting masculinity for school boys can be very complex since different 'discourses' in related to powers happens in school have effect in the normalization of masculinity for school boys. School boys, as Skelton wrote, were to acquire their masculine identity through power struggles to the powers/knowledge position within the social construct of primary school. Skelton once commented:

It has also been shown that the process of normalizing masculinity takes place around and within a framework of discourses which boys drew from and were located within. ... The available discourses had differing relationship to power, so the discourse on being a boy drew on and incorporated greater access to power than discourses on childhood.... The emphasis has been on these boys who were part of Connell's (1995) 'frontline troops',....

(Skelton 2001:114)

It seems that pupils are apt to gain their masculine identity through their interaction with peers as the previous paragraph indicated. The way schoolboys normalize their masculine identity with peer groups like frontline troops seems to suggest strategies of complicity rather than personal hegemony in masculine identity through schooling. Two examples from Skelton's research reflected how peer groups relationship can be influential for schoolboys in coping with power, negotiation or rejection to the aspects of hegemonic masculine. The first example is Mark, a school boy of Skelton research in England primary school, who remarked on his friendship with those who were good at football. For those who were not good at football, Mark did not seem to form a masculine friendship with them. The second example displays how Shane, a school boy of Benway School, exercised his dominate hegemony of masculinity in isolating Dean because of unsatisfactory feelings towards teacher's judgment to his quarrel with Dean. In general, western primary school boys are likely to form their small groups to enact their masculinities through play with their peers.

Methodology

To explore the gender practice enacted by primary school boys, a classroom with 31 pupils was selected to be the participant of current study. The school of this class is located in central Taiwan. With its rural background, residents are to engage their life through farming or laboring activities. Most of the residents, namely family

members of these students, possessed a diploma of junior high school or higher. The parents had a great concern to their children's overall performance, with academic and physical activities included. The researcher gained parents' and homeroom teacher's permission to enact this research before the study was implemented.

The class has 15 boys and 16 girls, with a female homeroom teacher. All the pupils were freshmen of primary school, and all of them were quite familiar with daily practices of school life setting. Being located in the rural area of Central Taiwan, traditional Chinese values like discipline and hard working for academic achievement are main focus of schooling. With years of implications in gender equality education, most primary school teachers as well as students are expected to have demonstrated gender practice in a more 'neutral' way in Taiwan. In other words, teachers were advised to be aware of avoiding their gender 'biases in their teaching.

Digital camera is employed to make record of pupil's interactions to identify the patterns of masculinity in the class. The teaching hour for every period is forty minutes with 10 or 20 minutes break in accordance to the regulations of MOE in Taiwan. Ten hours of teaching, with the breaks included, were hence recorded to explore how pupils construct gender practice as well as perform masculinity during their class teaching and break. The gender practices of primary school boys were further categorized in accordance to masculinity typologies.

After identifying the patterns of their masculinity, researcher further made interviews with homeroom teacher of the class in understanding the context of these patterns as well as boy's relationship to their peers. Specific student's learning background and personality were further obtained to gain an overall understanding for their performance in the videotapes. The researcher then took a second watching of these videos to verify the patterns of masculinity of pupils. At last, researcher interviewed specific boys and girls to confirm their details that were recorded in the videotape.

In all those discussions of masculinities, masculinity through a sociological perspective can be attractive to researchers (Connell, 1995; Imms, 2000; Skelton, 1997) in analyzing the relationship between masculinity and schooling boys. Despite of different viewpoint in patterns as well as norms of masculinity presented, they indicated the "multiple" and "interactive" nature of masculinity among relationship of men and women. Their viewpoints, hence, offer a suitable theoretical framework for the analysis of masculinity of primary school boys of current research which I will like to address in the following paragraphs.

As mentioned earlier, masculinity has its diversity because of different social settings. Take, behaviors of masculinity, for example, certain body language like sitting with legs crossed may be negatively semiotic described as "sissy" or

“ladyfinger” in the west for not being masculine enough. However, this behavior represents no such image as “gay masculinity” to the eastern culture. Elementary school, as an agent of social structure, also has its diverse setting for pupils to enact their gender practice in various ways. As Connell (2000) has noted:

It is clear from the new social research as a whole that there is no one pattern of masculinity that is found everywhere. We need to speak of ‘masculinities’, not masculinity. Different culture, and different periods of history construct gender differently.

(Connell 2000:11)

It is assumed that participants of current study, namely 31 first graders of boys and girls, may enact their gender practice in behaving multiple patterns of masculinity in their class hours as well as the breaks. Research hence documented their behavior as well as their interactions to check whether pupils, regardless of sexes, enact masculine behaviors through peer interactions. Based on the observations and interviews, researcher tried to analyze the masculine behaviors of primary school boys. The results, however, illustrated how primary school boys had exercised their gender to build up various types of masculinities that will be discussed in the upcoming paragraph. Furthermore, research put effort on analyzing cultural and historical backgrounds in constructing genders of school boys and girls through the observation of the class. It is hopefully to gain an integrated result of pupil’s masculinities in the classroom through overlapping examination in these two viewpoints.

Primary boy’s ‘hegemony’ masculinities

In the videos, the most frequent repeated masculine behaviors of those primary male pupils are their passions to stick together with male peers like Skelton (2001) and Ghail(1994) had delineated in their books. The action, namely sticking together, was not only observed in homeroom teacher’s class but also in recess as well as those classes that were not taught by homeroom teacher. While homeroom and other teachers implemented their teachings, it was common to see male pupils to have body contact like touch male peer’s hand or hit each other softly. The situation would grow even passionately when male pupils turned these small physical behaviors into violent masculine behaviors by hugging each other or hugging from boys’ back in the recess. In general, male pupils tended to enact more masculine behaviors when they were under less or no surveillance. The homeroom teacher explained why boys were much more active in recess in one of the interviews:

In my class, students are always aware of my surveillance to them which makes them quite alert in doing those behaviors. As a teacher, I have duty to eliminate all the behaviors that drive my boy's attention away from my teaching. Yet the case for recess can be different. You see, kids have their right to do anything they want only if they would not hurt their peers or themselves.

(Interview to homeroom teacher: 2009/04/22)

The design of classroom seat of every pupil seemed also strengthen boys to enact their masculinities through their interactions with girls. The seats of students were mostly allocated for every boy to sit beside a girl, and their separated tables were also thus put into pairs. According to homeroom teacher's statement, lots of primary school teachers were likely to arrange seats in this way for class management. The prior concern for the design was to separate all boys, but the design provided boys to enact their masculinity unexpectedly. One of scenes in the video showed how a boy bestowed his masculinity to the girl sit beside him in the musical class. As Dragon Boat Festival was approaching, the teacher engaged the whole class to play a land dragon boat race. While teacher invited students to join the game, one boy was busy in doing 'harassment' to the girl who sat next to him. The boy kept on playing the girl's hand and teasing her, and the girl got upset at last. At the same time, the boy seemed to feel satisfied for his success to demonstrate his masculinity to the girl without making the teacher alert. Later on, the boy was punished for the girl reported the whole event to music teacher.

In addition to body contact with male pupils, boys also love to chase each other in recess or time for waiting their lunch to be served. In the recess, boys always called their peers to go outside for chasing game. At times, boys would chase each other within two doors of the classroom to have fun together. When the chasing game happened in the classroom, mostly waiting for lunch, boys played chasing games around the lanes created by tables. For those chasing games outside, boys sometimes reported to their homeroom teacher for serious disobedient behaviors like personal or group fighting happened. Though the boys sometimes fought with their classmates, they would unite together to fight against to some other masculine groups of other classes only if outside threaten has appeared. It seemed boys enjoyed the win/lose feeling through the competition of chasing each other in constructing their masculinities. All these behaviors seemed to be well fitted to Nayah & Kehily's (2003) delineation to working class schoolboy's way of humor in enacting their masculinity.

For those boys who were passionate in acting masculine way mentioned above, these boys demonstrated their masculinity to their teachers as well. In those classes of less surveillance, these boys would leave their seat and make their comment at their ease without asking for teacher's permission. These actions displayed boys' attempt in practicing masculine dominance by disobeying teacher's order. The situation became even severe for these students to continue its disobedience to teacher's command even they were punished to stand for the whole class hour. To these students, they seemed to display their hegemonic masculinity to his classmates by accepting the punishment. Furthermore, some of boys would refuse to take those orders from musical teacher when the teacher announced their punishment publicly. The homeroom teacher commented the situation:

Boys were apt to disobey the order of our musical teacher due to she only taught them once a week. I recalled the teacher once told me that she felt perplexed to boy's bad language as well as to boy's ignorance to her orders. At last, I told her to list those boys and punish them all by myself.

(Interview to homeroom teacher: 2009/05/06)

The behaviors of these primary school boys seemed to be approved to Skelton's observations of England school boys, though not that violent. Students, in eastern setting classroom, still tried their best to show their muscles through chasing games or fighting with peers. The only difference between two cases is that eastern boys do not regard excellent sport performance to be the symbol of masculinity. A probable explanation may derive from education focus of Taiwan's education. In Taiwan, students were taught to concentrate on academic pursuit, and interest to sports is mostly ignored for little relationship to their academic career. The academic force played an important role in constructing primary school boys' masculinity, and different type of masculinity can be quite different to that of western's ones which will be discussed in the following paragraphs.

Academic boy's 'soft' masculinities

Comparing with those boys to enact their masculinity in the previous paragraphs, another group of boys constructed their masculinity through an 'academic' way in contrast to those masculinity delineated in western discussions of masculinity. Being part of competition of smartness in classroom settings, these 'academic' boys were greatly interested in their score of examination as well as their academic ranking among classmates. Smart boys would have ranked the whole class's score privately before homeroom teacher publicly announced rank of midterm

examination. The same situation applied to their respond to teacher's questions and requests. When teacher posed her questions, these smart boys would raise their hands quickly to earn teacher's attention by answering teacher's questions perfectly. These boys albeit showed 'soft' masculinity, it can be very powerful even some boys wanted to act 'tough' masculinity. For those smart boys, this kind of masculinity is so powerful that they would not be excluded or marginalized under the threat of 'hard' masculinity.

The pattern of 'literary and militant' dyad masculinity, a masculine practice of eastern society, has its practice in these smart boys' behaviors. Traditional masculinity research (MacInnes, 1998) referred to school to be in crisis of 'demasculinisation', but the context varied in the eastern primary classroom. In western classroom, boys may lose their masculinity through the design of classroom practice. It is, however, smart boys in the current research overturned the situation. These smart boys enacted their masculinity through their triumph on mental competition over their male peers in classroom, though they followed directions and obeyed the order of teachers. This difference of masculinity between east and west has a close relationship to 'soft' masculinity, namely 'Wen-Wu' dyad mentioned earlier.

Furthermore, these smart boys showed their dominance in some class daily routine to enact their masculinity through impression like 'good' boys at homeroom teacher's mind. The 'soft' masculine behaviors were even easier to observe when these smart boys were bestowed on class affairs like returning classmate assignment or assigning work to classmates by using his identity as a group leader. In her recall of asking for student's assistance to return assignments, the homeroom teacher commented:

Boys and girls would fervently raise their hand for the job of returning assignment, but I always choose smart boys. You see, the smart boys always execute my command neatly. Moreover, low-achieved boys might screw up the whole thing because they do not recognize Chinese characters in representing classmate's name or shoot the assignments to their classmates.

(Interview to the homeroom teacher: 2009/05/15)

The smart boys not only took advantages of their academic records to gain resources of classroom but also put efforts to behave like a good boy in according to rules of classroom. In comparison to their peers, they received good reputation through high level of academic achievement and overall obedience to teacher's command. When homeroom teachers chose important positions to take charge of classroom affairs, the image of smart boys always made them easier to obtain a

position as head or discipline chief of the class. In this way, these smart boys were able to enact their masculinities through carrying the duties of their positions. These successful experiences might have strengthened their concept to 'soft' masculinity within the classroom. It is in this way these smart boys seemed to develop a different type of masculinity to those boys with 'hegemony' masculinity.

Underachievers' marginalized masculinities

In addition to two types of masculinities, some boys were also to develop marginalized masculinities through daily practice of schooling. For those boys who were not good at sports or have learning difficulty, they were likely to be isolated by their learning peers. Being isolated to former two groups, group with academic difficulties was to face great difficulties in constructing their 'hegemonic' or 'academic' masculinities. Boys who disobeyed homeroom teacher's command or class regulations were under deprivation of recess to finish their homework or extra assignments within the recess. For these underachievers, they had no choice but to follow homeroom teacher's command in accepting their punishment. The situation had endangered their opportunities in constructing their masculinities. The situation may get even worse when they were under surveillance of smart pupils assigned by homeroom teacher, regardless of their gender.

Furthermore, underachievers were mostly in favor of violent interactions in enacting their masculinities since 'soft' masculinities seemed to have close connection to academic achievement. As a 'prisoner' in the classroom in the break, these underachievers were likely to lose their opportunities to construct their masculinities with their male peers through boys' interactions. While their masculine peers play their games outside of the classroom, those underachieved boys seemed to experience suppression in their opportunities of constructing their masculinities since they were prohibited from going outside to play with their peers.

By and by, a small group was then formed for those underachievers who were kept in the classroom. On the one hand, they were not able to join the hegemony masculine activities because of homeroom teacher's punishment. On the other hand, the smart pupils enact their 'soft' masculinities on them. Underachievers experienced the status of 'marginalization' like 'black' or 'gay' masculinities delineated in Connell's (1995) book in the current research. Gradually, masculinities of these underachievers were likely to be 'marginalized' by pupils who were free to play masculine behaviors in their breaks. Their networks of interpersonal relationship of these underachievers seemed to construct a different pattern of masculinity, namely the 'marginalized' masculinity of minor groups, which is seemed to be excluded to other major masculine patterns of the classrooms.

In general, the masculine pattern of the researched class can be found and categorized into three patterns. For those boys who enact their masculinity 'toughly', they seemed to form a way of 'hegemony' masculinity (Connell, 1995) by playing games with violent actions outside of classroom. In contrast to the group of hegemonic masculinity, those smart boys seemed to bestow their masculinity on a 'soft' way. As to those boys do not belong to these two groups, they were the group of 'marginalized' masculinity. Since these boys were always ordered to stay in the classroom as their punishment for disobeying teachers orders like not doing homework or violating class regulations, they were always excluded from both masculine groups of the class.

All the types of eastern primary school boys' masculinities seemed to be varied from those of western's discussion. For primary school boys of current study, they seemed to be not aware of masculinity construction. Research may conclude that they were constructing masculinity through playing with peers or using strategies to obtain advantages in their school life. It seemed that all their playing with peers and strategies of these primary school boys is a game rather dominance over others, which we may propose it to be 'gender game'.

Relationship among the masculinities – gender games

The concept of 'gender game' explained how male students of has constructed their masculinities through complex relationship. The relationships among three diverse patterns of masculine groups were quite another interesting topic to explore. During the class hour, these three groups seemed to enjoy their competition in academic learning. As these primary school boys grew older, the competition may change from score to sports competition since first graders' academic learning did not have hierarchy discrimination. Nevertheless, primary school boys were to construct their masculinity differently in according to their conception to academy during their recess. Little interactions happened to all these three different patterns of masculinities, but the interactions of peers were actively within the group. It seemed there was no interplay of diverse masculinities between macho lads and academic achievers. Comment from their homeroom teachers suggested that those academic achievers may isolate those 'macho lad' on purpose for fearing to be labeled to 'bad boys'. In some way, those 'smart boys' were the winner in enacting their masculinities because they best survived in the primary schooling setting.

Primary girl's favor to idea boys provided further data in checking the advantageous position of primary boy's 'soft' masculinity among the masculinities in the current research. In the vote for most popular boy, boys with 'soft' masculinity dominated top three of votes. Those boys with hegemony masculinity, on the contrary,

were voted for most unpopular top three. The results of vote showed that primary girls' favor in 'soft' masculinity rather than 'tough' masculinity. As the context of school has indicated, traditional Chinese value is highly emphasized in its teaching as well as deeply rooted in parent's mind. The concept of 'politeness' of an elite proposed by Confucius has strong impact on the construction of boy's masculinities in eastern education setting. In addition to militant art for elites to enact, the teachings of Confucian school seemed to focus the importance of presenting a 'soft' masculinity at both end rather than unitary 'manhood', namely 'Wen-Wu' dyad.

The boys demonstrated hegemony masculinity enjoyed their hug, chasing, and fighting with their peers. The boys of current study may provide us a prototype of hegemony masculinity in related to bully in their high school learning career. The frustration in competing with academic boys with soft masculinity as well as disdain to academic achievement may lead to the problem of bully when these boys become adolescent in the long run. As Jordan (1995) has implied, a strong indicator of the dynamic process in constructing boys' masculinity is their behavior of fighting. Moreover, the construction of masculinities may finally become different kinds of bully over their learning peers.

In short, primary school boys in the study constructed diverse masculinities within different historical and cultural context. Cultural background, peer relationship, and teacher's teaching style may altogether influence the construct of boy's masculinities. Boys seemed to develop their 'specified' masculinity in their categories as 'tough', 'soft', and 'marginalized' masculinities by and by. It seemed that boys were to enact their masculinity by modeling the adults or experience of their daily routine at school, regardless of its configuration from teachers or peers. Relationship between diverse groups can be a playful and competitive one to form different types of 'gender game' at a primary school classroom.

Conclusion

Researchers (MacInnes, 1998; Skelton, 2001) have shown their fear of primary school boys' 'demasculinization' due to feminized schooling in western society, but the current case seemed to suggest boys were on their way in constructing different types of masculinities through primary schooling of an eastern education setting. In spite of difference masculinity developed by various peer groups, primary school boys' masculinity in the current study all embraced a similar nature. That is, they all love to compete with their peers, mentally or physically. It is, however, the patterns might be varied due to diverse historical or culture background of schooling as well as homeroom teacher's management of classroom behavior. Participants in the study were freshmen of primary education, so explanation of results is hence limited. To

better understand primary school boys masculinity, further masculine studies in exploring the relationship between primary school boys and homeroom teachers is suggested.

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**a jaunt through the internal cosmos:
meditation “stepping stones” along the Daoist path of self-discovery**

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ABSTRACT:

In this paper, I explore the various types of meditation used in a Daoist internal alchemy tract for women, *Nvjindan, the Oral Golden Elixir*. First, I outline briefly seven types of meditation used in the practice. Next, I focus on the effects of integrated meditation styles, and the unique effects these meditations effect upon the adept. The meditation styles are developed in a series of steps to self-discovery. The adept first transitions through a phase of calming the mind and developing the intellectual tools necessary to realize the journey. She then conducts breath cultivation and develops an enhanced intellectual understanding of the body as Daoist cosmos. The dynamic, constantly-transforming Daoist cosmos manifests within the body intellectually and somatically.

Once the adept manifests the internal world, she begins a quest for immortality. This quest is in part internal pilgrimage, in part sacred gestational process, and in part cosmogenesis. The adept's goal is not to reach nirvana, but to gain immortality and a place in the Daoist pantheon. She achieves this by realizing her pure self and becomes a Primordial Lord. The Primordial Lords are different from their male counterparts, the Perfected Beings. Primordial Lords do not frolic in the immortal paradises: like Chen Jinggu, a primordial lord remains a vigilant mother to the world. She provides solace, succor, and enlightenment. Unlike the Buddhist bodhisattvas, she does not change sex at will. The Daoist immortal woman remains true to her feminine self, which has been called into being through the transformations of yin and yang and which has manifested prior to inception. Her quest culminates when she embraces her beneficent, feminine self in the form of mother-savior.

Introduction

1. In this paper, I explore the various types of meditation used in a Daoist internal alchemy tract for women, *Nvjindan*.

Daoist mystics, like mystics the world over, have sought direct access to the Daoist godhead, the Dao. In the Daoist practice called *neidan*, or internal alchemy, direct access to the Dao can be achieved through a series of meditation practices. These practices allow the adept to refine body and mind to their purist, most original state. This process requires the adept to engage the self and recognize its pure elements and pure configuration. *Nūjindan xia juan koujue* 女金丹下卷口訣 (*Women's Golden Elixir Alchemy, part 2, the oral instructions*, hereinafter *Women's Oral Golden Elixir*), a tract of the 17th-18th century, provides a comprehensive set of 24 meditations and therapies for women's self-

refinement.¹ We trace the journey of women's self-refinement and self-discovery through the 24 poems that comprise this tract, beginning with a brief description of the tract and the eight types of meditation used therein.

1A. The tract

Common to early tracts of its kind, the *Women's Oral Golden Elixir* is comprised of poems on specific practices, phases and phenomena. For each of the 24 poems in the tract, a commentary is provided. With a few notable exceptions, for example, on the firing phases, the commentaries are extremely lucid and cogent, each meditation technique is clearly explained, and difficult terms are defined. This renders the esoteric language of the 24 poems relatively straightforward, and therefore more practical; yet the text retains the lyric beauty of many earlier self-immortalization tracts. Judged on the often opposed standards of doctrinal pragmatism and literary aesthetics, this tract is superior. In a field where much of the material is rather haphazard, technical, poorly written or obscure, the tract is unique.

1B The practice

1B.i The practice, a description

The practice is commonly described as having three phases, *jing-qi* transformation, *qi-shen* transformation and final sublimation of *shen* into emptiness or ultimate non-action (*wuwei*). This practice involves manipulating the Daoists' Three Treasures of the body, *jing*, *qi* and *shen*. The Three Treasures are inherent in every living body, and could be described as the essences of initiation, physical vitality and mental vitality, respectively. Three Treasures manifest in the body and cosmos in both physically and non-physically. In the body, *jing*, *qi* and *shen* are associated with blood, semen and other cruder substances, but they also manifest as emotions and mental acuity. Because they are both physical and non-physical elements of the body, their refinement by Daoist has both physical and non-physical effects. For women, the *jing-qi* transformation has the physical result of arresting the menses; the *qi-shen* transformation has the result of coagulating the divine fetus; and, the final sublimation has the result of allowing the individual to transmute their entire mundane physical existence into divine trans-material existence. At this final stage, the individual can physically

¹ A number of tracts circulated under the title *Nujindan*.¹ Two of these tracts are the present *Women's Golden Elixir Alchemy, part 1* and the *Women's Golden Elixir Alchemy, part 2* (see chapter 4), each of which formerly circulated independently under the identical title. In 1903, when He Longxiang was compiling the *Nüdan hebian* 女丹合編 (*Comprehensive Anthology for Women's Elixir*) for publication, he brought the two tracts together, placing the preface of Yongzhong zhenyizi at the head of both tracts to create the illusion of unity. The two tracts, thus presented, represent the unity of *xing* (inner nature) and *ming* (corporeal destiny) cultivations, respectively.

manifest in distant reaches, and even in multiple times and places. She is co-extant with the Dao itself.

1B.ii. The practice, types of meditation

Seven general types of meditation are used.

1. Non-pointed, non-visual
2. single-pointed non-visual meditation,
3. breath focus,
4. *qi* circulation,
5. visual meditations (*neiguan* 內觀),
6. self-projection and
7. final sotis or perfection.

In addition, three phases of somatic cultivation are identified,

- a. sublimation of emotion and reaction to sense stimuli,
- b. activation of sense stimuli for alchemical transmutation, and
- c. integrated blending of somatic response and meditative object.

The final phase of self-cultivation involves a complete integration or blending of both the somatic subject and the meditative object, resulting in a type of somatic non-duality. The *Women's Oral Golden Elixir* traces this evolution of the individual from sensory being to sage immortal: a being who naturally accords with the transformations of the cosmos, both internal and external.

Non-pointed, Single-pointed, Breath Focus

The first four poems present a triad of introductory meditations shared with most East Asian religions: non-pointed meditation, single-pointed meditation and breath focus. These foundational meditation styles are essential to initiating the disciple into meditation practice, building dedication, health and concentration. Some modern meditation instructors claim to begin training many students in non-pointed meditation to break them of poor meditation habits; those found adept and reliable may study 2-3 years before the instructor begins advancing to single-pointed and breath focus meditations. Other meditation masters begin with a combination of the three modes, based on adept's inclinations. *Qigong* training is often integrated as a vehicle for instructing breath focus in particular. Once the adept has independently mastered the three meditation modes, the meditations are combined in a particular sequence, and the training proper begins. To state this in another way, the individual meditation modes can be used in combination or individually without actually forming the formal meditation path leading to alchemical transformation. They may also be found in other meditation schools throughout East and Central Asia. Once the adept has become capable of following the curricula in sequence, the instructor initiates the first stages of alchemical training

beginning with the activities of poem one. This instruction may begin without the meditation master necessarily advising the adept of the exact nature of the meditation practice.

Non-pointed meditation occurs at the preliminary stage of practice. The aim of the practice is to sweep the mind clean of all transient thoughts and allow the mind to rest undisturbed by worldly aggravations or cares. This prepares the field of the heart/mind for long-term, durable concentration and focus. This preparation renders several benefits to the future *neidan* adept. First, non-pointed meditation prepares the field of her heart-mind for the rigors of intensive meditation required by this ten-to-twenty year self-transformation therapy. She becomes capable of sitting and focusing properly. Second, errors accrued from poor meditation practices are swept clean: the mind becomes a clean slate upon which meditative creation may flourish. Third, a particular stability of mind develops. The adept attains a constantly flexible, natural and controlled responsiveness to external disturbances. The adept may then avoid the dangers of being startled or surprised out of meditation at crucial junctures when the spirit may be caused to flee the body and become lost.

Through this practice, the adept begins to remove obscurations from the mind, allowing her original nature to eventually reveal itself. As in Buddhism, worries, doubts, desires and jealousies considered to be noise that clouds and obscures the purity of the mind. As she begins to remove these hindrances, she advances her ability to recognize her own nature.

In popular parlance, a number of terms are used interchangeably to designate this practice: *shouyi*, *baoyi*, *shouxin*, *zuowang*, etc. Properly speaking, *shouyi*, *baoyi*, *shouxin*, and *zuowang* each designate a unique meditation method or phenomena within the initial phase of meditation. Poem 1 of the *Women's Oral Golden Elixir*, the practice begins with *shouxin* (conserving the heart/mind) and attains its maturation in *zuowang* (sitting in forgetfulness). The meditator first must,

Sweep all wild thoughts clean in order to conserve the heart (*shouxin*).

(*Women's Oral Golden Elixir* 16a)

As the meditator actualizes the aims of the first practice, she becomes capable of *zuowang*:

As you slowly become pure and mature, the heart naturally dies. As the heart-mind dies the *shen* revives. (*Women's Oral Golden Elixir* 16b)

As the adept sits in forgetfulness (*zuowang*), natural mental vitality and its associated essence, *shen*, revives. This phenomenon is experienced as increased energy, cheerfulness and mental alertness.

Influenced by the Buddhist idea of non-attachment, *Women's Oral Golden Elixir* advises adepts to stop seeking after worldly pleasures and imbricating themselves into this-worldly attachments.

Now, if your mind is constantly occupied with external affairs, it will be like a wild horse or a mountain ape, incapable of being placid. A mind like this constantly [lit. daily] creates more karma enmeshed with emotional and personal [desires]. If you have a heart-mind such as this, your karma will daily be governed by emotionalism and material desires which hide it.

(*Women's Oral Golden Elixir 16b*)

At first, the adept seeks to remove random thoughts. Attachments to the material world create desire and disappointment; the adept is constantly pulled between desire, elation, dissatisfaction, and disappointment as the things she sees or senses attract her desire or revulsion. She must also remove emotional ties which excite her worry, jealousy, pleasure, desire and fear. *Golden Elixir Precepts 3* states:

As for unorthodox reckless thoughts, they number a thousand topics and ten thousand questions. None could describe them all. Once they are instigated, then out of emptiness one comes after another in continuity they form an illusion of samsaric reality. One thought is not yet complete when another (already) follows. [Following this in its logical progression,] the heart-mind is generated. (*Golden Elixir Precepts 5b*)

Through non-pointed meditation, the adept removes materialistic attachments from her mind, and gradually calms her mind. The goal is not to suppress thoughts; suppression of thoughts results in meditative dullness and an inability to rouse meditative concentration. Instead, the adept seeks to resolve the meanderings of the mind, such that random thoughts and attachments do not generate in the first place. Yet she must retain mental vitality, signaling the retention of *shen*. Without mental vitality and *shen*, internal essences stagnate and the *qi* dissipates.

Even if you take charge of eliminating them, then, like a castrated bull, you will not be able to conserve your night *qi*. [... Therefore,] before starting on the path, you must let go of all the ten thousand earthly bonds. Let not one thread bind your mind, nor on speck of dust pollute your mind. (*Women's Oral Golden Elixir 16b*)

Once the adept manages to release attachments and retain mental vitality, the mind becomes free and open, vast and limitless.

How is the release of the heart-mind? It is a realm of pure tranquility, void and empty. As you slowly become pure and mature, the heart naturally dies. As the heart-mind dies the *shen* revives. (*Women's Oral Golden Elixir 16b*)

It is a wide open space, a blank canvas upon which the meditative creation may paint the internal cosmic landscape. Therefore, the 'death of the heart' should be understood as the death of personal desires, personal willfulness but not personal ambition or capacity. By allowing 'the heart to die', all selfish feelings disperse and one is truly at peace. At yet she has not yet discovered her own nature. Self-discovery only just begins when one completes "nourishing the inner nature" in poem two.

The second poem, *Nourishing the inner nature*, includes two steps and two modes of meditation: single-pointed meditation and breath focus. These two modes of meditation are well-known throughout Asia, particularly East Asia. The two steps are termed *sitting in tranquility* and

reflecting the light.² In the first step, non-pointed meditation is used; in the second step, single-pointed meditation is employed. The goal of this practice is to reveal the heavenly heart, or true inner nature.

If you can 'sit in tranquility' and practice 'reflecting the light',
The heavenly heart will once again shine as brightly as the moon at night.

(*Women's Oral Golden Elixir* 16b-17a)

The commentary explains these two meditations in great detail. Emptying the heart-mind, the adept sits and withdraws from karmic attachments. Next, she turns her eyes inward towards the skull. An inner brilliance illuminates the mind. A "landscape of the emotions" is perceived, vital yet calm, bubbling yet tranquil.

Extended practice of *reflecting the light* requires intense concentration, yet the practice should remain relaxed and unforced. Although training for many years, the adept remains vulnerable to the landscape of the emotions perceived: overexertion may induce mental or emotional problems which are extremely difficult to repair. Thus the commentary warns against 'generating hysteria' through excessive practice, and advises the adept to limit meditations to one 2-hour period each day. The adept practices until she perceives the image. Once perceived, the adept must rest for the day. The meditation cannot be repeated twice in one day. The meditation is repeated until the vision is clearly received three times:

The ancients say, the first time one must release, then one must receive. After this one is mature, and when the object arrives one should neither release nor receive. When reception and release attain their appropriate [balance], eventually you will regulate your nourishment. Suddenly you will perceive molten rock and blasts of lightening. This is the image or sign of the first emergence of true inner nature. (*Women's Oral Golden Elixir* 17b)

At the barrier between non-tantronic and tantric transformation, a 'vista' presents itself to the adept, similar to the vista that presents when the Buddhist tantra meditator unites the two drops at the tip of *nadis*. (Wallace, 183) During this practice noted above, there is a three-fold repetition of the meditation, and a three-fold appearance of the 'heavenly radiance of wisdom which manifests to illuminate brightly the nine continents.' (*Women's Oral Golden Elixir* 17b) This tri-fold repetition coincides with Naropa's *Six Yogas*, and the visions are discussed in similar terms, including the emergence of a heavenly radiance of pure wisdom. (Ibid, p. 171) In the Buddhist tantra, the heavenly radiance of pure wisdom is associated both with the purity of the adept's inner nature and with the pure radiance of the Tathagata's embryo which emerges in tantric practice. In Daoist tantric practice, the emergence of the pure radiance of the inner nature, is likewise associated with

² The commentary to poem two refers to the latter practice as 'reflecting the inner brilliance and returning the illumination'.

the eventual cultivation of the pearl or incipient embryo cultivated in *neidan*. In both traditions, revelation of the pure inner nature reveals the innate glow of the inner nature. However, in both practices the emergence of the vista does not signal enlightenment or completion, but rather the incipient maturation of the meditator and her initial entrée into the alchemical process.

The third poem, *Nourishing the qi* or the *Zhonghe Samadhi*, involves a total of three steps: stilling the mind, stilling the breath, and gathering the medicine. The adept begins by employing the practice of poem one, stilling the mind. Next, she concentrates on her breathing, allowing the heart-mind and respiration to follow one another, like husband and wife. (*Women's Oral Golden Elixir* 18b) As the respiration and the heart-mind become unified, the adept sends the respiration into the *zhonghe* where it is next refined by mating the two elements, respiration and heart-mind, in the *qi* cavity. The *qi* and will unite in harmony.

The fourth poem continues internal cultivation with breath focus, resulting in congealing of the *shen*. At this point, the various meditation practices are brought together, forming the basic meditative foundations necessary to purify the physical body's *jing* 精 : will (*yi* 意), *qi* 氣 and *shen* 神 manifest in conjunction with an unshakeable heart-mind. Somatic cultivation has begun. The adept will soon confront the first manifestation which will test her preparedness. Through breath focus, the adept congeals the *shen* and sends it into the *qi* cavity. The internal and external respirations meld in the elixir field, a spot between the breasts or just below the navel, depending on the tradition. The paired internal and external respirations are then sent out throughout all the limbs and veins. The *qi* passes up the spine through the double pass 雙關 and *jiuji* 夾脊 and into the *niwan* 泥丸 (brain). The *qi* then descends along the up-lifted tongue (magpie bridge) and the storied tower (throat), then down in to the dantian. (See figure 4) This sequence of loci is called a circuit of heaven.³

³ There is no particular instruction specifically oriented toward women until poem 5; single-, non-pointed and sitting in tranquility meditations can be practiced men and women both. The entire sequencing for women is distinguished from that for men until the latter stages of practice, however, up until this point, both men and women may practice in the same manner. Given the bodily differences between women's form 形 (identified in this tract with the menses 月經 or *jing* essence 精) and men's, women are considered inherently weaker. This is because their physical bodies "leak" each month through regular menstrual discharge. But the essences which form this discharge are nevertheless essential in the practice; therefore poem 5 provides adult women with very simple instructions for menstrual renewal. After discussing the production of the menses and its transformation from pure to impure form during the menstrual cycle, they are told,

If you desire to cultivate a *yang* frame, you must move [the *gui*] from the lower *dantian* up to the *yang* cavity, steam it up with *shen* fires, and cause the *jing* (經, menses) to transform into yellow, from yellow into white, and from white into nothingness. Thus the form [now identified with the menses] is eradicated. (*Women's Oral Golden Elixir* 20b)

The practice at this point has become a somatic cultivation. Meditation facilitates and readies the adept to harness the physical intensification resulting from self-massage techniques described in greater detail in texts such as the *Golden Elixir for Perfected Women* 女真丹訣 (hereinafter *Danjue*). In verse 7 of the *Danjue*, the adept begins vaginal massage, “galloping on a swan.” She folds her heel toward the vagina and massages to a breath count of 24, 36 or 108, depending on instructions. This process quickens the *jing* essences and allows them to be transformed into *qi*. The adept is careful to maintain physical control so she may direct the body essences where she will. At a certain point, she

The menses is the expulsion of women’s putrified *jing* element; for *neidan* cultivation, the adept must work to retain the *jing* before it turns from a pure, *yang* element or *jing* bloom, into a putrid, *yin* element, the murky menses. Poems 6-9 continue the meditations on menstrual refinement, with great emphasis on female specific loci, generation of pre-menstrual essence, and when and how to retain these pure essences before they revert to menstrual blood and are secreted from the body.

From the age of fourteen, women’s menses occurs once a month and this continues without cease according to the phases of the moon without interruption. If there is an interruption in the phases, this is due to illness. Thus month after month the flower blooms, and time after time the menses occurs. What causes is the menses to occur is the *yang*’s transformation into *yin*. When the *yang* transforms into *yin*, then it cannot budge. If you wildly practice and wantonly circulate it, many people are thus killed. You must employ the method prior to the arrival of the messenger, before the ‘deer’s antlers protrude.’ (*Women’s Oral Golden Elixir* 22a)

During these meditations, breast, vaginal and mental massages are performed, giving rise to a feeling akin to sexual arousal. At the moment of arousal, the purest *jing* essences are secreted, giving rise to a tendency towards sexual secretions. The adept must thus “like a ram held by the horns ... hold fast your desire” (*Women’s Oral Golden Elixir* 21a; *Nüzhen danjue* 女真丹訣 verse 6, line 1) to inhibit the *yin* essences from issuing from the body. (*Nüzhen danjue* verse 6, lines 2-3) Instead, the adept sends the *yin* essences up the spine in a “circuit of heaven” and allows them to descend into the internal furnace, where they may be refined. (*Nüzhen danjue* verse 6, line 4)

Great *Yin* Method for Refining the Form states, ‘When you first begin the practice, you should close your eyes to conserve your *shen*. In great repose, swallow hard once, and make your heart/mind tranquil and your breathing regulated. Now congealing the *shen* in the *qi* cavern (between the breasts and above the diaphragm), simultaneously cross the arms with the hands below the opposite breasts. Massage lightly twenty times, causing the *qi* to descend to the elixir field. Lightly inhale and ascend 36 breaths. Then grasp the breasts in both hands. Practice reflecting the light, and regulating the respiration. Slowly the true respiration comes and goes, one [breath] opening and the next melding. Nourish it until it forms *Yin* and E.3 The *shen* and *qi* become plenteous, the true *yang* naturally [23b] flourishes. The menstrual flow ceases of its’ own, and the breasts shrink like a man’s. This is called decapitating the red dragon. Maintaining this practice over time, you will no longer need to grasp the breasts and inhale *qi* (breath), but will only (simply) congeal the spirits in the *qi* cavern. Practice returning the brilliance and reflecting the light . This is called the porte of the Mysterious Feminine. (*Women’s Oral Golden Elixir* 23a-b)

should experience the feeling of a drop of dew forming. This is circulated into the Ziwei Palace, the 'womb' of the sage fetus. Once the essences are gathered in the Ziwei Palace, the adept continues to use the firing times to congeal the fetus and ensure it attaches to the walls of the womb. There is some indication that Fu Jinquan's suggestion of physical intercourse is used here to speed up the process in this second stage of cultivation and refinement: "Every battle in succession on the Primordially Luminous Terrace." (Ibid, verse 8, line 2) The adept must be careful not to allow disease, surprise, anger, and especially uncontrolled sexual desire to dislodge the "fetus" and send it tumbling from the womb. Instead, the bodily essences must continue to be cultivated and extracted to ensure the sage fetus congeals successfully. The same ideas are found also in the *Women's Oral Golden Elixir*. (*Women's Oral Golden Elixir* 25a-b)

Before progressing to *jing-qi* refinement, *Women's Oral Golden Elixir* advises, post-menopausal women must engage in menstrual regeneration. This involves the meditations of poems 1-4:

How do you nourish (the menses) and cause it to regenerate it in the blood prime? [The means] are no other than [practicing] 'conserving the mind', 'nourishing the inner nature' (*xing*), 'nourishing the *qi*', and 'congealing the *shen*'. (*Women's Oral Golden Elixir* 24a-b)

Once the menses recommences, women may begin cultivation of her bodily essences.

In women's *neidan*, there is a distinct association with the menstrual cycle; the menses itself is transformed into a pearl. Having discovered herself as a cosmic body, she manipulates that internal cosmos, relying on the trigrams which exist within herself as they exist within the cosmos. She first seizes the trigrams *geng* and *jia* or the dragon and tiger to produce *jing-qi* refinement. Next the trigrams *qian* and *kun* invert as in the hexagram *tai* – *qian* sits at the bottom of the hexagram and *kun* above, in the process of "following and inverting/bucking", and "riding the ram cart upside down." (*Women's Oral Golden Elixir* 26a) However, when the elixir generates, it does so in through the 'menstrual mechanism' in the cinnabar field. At this moment, the adept experiences various hallucinations.

In a moment, one feels an irritating sensation in every minute cavity of the limbs and frame/body, like a thread. The heart-mind feels dazed or drunk. These are the hallucinations that accompany the generation of the elixir. Also, [the adept] can hear auditory hallucinations.' Master Zhao says, 'Suddenly, in the middle of the night, there is a sound of thunder like a thousand gates and ten thousand windows opening in [27a] succession.' Master Hunran says, 'When the moment arrives, the *qi* transforms, and the mechanism moves in a screaming call.' This is the moment the [pre-menstrual essence] arrives. When the [pre-menstrual essence] arrives, this is when the infant [of immortality] generates. (*Women's Oral Golden Elixir* 26a)

As in the elixir practices for men, the adept collects the 'pearl' which forms the fetus, uses the swirling wind⁴ to send it from the *weilu* and *jiuji*, through the pass and into the *niwan* and again down the torso to the internal crucible.

Liu Huayang says, "The way of the golden elixir from the time the *yang* generates, until the congealed *shen* penetrates the *qi* cavern, the drums generate the blowpipes' swirling wind. Respiration after respiration towards the crucible it blows. This movement is just like chopping, an iron ax in the hand. When the wind blows, the fire blazes, and once the fire is blazing, the *jing* transforms. When the *jing* transforms, the *qi* generates. Collect this generated *qi*. Raising it and lowering it, circulate it and return it back again. This is called a circuit of heaven. (27b)

At this point, the *jing-qi* transformation has been completed. The adept has recognized herself as a cosmic continuum, an embodiment of the cosmic progenitor, Laozi, who possesses the powers of the Dao. She must now embrace the procreative nature of the Dao, the procreative power of her feminine self, through a harmonization of the masculine, generative forces (called the *gen* man) and the feminine nurturing forces (called the *wife*). This harmonization is expressed in terms of a tantroid practice called 'mating the *gen* man and wife.' Noted here is the trigram *gen*, which again is 'mated' to its opposite to generate a perfected union. This process progresses using alchemical terms such as 'warming fires', 'bathing the elixir', and 'planting the "granules."' These tantroid practices are all coordinated through the true respiration, or embryonic breathing.

In the phrase 'Inhalation and exhalation when clearly distinguished renders immortality', we can see that the essentials of firing phases must be sought within the 'true respiration.' Now, the respiration follows the rising of the heart. When the heart is tranquil the respiration will be regulated and every respiration will return to the root. This is the mother of the golden elixir. (*Women's Oral Golden Elixir* 29a-b)

This true respiration itself must be derived through the adept's mundane respiration, rendering an inner, esoteric respiration and an outer, mundane respiration. For the next ten months, the female adept will nourish this newly formed embryo using a perfected respiration that, through force of concentration in somatic cultivation, generates from the adept's own lungs. The work is clarified in terms of hexagrammatic transformations in the cosmic orbit of the body:

[N]ext employ work of 'refining-the-*jing*-and-transforming-the-*qi*', eliminating the outer two *yang* lines of the hexagram *li* 離 and the outer two *yin* lines from the hexagram *kan* 坎, transform these into a *qian* structure. When the work of *kan* and *li* are replete, a *yang* structure will be attained, yet your *qi* will not yet have transformed and your *shen* will not yet be luminous. So also employ the work of 'refining-the-*qi*-and-transforming-the-*shen*'. Using the one upper *yang* line from the trigram *gen* 艮, transform it with the one lower *yin*

⁴ The *Women's Oral Golden Elixir* clearly states, "The blowpipes are the cleansing respiration." (26b)

line of the trigram *sun* 巽, smelting completely the outer *yin qi* to attain a pure *yang* spirit (*shen*). Once you have circulated the 'circuit of the heavenly numbers' a total of nine times nines (81 times), the *shen* reverts to pure *yang*. Next, employ the practice of 'refining-the-*shen*-and-returning-to-vacuity'. Only then can you attain aphenomenal divine immortality物外神仙. (*Women's Oral Golden Elixir* 32a)

During this process, the individual has come to discover her potential immortal self. Her self-realization gradually becomes complete as she continues through the process, but her true understanding of the potential has already become self-evident. She has come to realize her nature as the nature of the universe – perfect, harmonious, eternally changing and naturally responding to the seasons. And yet, she is not according herself with the mechanisms of the external cosmos. That is a cosmos in which aging, old age and death are inevitable. Instead, as Pregadio notes, the adept allows herself to “step outside time.” (2006) Like the Dao, she comes to recognize her potential to exist outside of normal time and space. She recognizes within herself the source of continuous potential which exists within the Dao. She becomes coeternal and coexistent with the universe. Like Laozi, she comes to walk “at the cusp of creation.” (Kleeman, 61) Like Laozi, her body has become the sun, moon, stars, seasons, energies and potentialities of the cosmos. Like Laozi, she impregnates herself with the embryo of her own future, undying self, and like an expectant mother, she realizes her own sacred procreative power. (Despeux and Kohn, 40ff) The steps in this process culminate in a combination of tantroid visual, breath and sensory meditations.

As with the transition from meditative absorption to emergence of the vista in *neiguan*, self-projection and final sotis are signaled by visual and sensory phenomena. Again, this is similar to the completion stage of highest level tantric Buddhism. The continents of the body break down meld into unity with the universal – the Dao or emptiness. This begins with the first union with the universal as the Heavenly Gate at the top of the head rends open and the *shen* first emits.

Traversing the circuit of seventy-six degrees of the astral lodges
Yang shen urgently rushes into the upper field to wander.
Roaring *pi! li!* the Heavenly Gate roars open.

Above the head strive to see the white *qi* floating. (*Women's Oral Golden Elixir* 32b)

These phenomena are variously manifest.

And yet, the phenomena of issuing from equipoise are each distinct. Some exit with a random shower of heavenly flowers. Some exit using a seven-storied jeweled pagoda. Some emit using the body beyond the body. Some emit on wind and clouds and amid lightning and thunder, such as the perfected Ma Danyang. Some exit with a scented wind and a keen breeze [lit. *qi*] such as the Primordial Lord [Sun] Bu'er. All these are [examples of] the *shen* issuing forth. From within the equipoise of tranquility, a single thought causes a

transformative manifestation. From this one thought, there may be a billion [transformation] bodies. With all these differences in the ways of issuing forth from this one thought, it cannot be doubted that there are differences. The one attestation in particular is that they speak of a floating white *qi*. [33b]

Final sotis requires additional somatic cultivation of the fetus through 3 years of breast feeding, followed by nine-years of *zuowang* meditation, facing a wall. A certificate of authentication is then issued to the adept, and she is permitted to ascend to the Queen Mother's paradise.

Original Princess [Sun] Bu'er says, at the beautiful moment, you can at last emerge from the common world and ascend suddenly to the divine empyrean. Also it's said, all at once immortal and common separate coldly. You cross the turbulent sea and your *shen* then returns to emptiness and ascends. At a certain period, a heavenly decree is sent down to call you to court. Cloudy cranes come to welcome you, transporting you to the Turquoise Pond to feast. You pay court to the Metal Mother and receive her illustrations. You reside in the Alabaster Tower and the Jade Pavilion with the Imperial Consorts of the Xiang River, Xiang Fei and the Turquoise Maiden, and Yaoyi as your companions. What joy it is! (*Women's Oral Golden Elixir* 34b)

Conclusions:

A total of seven meditations are used. Each builds upon the other creating a layer of techniques, or meditation "stepping stones." Although many of the early meditation techniques are shared with other forms of East Asian religious and meditative practices,⁵ in Daoist *neidan* these practices are used in a unique manner. They are designed as stepping stones leading the adept toward self realization of herself as comic force and cosmic mother.

Much within the meditation techniques are common to both men and women. The gender differentiation in somatic cultivations are based on hexagrammatic differences in men and women. In as much as these are elements of self, these are elements of the adept's true and unique identity. Once the basic elements are refined to pure inner essences, blood transmutes to *qi*, and gender specific *cultivation* distinctions are effaced; however, her fundamental inner nature remains woman, thus mother. In the *Women's Oral Golden Elixir* 女金丹下卷口訣, the basis for gendered differentiation does not extend to karmic causes for being born a woman, or the karmic results of spilling menstruation and childbirth fluids onto the earth. This distinguishes the tract from Buddhist and other Daoist *nüdan* tracts, which present a more misogynistic attitude. In the *Oral Women's Golden Elixir*, self-immortalization remains clearly within a woman's grasp.

⁵ As stated above, the meditation techniques used in *neidan* may be studied individually prior to practicing them in the context of *neidan*. Some of these techniques can be applied to other activities beyond the *neidan* experience, including Buddhist meditation, qigong, tiaoqi and Chinese medicine. Indeed, these techniques appear to have developed independently of one another. (See Despeux 1979; Kohn 1989)

Regardless of the apparent effacement of gender noted above, however, women's *neidan* tracts appear to have transformed the ultimate goal for women. Whereas men are said to become Perfected Beings, women are encouraged to embrace the form of Primordial Lord. For the Song dynasty, there is no evidence to show a difference in experience for the (male) Perfected Beings and the (female) Primordial Lords; however, by the Qing dynasty, expectations voiced in tracts for women are distinct. Women are called upon to become 'bodhisattvas'. Their goal is to provide salvation for other women seeking succor and release from the mundane world. They are asked to desire an existence where they may help suffering beings. They are asked to embrace the role of mother-creator and mother-protector, embodying the role of the Queen Mother of the West. Recognition of their true nature remains recognition and embrace of their feminine powers, and their nature as mothers and creators.



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Comparison of Analog and Digital Expressionist Photography: Minor White and Tom Chambers



Comparison of Analog and Digital Expressionist Photography: Minor White and Tom Chambers

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Introduction

With the rapid advancement of technology in the photographic industry, more photographers than ever, willingly or half-forcedly, are replacing their darkroom-based facilities with digital ones (Sung, 2008). This technological shift has changed the focus of artists' artmaking process. In the past, photographers spent most of their efforts in finding a "perfect" scene. After pressing a single shutter button, they printed in the darkroom straightly from the negatives, without any alteration. Now photographers spend more time editing their photographs with Photoshop for postproduction. The digital tool allows photographers to do different degrees of manipulation, from minor retouching, such as raising the contrast and correcting colors, to advanced synthesis, such as carefully knitting pieces of images together to form a final composite.

In order to effectively translate their ideas into images, photographers in both eras, by using analog and digital tools, have devised different solutions. This paper compares and contrasts the works of esteemed analog photographer Minor White (1908-1976) and contemporary digital photographer Tom Chambers (b. 1959). They are similar in creating expressionist photographs that stress their individualism and personal authenticity by expressing their creative imaginations, emotions, and spontaneity, and uniting spirit and matter, in their work. White and Chambers are different, however, in the strategies and tools they employ.

Minor White

Minor White (1908-1976), an American photographer who taught photography at Massachusetts Institute of Technology in 1960s and 1970s, employed darkroom techniques to create straight photographs. Even though photographing physical objects, such as rocks, bushes, and trees, their meanings go beyond the objects themselves. As suggested by photography historian Beaumont Newhall (1994), White's goal was to "make photographs that extend beyond the subject" (p. 281). In other words, White used outer-world objects as symbols to express his internal world.

Although inheriting Alfred Stieglitz and Ansel Adams's insistence on producing straight prints in the darkroom which characterizing "one-shot" photographs by pressing single shutter button, White expanded the expression of the medium of photography, from realism to subjectivism, from record of the facts to the expression of the mood. For example, in his photograph *Windowsill Daydream*, 1958, the subject was a beam of sunlight through window reflecting on the windowpane creating a network of dark and light lines. Everyday scene as it was, White transcended the meaning to an abstract realm, as suggested by its title.

White's metaphorical photographs moved away from realism by means of what Peter Bunnell (1975) termed the "syntactical structure of the language of photography" (quoted by Pultz, 1980, p. 29). This method, although developed from Stieglitz's idea, was somewhat different from Stieglitz's. Stieglitz wanted his cloud pictures to arouse viewers' experiences matching Stieglitz's own meditative experience of the cloud (Leighen, 1978), while White's equivalence highlighted the individual spectator's "mental image" (White, 1963/1966, p. 171), which could be very different from that of the photographer and other viewers. Pultz (1980) states: "White's equivalence...occurs in the viewer's response to the photograph, not in the camera's response to the original scene" (p. 38). White gave an account of the three levels of equivalence. The first level refers to the photograph itself; the second relates to what is on the viewer's mind when he looks at the photograph; and the third is "the inner experience a person has while he is remembering his mental image after the photograph in question is not in sight" (White, 1963/1966, p. 169).

Tom Chambers

Tom Chambers is digital artist and art director for a kitchen appliance manufacturer in Richmond, Virginia. Chambers's work mainly deals with the mystery created by the interaction between children and animals, who, he believes, can communicate at some level. His work arouses an overall tone of emotion in viewers with its sympathy for children and the wonder of animals' unknown intelligence.

Chambers bases his photographs on his own imagination, and synthesizes the images in computers in one of two ways. He either starts with an idea and works from that by gathering different raw images, or has a great snapshot at hand and adds others to it. The basic elements in one final composite include photographs of a child, landscapes, and animals. His ideas come from free association among several shots that fall together easily. As one critic describes it, "All these elements are around him, yet nothing would be expected to work together except for the instinct and desire to express a new expression" (Tanguay, 2005, p. 20).

For more than a decade, Chambers has worked on this direction of the combination of children and animals, but has not given it an overall title. These images are not documentaries of what was actually happening in the physical world, but are depictions of Chambers's whim or imagination. As he states, "I have created photomontages to reveal a personal vision about the nature of children, animals, and their interaction. These images illustrate the fleeting moods that cannot be captured by a traditional camera or seen by the naked eye" (Tom Chambers, Artist Statement, 2006).

Similarities

White and Chambers both create expressionist photographs that stress their individualism and personal authenticity by expressing their imaginations, emotions, and spontaneity. Specifically, spirituality is the main theme in White's work, while Chambers explores the sense of mystery.

Influenced by and interested in Zen, Tarot, astrology, Gestalt psychology, hypnotism, and Gurdjieff's mysticism, White focused on spirituality in his photographs. What he wants to express may include personal emotions, personal psyche, desire, intuition, imagination, mystery, and spirits (White, 1958). In other words, what he thought valid was much more inclusive than intellect. As critic Andy Grundberg describes him: "the fall from the grace of a spiritual guru" (1999, p. 37).

While White focused on spirituality, Chambers strives to create a sense of mystery. Mystery for him is something that he does not understand, such as spirituality in the *Ex votos*, an Mexican traditional painting. In Chambers's view, a sense of mystery serves as bait to entice viewers to look further into his images. When viewers are uncertain as to what is taking place in the pictures, they are attracted by them and eager to find a way to explain them. As Chambers suggests, this is similar to listening to music. A person hears the music or tune first, and after s/he decides that s/he likes the music, s/he begins to pay attention to the lyrics.

For example, *Way out West* shows a boy in a car and a horse outside the car window. Chambers receives comments from viewers indicating that they identify with the shock because of a childhood trip they took in the back seat of a car. This sense of identification with the childhood memory and the ambiguity of the relationship between the boy and the running horse outside the window guides them to further interpret the images. Usually, they are initially touched by the emotion and then imagine a possible story.

Differences

In order to concretize the invisible realm of emotion in photographs, White and Chambers employ different strategies with analog and digital tools. Also, White sees art as expressive, and underscores the metaphorical feature of the artwork itself, independent of his emotions. By using symbols in his straight analog prints, White tries to arouse individual spectators' "mental images," or their own feelings. Chambers, however, sees art as expression, which considers artwork as what he makes to express his own emotions. He seamlessly synthesizes different pieces of images of children and animals in one photograph to create mysterious stories.

White aimed to evoke viewers' feelings in his metaphoric photographs by resorting to a modernist style of sharp, straight, and untouched photographs. White's equivalence highlighted the individual spectator's "mental image" (White, 1963/1966, p. 171), which could be very different from that of the photographer and other viewers. Pultz (1980) states: "White's equivalence...occurs in the viewer's response to the photograph, not in the camera's response to the original scene" (p. 38). White gave an account of the three levels of equivalence. The first level refers to the photograph itself; the second relates to what is on the viewer's mind when he looks at the photograph; and the third is "the inner experience a person has while he is remembering his mental image after the photograph in question is not in sight" (White, 1963/1966, p. 169).

For White, when a photograph functions as an equivalent, it simultaneously serves as a record and a symbol. On one hand, he took the idea from straight photography that photographs have to be un-manipulated “perfect print” (Leighten, 1978, p. 315), and thus serve as faithful documents of the world. On the other hand, however, as White (1963) declared, “(photography) records superbly; it transforms better” (White, 1963/1966, p. 172). A photograph of an Equivalent tells viewers that the photographer “had a feeling about something and here is my metaphor of that feeling” (White, 1963/1966, p. 169). The power of Equivalence is to convey and evoke feelings. When asked why not take a photograph of a woman directly when one photographed something else to stand for women’s femininity, White explained that the purpose of an Equivalence is to “establish a certain aesthetic distance between one’s direct feeling and his outward manifestation of it via the photograph” (White, 1963/1966, p. 170). White arranged multiple images to form a sequence in order to control the context of images, form a story, and thus “augment the complexity and impact of the images” (Pultz, 1980, p. 30).

Central to White’s Equivalence is the idea that the photograph is not an end product, but a step in a process, and it needs a viewer’s response for completion (Pultz, 1980). It is not that photographers encode a message in the Equivalence, waiting for the viewers to decode it; rather, viewers have their own reading of the photograph, as White (1957) stated after carefully viewing Aaron Siskind’s photographs: “In such a process one meets one’s self so often that I am still wondering what happened to Siskind. I don’t think that I met him once. Consequently I ask myself, seriously, whose pictures are they now, Siskind’s or mine?” (White, quoted in Smith, 1957, p. 121). Like Barthes’s “death of the author” (1977, p. 142), White’s theory of reading photographs seemed to suggest “the birth of the reader” (Walker, 1997). White had come to a conclusion that “the meaning of photographs is entirely indeterminate” (Eisinger, 1995, p. 161).

Chambers’s expression of his emotion in photographs can be examined through Collingwood’s (1938) expression theory of art. Collingwood’s theory on the process of how an emotion is formed and how it is expressed to viewers can be roughly divided into four stages – namely, psychic disturbance, imaginative discovery, emotion expression, and effect on viewers. In the first stage, psychic disturbance, Chambers may be conscious only of a perturbation, an excitement, or a certain feeling, but may not be sure exactly what it is. His initial psychic disturbance may partly derive from his interest in reading mystery novels, where he imaginatively enters into the concrete circumstances of the characters’ lives, and has the felt responses to them that one can have to real people. The impulse to visualize his felt responses moves Chambers to the second stage of expression, where he relies on imagination to consciously clarify and refine the initially unidentified emotion.

According to Collingwood (1938), imaginative discovery is not to make something internal externally, but is a process of imaginative construction. Chambers may try out different ideas by forming mental images in his mind; he may also physically make a thorough search to gather pieces of images in order to add to a good photograph. Chambers relies on his whim prompted by a sudden impulse to consciously construct the scene. This self-aware activity of using free association to connect unrelated images

together reflects Collingwood's assertion that imagination is a controlled action, here at least limited to the kind of rough images Chambers can possibly acquire.

The third stage involves Chambers's expression of emotion by speaking – Collingwood describes the emanation of emotion from a work of art as speaking a language. In this stage, Chambers has explicit knowledge of the emotion he wants to express. It is not a broad range of mystery, but mystery created by the interaction between children and animals influenced by Mexican Ex votos. Chambers agrees with Collingwood that the intention to create mystery can exist only in the expression, but does not predate the expression. He also is of the same opinion with Collingwood that what is more valuable in his artwork is the expressive power rather than the descriptive story.

Collingwood's theory of art as language, exemplified as Chambers's relationship with his viewers, paves the way for entering stage four. Chambers has always seemed to be concerned with viewers' responses to his work. Therefore, the emotion he has tried to express is not peculiar to himself, but shared by his viewers. For example, *Way out West* creates identification among people who share the childhood memory of sitting in the back seat of a car during a trip. By invoking similar memories, Chambers's work easily arouses viewers' curiosity to look at what is happening to the boy in the photograph, and successfully delivers the feeling of mystery.

Conclusions and Implications

White and Chambers similarly create expressionist photographs, which can be transformed into mental events, received or discovered by viewers. White delivered spirituality, and Chambers creates mysterious stories.

However, living in different eras with various technologies at hand, White and Chambers use different tools and strategies to define forms of their abstract feelings. White did traditional straight photography, saw art as expressive, and underscored the metaphorical feature of the artwork itself, independent of his emotions. By using symbols in his straight analog prints, White tried to arouse individual spectators' "mental images," or their own feelings. Chambers, however, sees art as expression, which considers artwork as what he makes to express his own emotions. He seamlessly synthesizes different pieces of images of children and animals in one photograph to create mysterious stories.

This comparative study of White and Chambers, and thereby of analog and digital photography, has implications for how expressionist photography can be studied and taught. Students of photography learn that different strategies can be used to concretize abstract inner world, including feelings, imaginations, and emotion. Photographic educators need to be aware that, expressionist photographs may be achieved by using different strategies and therefore have different appearances.

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The Use of GIS in Exploring Settlement Patterns of the Ethnic Groups in Nan, Thailand

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Abstract

Nan is a mountainous province located in the north of Thailand with diversity of ethnic groups and languages. Linguistics of the languages spoken by ethnic groups were studied by a previous geo-linguistics research, and maps to illustrate locations of the ethnic groups were made to visually express the spatial distribution of settlement patterns over Nan area. This paper continues this study by using Geographic Information System (GIS) to explore the settlement patterns in relation to geographic factors. Geographic data layers (i.e. village locations, a digital elevation model (DEM), roads and rivers) were input to GIS to carry out the research. Geostatistic functions were used to measure dispersion/clustered patterns of the settlement distribution, while proximity and overlay functions were used to find out spatial relationships between such patterns and geo-environmental factors. The general findings reveal that although people of the same ethnic group tend to live in clustered fashion, some groups tend to live in a more clustered fashion than others. In addition, ethnic groups located on an elevation of 200-500 meters above the mean sea level tend to live near both roads and rivers (within 1 kilometer), while those on higher elevations tend to live further away from roads and rivers. Furthermore, the unique characteristics of the settlement patterns of each ethnic group were also identified. The findings and the methodology introduced within this paper can be valuable as a knowledge-base for a variety of studies in ethnology-related areas as well as for the cultural tourism industry in Nan.

1. Introduction

Ethnic diversity has been a wide concern for countries all over the world such as the United States of America, Canada, United Kingdom, Indonesia, Malaysia, Singapore and Thailand. This is because while these countries have a number of native tribes which have lived there for several hundred years, they have also experienced immigration of people looking for better living conditions. As a result, multi-culture environments have grown within single societies such as a province, or a nation. In order to live within a multi-cultural society, knowing the characteristics of each other can lead to better understanding between ethnic groups.

Ethnic diversity has been studied in various aspects of social sciences and humanities such as demography, politics, and linguistics. However, one common purpose of these studies is to

identify the characteristics of ethnic groups such as population, spoken languages, beliefs, economic activities, and religions. Although the diversity distribution involves a spatial factor, this spatial dimension has rarely been included in ethnic diversity studies. Therefore, by including spatial dimension in an ethnic diversity study, geographers can relate the characteristics of ethnic groups, especially settlement patterns, to the spatial variation factor.

Instead of describing the settlement patterns by visual examination from paper maps, modern geography has introduced geographic information systems (GIS) to analyze geographical phenomena and produce quantified results to explain such phenomena. GIS has been widely known as a powerful toolset to analyse geo-spatial data, not only for the geography research area but also for other spatially-related research areas such as linguistics spatial diversity, epidemiology, and disaster management. The efficient and popular functionalities within GIS include overlay, 3D surface analysis, geostatistics and network analysis (Maguire and Batty 2005; Demers 2009).

This paper utilises GIS tools to investigate the characteristics of settlement patterns of ethnic groups and the relationship between these settlement patterns and the spatial dimension. The paper selected Nan province in Thailand as a study case for this research where at least thirteen ethnic groups are found (Cheewinsiriwat 2009). The investigation aims to achieve two aspects of the settlement characteristics: spatial distribution and spatial relationships. Additionally, it is also expected that GIS technology demonstrated in this paper can contribute to providing new insight for not only other ethnic diversity studies, but also other humanity studies.

In the next section, an introduction about GIS is provided with a focus on the understanding of the geographic technology used in this paper. The previous GIS-related work in settlements is then given in section 3. The procedure of using GIS technology, study area and datasets, and the results and analysis are then explained respectively in sections 4, 5, and 6. The main conclusions drawn from the paper are specified in section 7.

2. Geographic Information System

Geographic Information System (GIS) has emerged as a computer system which is capable of capturing, querying, analyzing and displaying geographic data (Clarke 1999; Demers 2009). Geographic data used in GIS consists of graphic or location data, and non-graphic or attribute data. For example, a village is represented by a pair of x,y coordinates (location data) and its village code (attribute data) as shown in Figure 1. Having the two types of data, GIS can thus either retrieve all attributes related to a number of specified locations of villages or highlight locations of villages which correspond to the given attributes. Map reproduction from digital GIS data also provides an easier and faster option for map makers to show spatial information on screen or papers. Since GIS data is normally stored in separate layers such as a road layer and a river layer, it is easy to select only required layers to display and symbolise features for appropriate visualisation. In terms of spatial analysis, GIS provides capability to analyse and produce valuable information for better decision making, which has a multitude of advantages over a wide range of GIS-related applications.

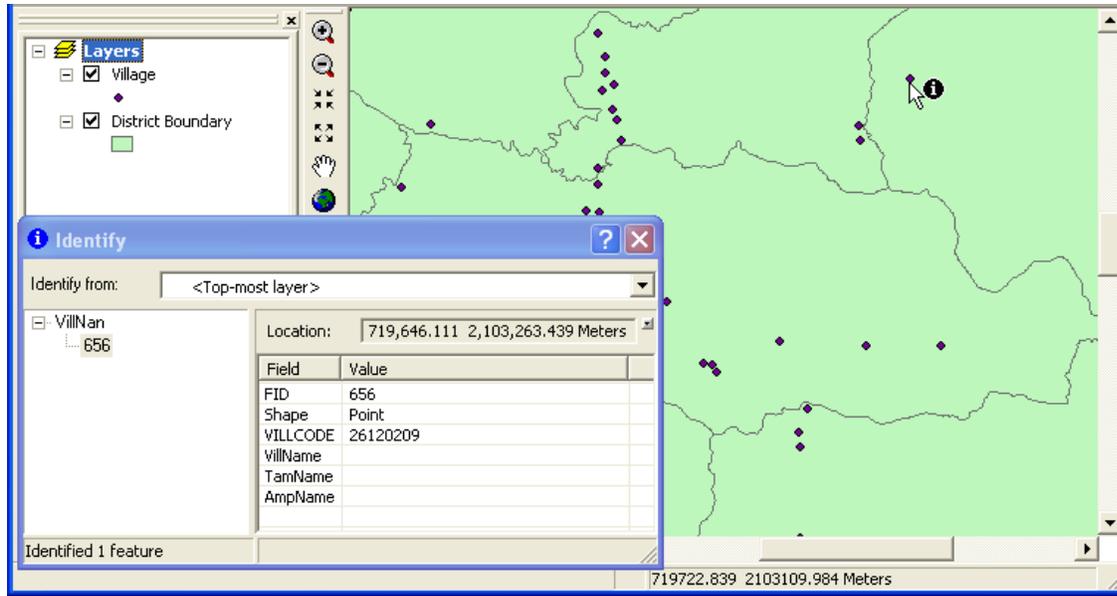
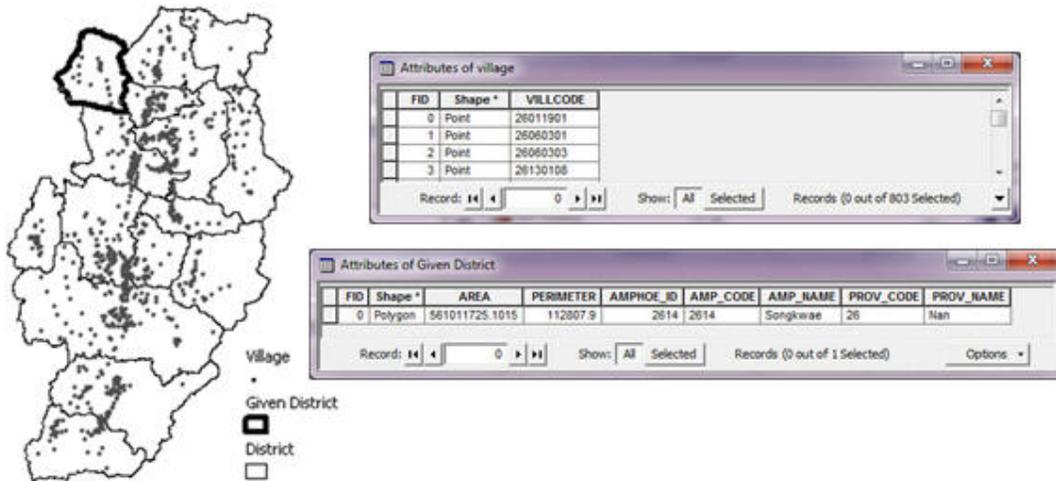


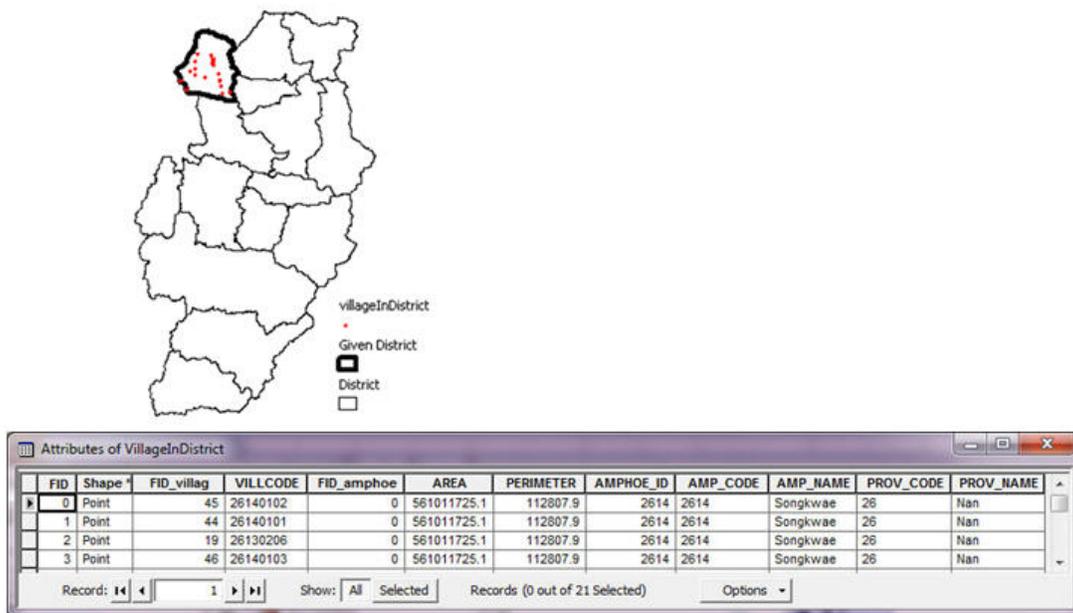
Figure 1 Locations of villages and the attributes of the pointed village.

In 1969, a manually valuable overlay technique was introduced by McHarg for evaluating social and environmental costs of land use change (McHarg 1992). The technique was to draw maps of each theme on separate transparencies where the darker shade means more important, and then overlay them to acquired synthesised information. Currently, the technique can be done easily and effectively by GIS. The overlay capability is now one of the popular GIS functions and considered as a basic powerful Boolean functionality which consists of intersection, union and difference. In GIS, data of the resultant layer from overlay functions is derived from both locations and attributes of the input two layers. For example, when intersecting villages in Nan province to a district of Nan province, the result is points of villages within the given district, with the attributes of the village and district layers (see Figure 2).

Displaying location data on maps is sometimes not adequate for decision making, therefore, statistical measurements on geographic data is required in order to perfectly explore and explain spatial phenomena. For example, propability test and multiple regression analysis have been used in population models to investigate the relationships between incidents, such as the number of people who died from cancer, which occurred in different areas (Jones 1990). Geostatistics functions have been included in GIS as an extended functionality to perform statistics on geographic data. Such functions have bridged statistics and geography to successfully analyse spatial phenomena. Statistical index of distribution patterns, spatial relationships prediction, probability prediction, and deterministic and geostatistical interpolation are examples of the geostatistics functions.



(a)



(b)

Figure 2 (a) Locations of villages and the given district with their attribute tables (b) The result of intersecting the village and the given district layers.

3. GIS-related Work in Settlement Exploration

Geographers study settlements in terms of their spatial distribution over the Earth's surface. The distribution means 1) dispersion type: compact, nucleated, and agglomerated, 2) density, and 3) patterns: rural, urban, and suburban. Both cultural and physical elements influence the

distribution of settlements as people basically choose favorable areas to suit their activities. In addition, relationships between settlement patterns and physical/cultural factors also have been studied.

The GIS overlay techniques and statistical redundancy analyses (RDA) were used to evaluate the environmental impacts caused by informal settlements (Zeilhofer and Topanotti 2008). The important impacts were then identified as the results. In addition to exploring settlements in the present time, GIS was also used to analyze and reconstruct settlement patterns in the past of North West America (Carlisle and Friedel 2009). The analysis started from using digital elevation model (DEM) data and GIS weighted overlay cost surface technique to delineate the site exploitation territory.

In geography of Linguistics, settlements of the ethnic groups can be associated to their spoken dialects which attract geography-linguistics researchers to study their spatial variation (Heap 2006). Exploring spatial variation of dialects spoken by villagers in Nan province, Thailand was developed as an interactive GIS application for display, query and map reproduction (Cheewinsiriwat 2009). Maps showing settlement locations of ethnic groups were displayed to show the distribution of ethnic groups. Pie charts showing proportion of ethnic groups within a specified village, district, or province were also illustrated on the maps to show the variation of ethnic groups over the area (Cheewinsiriwat 2009). In an area of dialect geography, a GIS system was also developed to define boundaries of dialects spoken in Thailand by considering boundaries on where the same words are differently pronounced (Teerarojanarat and Tingsabadh 2008).

As mentioned, GIS has been used to analyse spatial relationships between thematic sorts of data as well as to express locations of interesting or useful data on maps. Valuable information can be thus derived from the analysis. In Nan province, spatial variation of spoken languages has been studied and resulted in maps showing where different languages are spoken using villages as the smallest unit of study (Cheewinsiriwat 2009). This paper conducted further study on the settlement preferences of ethnic groups in terms of relationships to physical factors as well as their behavior in tightly or loosely settlement distribution patterns over the area of Nan province.

4. Methodology

In order to reveal geographical characteristics of where the ethnic groups choose to live, analytical GIS functions were employed to derive spatial relationships between settlement locations and surrounding geographical factors, as well as the degree of spatial clustering of ethnic population. Four groups of GIS functions were used in this paper: surface interpolation, overlay, proximity and geostatistics. Combining the results from these functions provides the knowledge about the settlement patterns of ethnic groups in Nan, Thailand. Figure 3 presents the work flow of surface interpolation, overlay, and proximity functions.

4.1 Surface Interpolation

As Nan is a mountainous area, the elevation, slope, and aspect of where villages located are factors to be explored to observe the settlement preference related to Nan's topography. Elevation on maps is normally indicated by interval contour lines or regular grid points. Only

locations along the contour lines or on the grid points are locations with known elevation. Surface interpolation calculates the elevation for every location throughout the given area by estimating it from the elevations of the surrounding known locations. After the surface interpolation is completed, 3D surface throughout the area can be viewed and investigated. Several estimation techniques such as Spline and Kriging can be used to perform such interpolation. However, Kriging is one of the most popular techniques and was selected to carry out this task in this paper.

The process of deriving topology-related information from the contour lines is illustrated in Figure 3. The 100m-interval contour lines were used to create a Triangular Irregular Network (TIN) model from which elevation, slope, and aspect can be derived and 3D surface of Nan also can be viewed. However, the TIN model does not explicitly store the derived information. In order to use the derived information in finding out spatial relationships with villages' locations, the TIN model was therefore needed to convert to raster grids and then to vector polygon features. The results from this step were a 3D surface for visualization and the three layers of vector polygon features (elevation, slope, and aspect).

4.2 Overlay

Overlay functions are widely used among GIS applications. When two data layers are overlaid, the extracted information can be done by union, intersection or difference of the layers. To gain elevation, slope, and aspect of each village location, the intersection overlay function was applied on the villages' locations layer and the elevation, slope and aspect layers as shown in Figure 3. As the result, the attributes of elevation, slope and aspect were attached to the village locations layer.

4.3 Proximity

Proximity functions are involved in calculating the distance between different features within the same data layer or in other data layers. Since accessibility to transportation and water resources is one of the important factors of human settlements, distance from where they live to such resources can be used as accessibility indicators. In this paper, the nearest distances from villages' locations to rivers and roads were derived by the near function. The identifier (ID) of the nearest road line and river line together with the nearest distance were then attached to the village locations as shown in Figure 3.

4.4 GeoStatistics

Geographers are also interested in the distribution of human settlements. Geostatistics provide calculations to gain indices of the spatial distribution to indicate if they are clustered, random, or dispersed. The nearest neighborhood method was selected to perform the calculation in this paper. An index was calculated for each ethnic group to indicate whether their villages' locations are clustered, random, or dispersed.

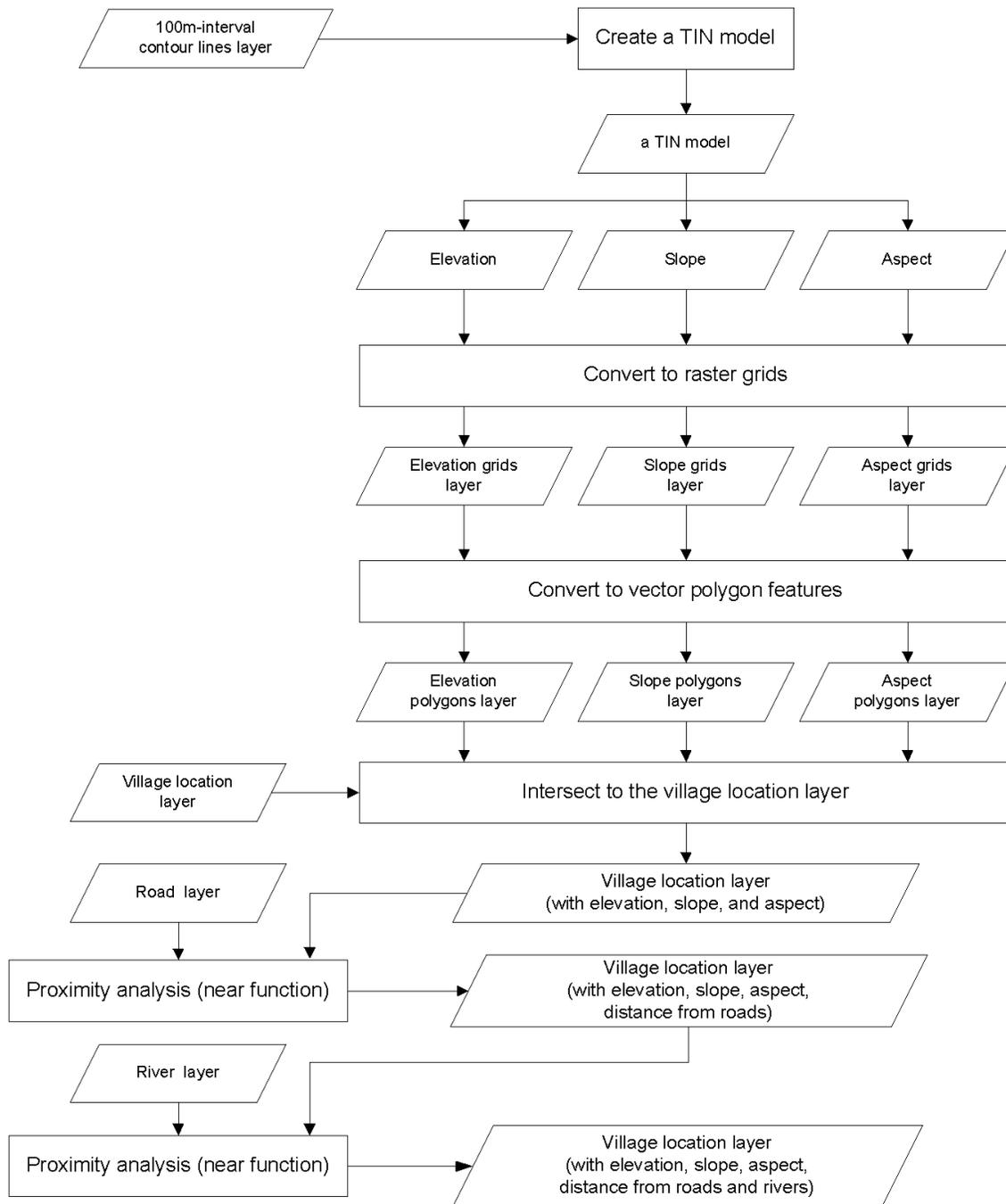


Figure 3 The process of deriving required information from contour lines, roads, and rivers in Nan study area.

5. Study Area and Dataset

The area of interest for applying GIS to analyse the settlement patterns covers the whole province of Nan, which is around 12,200 square kilometers. Nan is located in the northern region of Thailand, and its eastern mountainous border is adjacent to the Lao People's Democratic Republic (Lao LPR). Nan consists of fifteen districts which are divided into ninety-nine sub-districts, in which 902 villages are located (Cheewinsiriwat 2009). As the northern part of Thailand has borders with Burma and Lao PDR and is close to China, provinces along the border normally have a number of ethnic groups. However, Nan is one of the provinces that has the most number of ethnic groups, at least thirteen, living in its provincial area.

This paper concentrates on seven selected major ethnic groups: Maung, Tai Lue, Lao, Mong, Yao, Tin (Prai), and Tin (Mal). A village with people of more than one ethnic group is represented by one point for each ethnic group. Population and numbers of village locations of each ethnic group are listed in Table 1.

| No. | Ethnic Group | Population | Number of Villages |
|-----|--------------|------------|--------------------|
| 1 | Maung | 296,758 | 608 |
| 2 | Tai Lue | 50,324 | 81 |
| 3 | Lao | 9,672 | 14 |
| 4 | Mong | 21,954 | 17 |
| 5 | Yao | 10,347 | 14 |
| 6 | Tin (Prai) | 10,884 | 26 |
| 7 | Tin (Mal) | 24,450 | 52 |

Table 1 Numbers of people and village locations of the selected seven ethnic groups in Nan.

The digital dataset used is obtained from the previous geo-linguistics research project, funded by the Thailand Research Fund (TRF). The dataset consists of five shapefile data layers consisting of village locations of the seven ethnic groups, contour lines, road centerlines, river centerlines, and administrative boundary lines. The village location layer was then separated into seven layers, one for each ethnic group. The village locations are represented as point features with an attribute of numbers of population of each ethnic group. Contour lines, road centerlines, and river centerlines are represented as line features. The administrative boundary lines are represented as polygon features with attributes of area codes and names.

6. Results and Analysis

In order to obtain the topography characteristics of each village, the contour line shapefile was firstly input into the interpolation process to produce the surface elevation, slope, and aspect data layers. The village layer was then overlaid on the three layers one at a time as shown in Figure 4, 6 and 8, and the attributes of elevation, slope, and aspect were transferred to village points by the intersection function. The elevation, slope and aspect of where ethnic groups are located, based on the villages' locations, were plotted as shown in Figure 5, 7 and 9 respectively.

It was found that most of the villages occupied by the local Thai ethnic group, called Maung, are scattered over Nan on areas with elevation between 200-500 meters from mean sea level (MSL).

Tai Lue and Lao ethnic groups also live on the areas below 500 meters from MSL but only in the upper part of Nan. Villages of Yao are linearly scattered along a north-south direction in the north-west of Nan mostly below 600 meters from MSL, while villages of Mong and Tin (Prai) are on the higher land up to 1,000-1,300 meters from MSL. Most villages of Tin (Mal) are on the areas higher than the others, which is up to 1,600 meters from MSL in the mountainous area in the north-east.

Although considered as a high land and mountainous province, most areas of Nan province have slopes less than 20 degrees as shown in Figure 6. The higher slopes are located in the areas along the provincial boundary especially along Thailand-Lao PDR border, while the lower slopes are located in the inner part of the province. As shown in Figure 7, most villages of Maung, Tai Lue, and Lao are located on flat areas, while more than half of the others; Mong, Yao, Tin (Prai), and Tin (Mal), are on the areas up to 30 degrees slopes. However, only four villages of the seven ethnic groups are located on more than 20 degrees slopes.

Apart from slope, the difference between the elevations of two or more locations also provides aspect. Aspect describes the direction to which the facets of surface are facing. The values of aspect are between 0 and 359 degrees in a clockwise direction, where 0 means facing north direction. The villages' locations were plotted on top of the aspect of Nan area as shown in Figure 8, while percentages of people of each ethnic group who live in the given classes of aspect are shown in Figure 9. The villages of Maung, Tai Lue, and Lao are mostly located on flat areas, so no aspect is given in these areas. Mong villages are on flat areas only 34%, while 31% and 21% are on the aspect of north-east and south-west respectively. About 38% of Yao villages are on flat areas, while 51% are located facing east. As Yao are mostly located on the west side of Nan, facing to the east means facing in-bound to Nan territory. Only about 30% of the villages of Tin (Prai) and Tin (Mal) are located on flat areas. Apart from this number, Tin (Prai) tend to live facing north-west direction more than other directions, while Tin (Mal) live in north-west and south-west directions. The similarity of Tin (Prai) and Tin (Mal) is that they live facing west much more than facing east. As Tin (Prai) and Tin (Mal) are located on the east side of Nan, facing west means facing in-bound to Nan territory.

Proximity analysis was performed to measure distances from the village locations to the nearest roads and rivers. This helps understanding their way of life in terms of transportation access and/or water resources for agriculture. As shown in Table 2, it is evidently seen that most people of Maung, Tai Lue, and Lao, who live in flat areas, are within a distance of 1 kilometer from both rivers and roads, while only 32.5% of Mong and 27.1% of Yao live within 1 kilometer from rivers and roads. Among the seven ethnic groups, Mong have the highest number of people (33.3%) who live far from both rivers and roads with a distance of more than 1 kilometer, while Yao have the second highest of 23.4%. About 85-90% of Tin (Prai) and Tin (Mal) people live near roads (within 1 kilometer), and only small numbers of them live further than 1 kilometer from both rivers and roads.

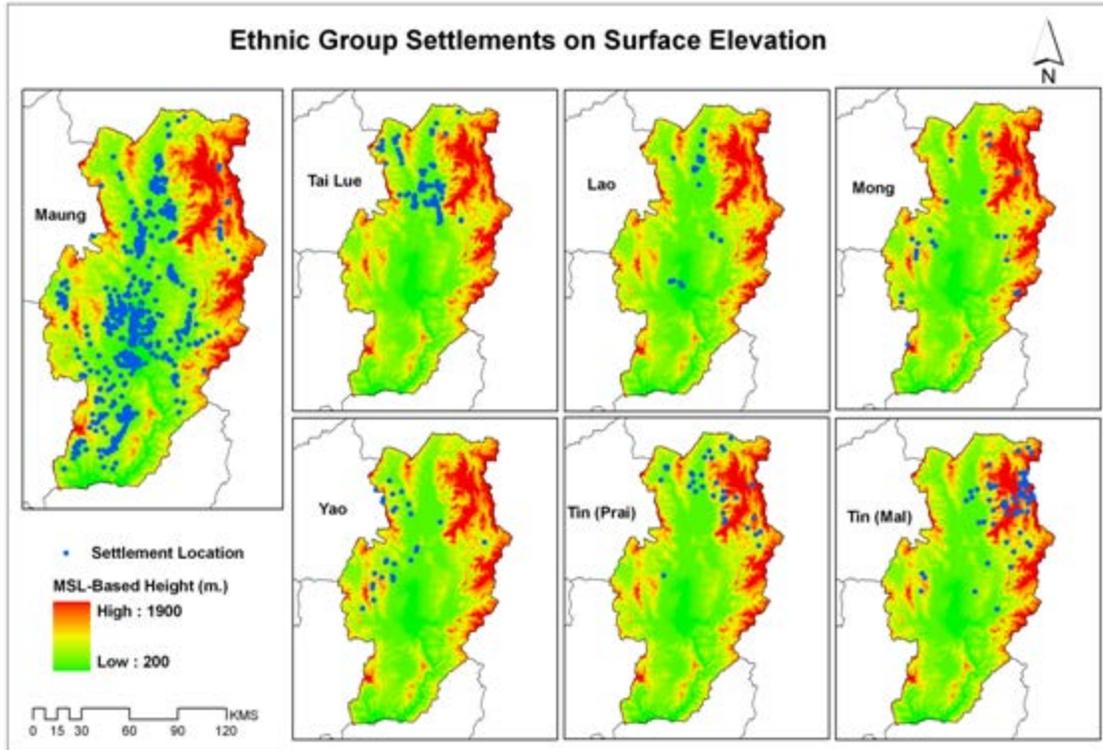


Figure 4 The villages of the seven ethnic groups overlay onto the surface of elevation.

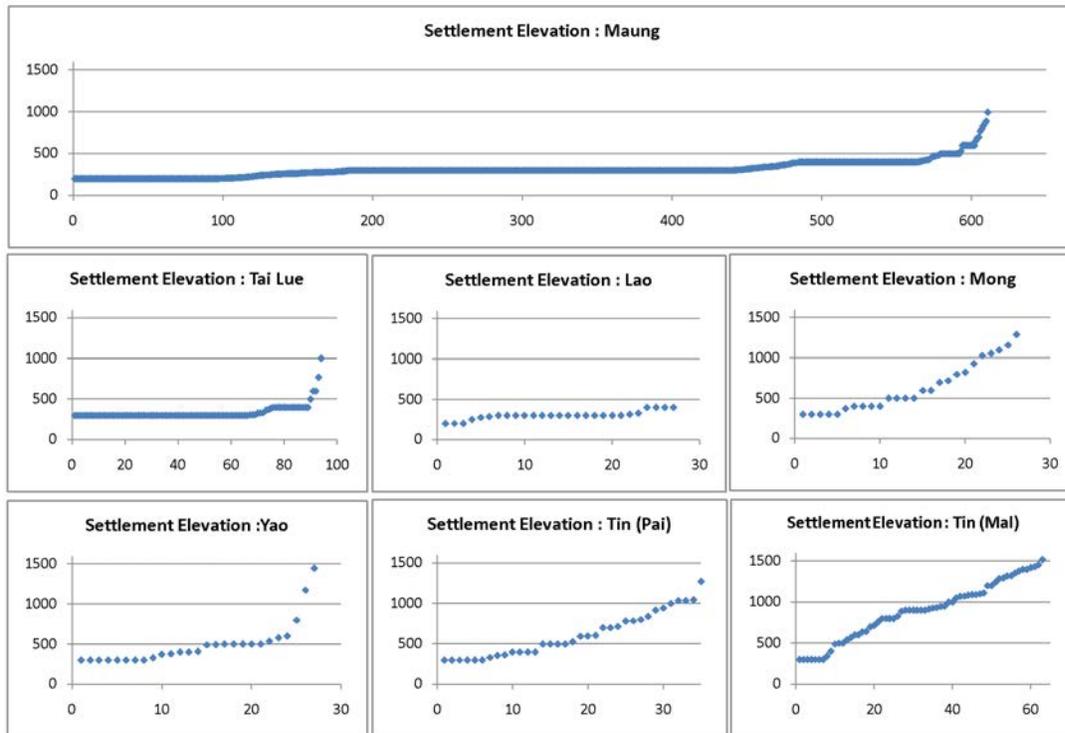


Figure 5 Elevation of villages by ethnic groups, where x-axis is the elevation in meters from MSL, and y-axis is number of individual villages.

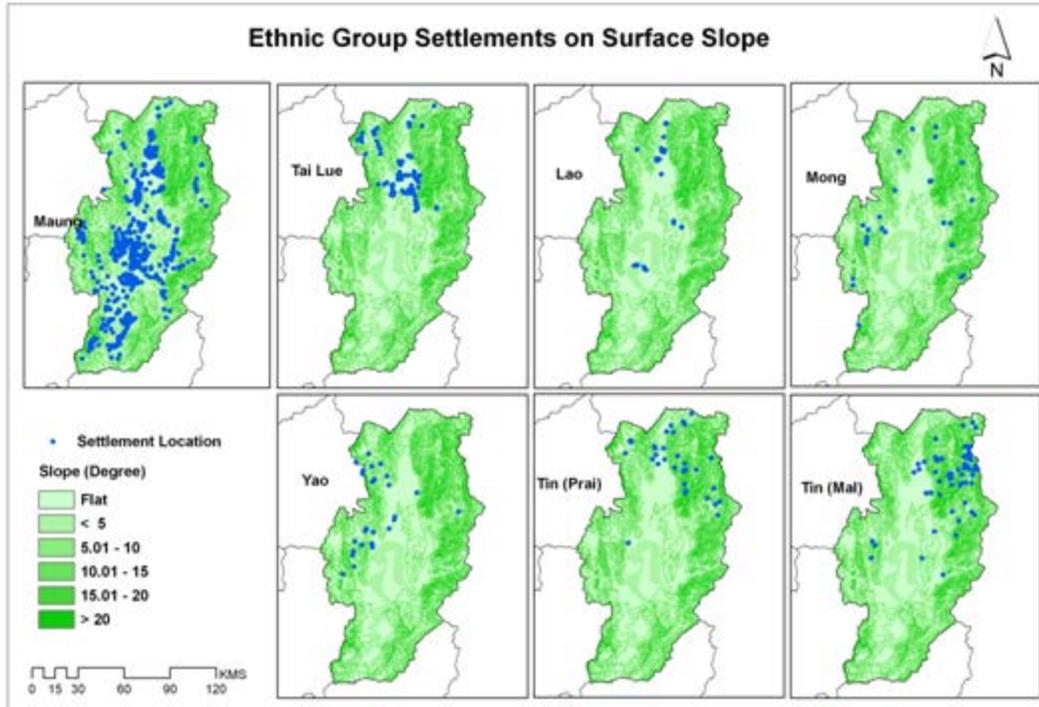


Figure 6 The villages of the seven ethnic groups overlay onto slope.

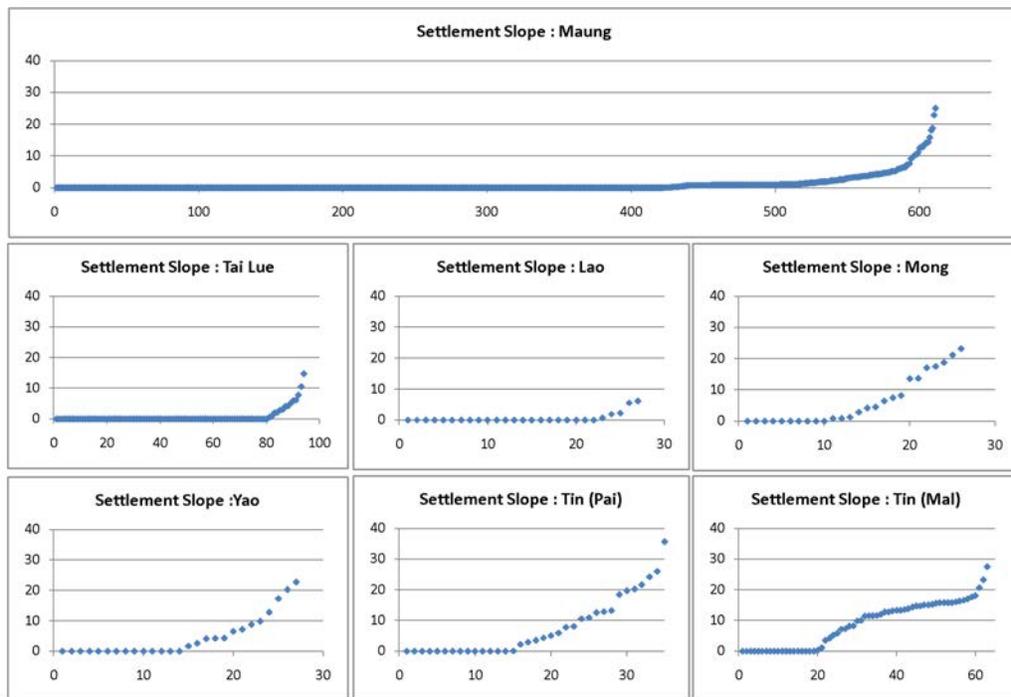


Figure 7 Slope of villages by ethnic groups, where x-axis is the degree of slope, and y-axis is number of individual villages.

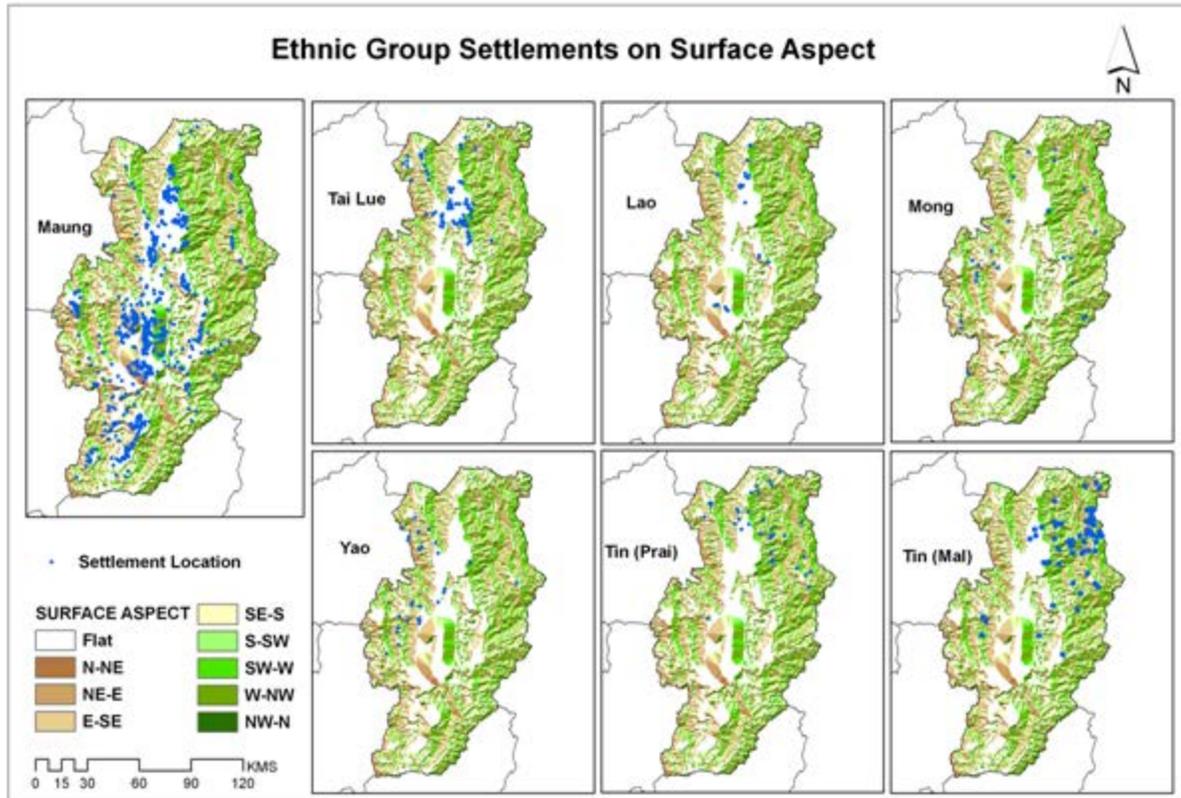


Figure 8 The villages of the seven ethnic groups overlay onto aspect.

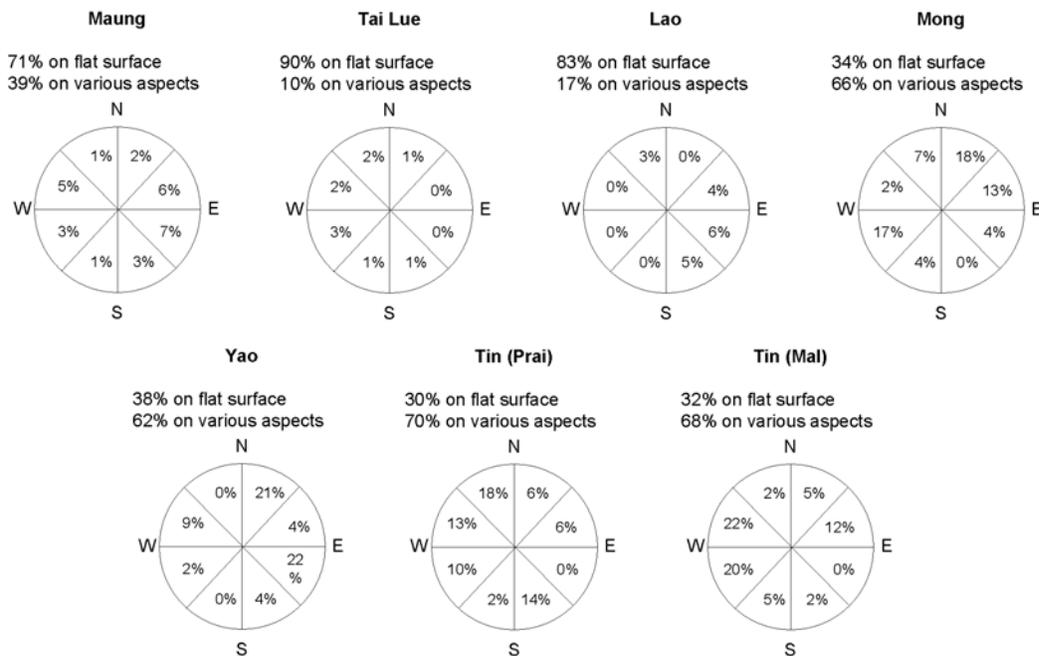


Figure 9 Aspect of villages in percentage by ethnic groups.

| No | Ethnic Group | <= 1Km from Rivers | | | | > 1 Km from Rivers | | | |
|----|--------------|--------------------|------|-------------------|------|--------------------|------|-------------------|------|
| | | <= 1Km from Roads | | > 1 Km from Roads | | <= 1Km from Roads | | > 1 Km from Roads | |
| | | Population | % | Population | % | Population | % | Population | % |
| 1 | Maung | 240,679 | 81.1 | 18,756 | 6.3 | 28,797 | 9.7 | 8,526 | 2.9 |
| 2 | Tai Lue | 44,859 | 89.2 | 2,239 | 4.5 | 2,016 | 4.0 | 1,164 | 2.3 |
| 3 | Lao | 9,642 | 99.7 | 0 | 0.0 | 30 | 0.3 | 0 | 0.0 |
| 4 | Mong | 7,145 | 32.5 | 3,629 | 16.5 | 3,874 | 17.6 | 7,306 | 33.3 |
| 5 | Yao | 2,805 | 27.1 | 4,807 | 46.5 | 316 | 3.1 | 2,419 | 23.4 |
| 6 | Tin (Prai) | 5,794 | 53.2 | 1,031 | 9.5 | 3,861 | 35.5 | 198 | 1.8 |
| 7 | Tin (Mal) | 14,533 | 59.4 | 2,253 | 9.2 | 6,003 | 24.6 | 1,661 | 6.8 |

Table 2 Numbers of population living classified by distance from their villages to rivers and roads.

Although the distribution of villages of each ethnic group can be seen on maps visually, the type of distribution, being equal or not, is difficult to be visually examined. However, Geostatistics help to measure how these villages distribute spatially, and then return indices of the distributions. The nearest neighbor method was used to compute the distribution indices of each ethnic group. The index of 1 means randomly distributed. The index of less than 1 exhibits clustering, while the index of more than 1 exhibits dispersion. After applying the nearest neighbor method on villages' locations of each group, the resultant distribution indices are measured and listed in Table 3. Lao and Tai Lue have the most clustered distribution among the seven ethnic groups in Nan, with an index of 0.19 and 0.28 respectively. Maung, Yao, Tin (Prai) and Tin (Mal) have a clustered distribution at the same level with indices of 0.5-0.6, while Mong have the least clustering level (0.72) among the others. The resultant indices show that every ethnic group tends to settle close to the same ethnic groups but with slightly different degrees of clustering.

| No | Ethnic Group | No of Villages | Index | Patterns |
|----|--------------|----------------|-------|-----------|
| 1 | Maung | 608 | 0.54 | Clustered |
| 2 | Tai Lue | 81 | 0.28 | Clustered |
| 3 | Lao | 14 | 0.19 | Clustered |
| 4 | Mong | 17 | 0.72 | Clustered |
| 5 | Yao | 14 | 0.52 | Clustered |
| 6 | Tin (Prai) | 26 | 0.57 | Clustered |
| 7 | Tin (Mal) | 52 | 0.53 | Clustered |

Table 3 Geostatistical results of nearest neighborhood analysis showing degrees of the settlement distributions.

Combining the results explained above, it has been found that Maung, Tai Lue, and Lao ethnic groups normally live on flat plain areas near roads and rivers. On the contrary, only about one third of Yao, Mong, Tin (Prai), and Tin (Mal) live on flat plains, while the rest spread over areas of up to 30 degree of slopes and also higher elevation. Yao prefer living near rivers compared to roads, while Tin (Prai) and Tin (Mal) prefer roads to rivers. It is shown that one-third of Mong live further from both roads and rivers. This implies that Mong have the least accessibility to both transportation and water resources. Therefore, Mong might be considered as one of the most

conservative ethnic groups in Nan. In terms of Aspect, most Yao villages are located facing to the east, while most Tin (Prai) and Tin (Mal)'s are facing to the west. Mong villages are facing north-east and south-west. In terms of the village locations in Nan, the aspect of the four ethnic groups are all facing to the flat plain of inner Nan.

7. Conclusion

Diversity of ethnic groups in Nan has attracted cultural tourists to visit as well as researchers to study various aspects of how different ethnic groups live within a single province. How they settle themselves over the area in relation to the topography of Nan is an aspect that interests geographers. This paper has demonstrated GIS, a modern geography technology, in studying and explaining the settlement patterns of the selected seven ethnic groups in Nan. Apart from introducing GIS technology, knowledge about the settlement patterns of ethnic groups in Nan was also disclosed. As described in the previous section, the seven ethnic groups have different preferences in elevation, slope, aspect, accessibility to transportation and water resource. Besides, people of the same ethnic group tend to live close to each other but with slightly different degrees of clustering. The findings and methodology introduced within this paper can be valuable as a knowledge-base for a variety of studies in ethnology-related areas as well as for the cultural tourism industry in Nan. In addition, this paper has shown that geographic technology can support not only scientific studies but also humanities studies. As currently there are quite a few humanities applications using GIS, it is expected that the methodology introduced in this paper will be applied to more humanities applications in the future.

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A STUDY ON THE APPLICATION OF TRIZ INVENTIVE PRINCIPLES TO CULTURAL PRODUCT DESIGN

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ABSTRACT

Taiwan's design capacity gradually receives international recognition in terms of the sales revenue in design industry rising from 22 billion N.T. dollars in 2002 to 77 billion N.T. dollars in 2007 with 28 percent average annual growth rate and will reach 100 billion NT dollars in 2013. The future blueprint for design industry is directed at how to further upgrade design value and establish Taiwan's unique cultural brand in global markets; as a result, the culture-added design industry is worthy of our efforts. This research explores the application of cultural products with a systematic theory of TRIZ principles for further accurate definition. Besides, based on Leong's spatial perspective of culture, this research focuses on interaction of outer tangible level, mid behavioral level, and inner "intangible" level in cultural designs to bring about creativity by getting rid of the outdated mode of designing cultural products. Therefore, the related study on design process of cultural products does not only emphasize the change from cultural codes to product research, but also a combination of designed products' appearances, functions and cultural implications. Accordingly, cultural products are expected to conform to what creativity means in cultural creative products and generate more imaginations and inspirations for designers.

Keywords: Cultural Creativity, Cultural Product, TRIZ 40 Inventive Principles

1. INTRODUCTION

In 21 century flourishing with globalization, cultural creative industries that underline local features are increasingly catching people's eyes. In recent years, Taiwan government is launching a series of plans to promote cultural creative industries with Taiwan's diversified geographical environment and cultural features.

Until now, the Executive Yuan has approved the five-year development plan for six emerging industries in 2009. The objective of this plan is to form Taiwan into an

Asia-Pacific confluence of cultural and creative industries. To illustrate, Taiwan's design capacity gradually receives international recognition in terms of the sales revenue in design industry rising from 22 billion N.T. dollars in 2002 to 77 billion N.T. dollars in 2007 with 28 percent average annual growth rate. From this perspective, upgrading design values and establishing unique cultural brands in global market are what Taiwan designers have to devote themselves to. Therefore, cultural design industries, self-owned brands and cultural product designs with added values are worthy of our efforts.

Cultural products' biggest difference from creative products lies in the emphasis on the use of old artistic values. Even though they are, broadly speaking, deemed as cultural creative products, most cultural products at museum simply fail to display sufficient creativity but become duplicated forms. Of course, it takes efforts to produce satisfying cultural & creative products in terms of costs and other factors. Thus, this research aims to associate works of art and products with a systematic theory: TRIZ 40 principles have been applied to many academic fields and brought about extraordinary effects so far.

Therefore, this study explores space order of cultural designs and TRIZ 40 principles with case studies; furthermore, it provides designers and cultural & creative practitioners with a beneficial tool for more design works.

2. CULTURAL PRODUCT DESIGNS

What are cultural products? Actually, culture represents not only a tradition or a symbol. It generally refers to patterns of human activity and the symbolic structures that give such activity significance. Based on linguistic, anthropological, and sociological studies, culture has been described as what deals with the result of the evolutionary process in human civilization, a process that involves language, customs, religion, arts, thought and behavior (Lin, 2007).

From perspective of economics, consumers' demands for products are relevant to self-interest. It is perceptible that exchange value leads to products' prices and limited production is one of the characteristics in market operation (Fong, 2002). We can discover that cultural can elevate products' values. This invisible value leaves a specific impression for consumers, even though the products are functionally similar to others.

From the design point of view, Norman (2004) has proposed a structure with multiple layers referred to as Visceral (perception-based), Behavioral (expectation-based), and Reflective (intellect-based). Leong and Clark (2003) developed a framework for studying cultural objects that are distinguished by three special levels: the outer "tangible" level, the mid "behavioral" level, and the inner "intangible" level. Lin

(2007) further defined that cultural product design can match the three levels. “Outer Tangible Level,” corresponding with Norman’s visceral layer, signifies a cultural object’s appearance which transforms its form, textures, color, or decorative patterns into a new product that draws consumers’ attention and preference. “Mid Behavioral Level,” corresponding with Norman’s idea of Behavioral aspect, refers to behavioral and ritual traditions which include function and operation, or usability of a cultural object that is related to a new product’s usefulness. While “Inner Intangible Level,” corresponding with Norman’s Reflective aspects, transforms an ideological and metaphysical culture object to a new product with special significance, stories or emotional properties. Generally, design features of “Inner Intangible Level” are the most versatile as a result of differences in culture, experience, and cognition, as well as individual differences.

3. TRIZ 40 INVENTIVE PRINCIPLES

TRIZ is a Russian acronym for “The Theory of Inventive Problem Solving”. The methodology is built on studies of patent collections by Altshuller, the founder of TRIZ in 1946. In subsequent years he found that only one per cent of solutions were truly pioneering inventions, while the rest represented the use of previously known ideas and concepts in a novel way. Thus, he aimed to structure the inventive process with a range of tools and approaches by means of empirical analysis. TRIZ, based on the systematic view of technological world, provides techniques and tools to help designers create new design ideas and avoid numerous trials and errors during a problem solving process. (Altshuller, 1973; 1997).

TRIZ knowledge-based tools include 40 Inventive Principles, which are used to guide TRIZ practitioners in developing useful “concepts of solution” for inventive problems. TRIZ 40 Inventive Principles focus on association and thoughts with flexible points of view. Altschuller (1997) came up with TRIZ’s dual purposes:

1. Each principle explains a solution to changing a specific situation and system.
2. TRIZ 40 principles train users to adopt an analogy strategy through which they are applied to all fields.

Due to the universality and functionality of TRIZ techniques, more and more TRIZ researchers have realized the potentials of extending TRIZ applications to non-technical problems (for example, Retseptor, 2005, 2007; Marsh et al., 2004).

Classified into one of the non-technical areas, the application of TRIZ 40 principles to cultural product designs is viable. That is, by applying TRIZ to the cultural context, we introduce a new method in cultural design - one that is able to achieve innovation through expanding TRIZ 40 Inventive Principles.

4. APPLYING TRIZ IN CULTUAL PRODUCT DESIGN

Based on the literature review of culture design development and TRIZ (Lin, 2007; Leong & Clark, 2003; Norman, 2004; Altshuller, 1973; 1997), we propose a new framework of systematic cultural product design by using TRIZ, as summarized in Figure 1. Where TRIZ Inventive Principles can be incorporated into three levels of cultural design, as follows: (1) the Inner Level, aiming at transforming a culture object into a product design with special significance, stories or emotional properties by using TRIZ Inventive Principles (2) the Mid Level, aiming at transforming a culture object into a product design with behavioral and ritual traditions or usability by applying TRIZ Inventive Principles, and (3) the Outer Level, aiming at transforming a culture object into a product design with specific color, texture, form, decorative details by utilizing TRIZ Inventive Principles.

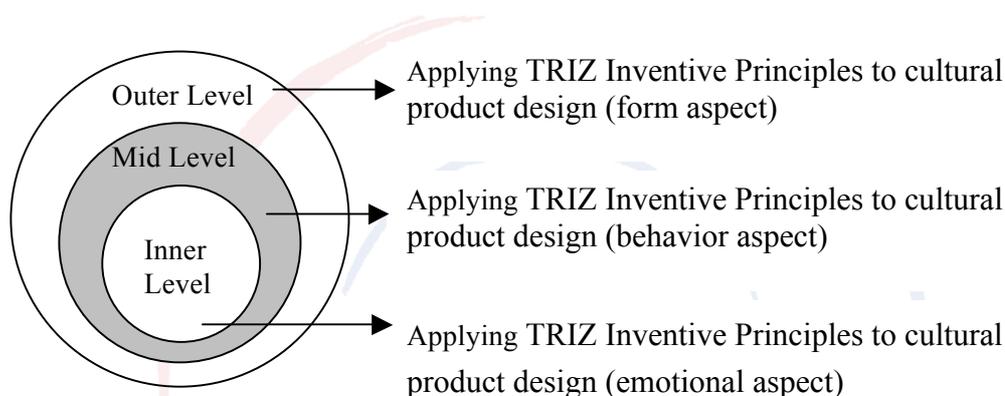


Fig. 1. The concept architecture of applying TRIZ Inventive Principles to form, behavior, and emotional aspects of cultural product design

5. RESEARCH METHOD

For expanding TRIZ Inventive Principles into cultural product design, this research begins with analyzing cultural product design cases. These design cases were mainly collected from National Palace Museum online-store (<https://www.npmeshop.com/>, 2010). After eliminating non-industrial design products, the authors selected 75 cultural design samples as research subjects. Each design sample was presented with information of product picture, product size, material, and design descriptions. In order to precisely elicit the implicit design knowledge, the authors invited three experts to participate in this study, the average number of years that participants have worked in product designing is 9 years. They are familiar with TRIZ tools, and have great passion for modern oriental culture commodities.

The research was conducted through the principle of Delphi method (Brown, 1968). First, researchers sent out surveys by email, including thorough information of the

design examples, and illustrations of TRIZ Inventive Principles. By carefully examining the product information, the experts classified these 75 design cases into TRIZ 40 Inventive Principles. Each TRIZ Inventive Principle contained at least one design example. The results were collected and analyzed with corroborated unified and conflicting viewpoints, which were sent to each expert again. The process continued to gradually work towards synthesis, and to build consensus. Ultimately, the experts conducted a few surveys to elicit operation definitions of the expanding TRIZ Inventive Principles for cultural product design until consensus is reached.

6. RESULT

With continuous efforts for several months, we establish a new idea from the old one founded on Inventive Principles for cultural product design. Part of the result is illustrated in Table 1-4 with the Inventive 40 Principles and each with the guidelines for cultural product design, and an example for demonstrating the pragmatic of the Inventive Principle.

Table 1. TRIZ Inventive Principle for cultural product design - Local Quality

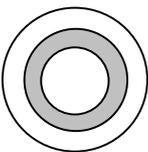
| TRIZ Inventive Principle 3. Local Quality | |
|---|---|
| <i>Guidelines for cultural product design</i> | <ol style="list-style-type: none"> 1. Transition from a homogeneous form of a culture object to a specific part or detail. 2. Utilize different characteristics of a culture object to design different functions 3. Place each part of the product under conditions most suitable for its cultural context. |
| <i>Design Example</i> | <p><i>Product name</i> : Dragon Fingernail Bottle Opener, from National Palace Museum (https://www.npmeshop.com/)</p> <p><i>Product Description</i>☐</p> <p>“The source of design is Dragon-shaped Jade Pendant, a priceless mortuary artifact from a noble's tomb of the Warring States period.” (quoted from National Palace Museum website, http://www.npm.gov.tw/, 2010)</p> |
|  | <p><i>Application in cultural design levels</i>☐</p> <p>Mid-behavior level: The opening bottle function is cleverly fulfilled by the shape of Dragon fingernails- the most important characteristic of Chinese Dragon.</p> |

Table 2. TRIZ Inventive Principle for cultural product design - Spheroidality

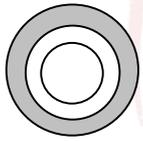
| TRIZ Inventive Principle 14. Spheroidality | |
|---|---|
| <i>Guidelines for cultural product design</i> | <ol style="list-style-type: none"> 1. Replace linear parts or flat surfaces with curved ones; replace cubical shapes with spherical shapes to emphasize specific characteristics of a culture object. 2. Redesign product operation to be smoother than a natural sequence or simultaneously to emphasize specific characteristics of a culture object. 3. Transforming a stern or boring cultural object into an adorable and interesting design. |
| <i>Design Example</i> | <p>Product name : Fei- Fei Mug, from National Palace Museum (https://www.npmeshop.com/)</p> <p>Product Description☐</p> <p>“The source of design is from the Tang Dynasty with the famous consort Yang Gui-fei said to be one of the most comely women in all of Chinese history.” (quoted from National Palace Museum website, http://www.npm.gov.tw/, 2010)</p> |
|  | <p><i>Application in cultural design levels</i>☐</p> <p>Out-tangible level: The lithe and curve line of Fei- Fei Mug makes its design distinguish from other products. The design arouses its customers the impressions about the famous consort; her delicate, lithe figure, brings grace to the product that exhibits a playful sense of aesthetics.</p> |

Table 3. TRIZ Inventive Principle for cultural product design - Move a New Dimension

| TRIZ Inventive Principle 17. Move a New Dimension | |
|--|--|
| <i>Guidelines for cultural product design</i> | <ol style="list-style-type: none"> 1. Change the dimension of a culture object to create new designs. (from line to graphic, from graphic to three dimensional representations, from image to animation, from physical substance to virtual reality). 2. Use various strategies to transform a culture object into a product design. 3. Interpret a culture object from a new t viewpoint to create new design. |

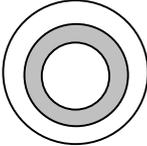
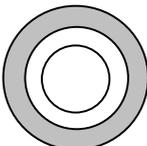
| | |
|---|---|
| <p><i>Design Example</i></p> | <p><i>Product Name</i> : Snowfall (Digital Photo Frame), from National Palace Museum (https://www.npmeshop.com/)</p> <p><i>Product Description</i>☐</p> <p>“The source of design is「 Timely Clearing After Snowfall 」In this short letter written in running script, Wang Hsi-chih sends greetings to a friend after a snowfall.” (quoted from National Palace Museum website, http://www.npm.gov.tw/, 2010)</p> |
|  | <p><i>Application in Cultural Design Levels</i>☐</p> <p>Mid-behavior level: With built-in high resolution pictures of NPM (National Palace Museum) treasures, users can appreciate the beauty of ancient arts in a novel and convenient way.</p> |

Table 4. TRIZ Inventive Principle for Cultural Product Design - Homogeneity

| | |
|---|--|
| <p>TRIZ Inventive Principle 33.</p> | |
| <p><i>Guidelines for cultural product design</i></p> | <p>1. Products are arranged to interact with those of the same cultural context. Material (or material with identical properties).</p> |
| <p><i>Design Example</i></p> | <p><i>Product Name</i> : NPM Figurine Preview Series, from National Palace Museum (https://www.npmeshop.com/)</p> <p><i>Product Description</i>☐</p> <p>“The series of figurine design brings tiny dolls to life using great personalities from the museum's artworks, representing the various dynasties of Chinese imperial days. Among the adorable toy-like creations are: Ching Dynasty – Kuang-Hsu Emperor's Consort Chin & Jadeite Cabbage with Insects; Yuan Dynasty - Noble Lady & Chun Ware Pillow in the Shape of a Ju-i; Sung Dynasty - Su Shih & Cup in the Shape of a Lotus Leaf; Sung Dynasty - Emperor Hui-Tsung & Ju Ware Bowl in the Shape of a Lotus; and Tang Dynasty - Lady in Palace & Chun-lei Zither. “(quoted from National Palace Museum website, http://www.npm.gov.tw/, 2010)</p> |
|  | <p><i>Application in Cultural Design Levels</i>☐</p> <p>Inner-Intangible level: The figurines were designed in pairs; each figurine depicts a classic character with a corresponding piece of paraphernalia of the same periods. The paraphernalia manifest certain personality of the corresponding character. For example, the Cup in the Shape of a Lotus Leaf,</p> |

| | |
|--|---|
| | representing a person of noble character and integrity, is just qualified to match Su Shih, a literary giant in Sung Dynasty. |
|--|---|

7. CONCLUSIONS

This research analyzes the existent cultural products for understanding of feasible application of TRIZ Inventive principles to cultural product designs. It also provides innovative thoughts for designers of cultural products by changing outdated creative modes and displaying more than 40 design methods. Moreover, with the three levels of culture design (appearance, function and cultural significance), tens of thousands of design projects could be produced with clear guidelines and and free association.

In view of cases in this research, we discover that TRIZ 40 Inventive principles are alterable in appearance, function and cultural significance. From culture-related products to 3C technology products, products related to culture are diversified.

Nevertheless, one systematic theory in creating cultural products is missing especially when plagiarism of cultural codes is manipulated. At this time, TRIZ 40 Inventive principles can provide possible, but not specific solutions, which could be the main creative source for cultural product designs.

Perspective of three levels of culture can improve cultural product designs. As a matter of fact, ordinary cultural products focus only on specific level, which readily leads to copied ideas. To get rid of this perspective, this research suggests three levels of culture for product designing.

Compared with the only emphasis on the incorporation of cultural codes to art projects to increase cultural values, this research tries to concentrate on possible innovative solutions for better improvement not only in terms of appearance of cultural significance, but also of functionality, and reflection. Designers can use TRIZ 40 Inventive principles not merely to display the way art projects are treated as commodities, but change use of function and result in structural transformation of products, which will positively evoke more associations and inspirations for cultural product designers.

ACKNOWLEDGEMENT

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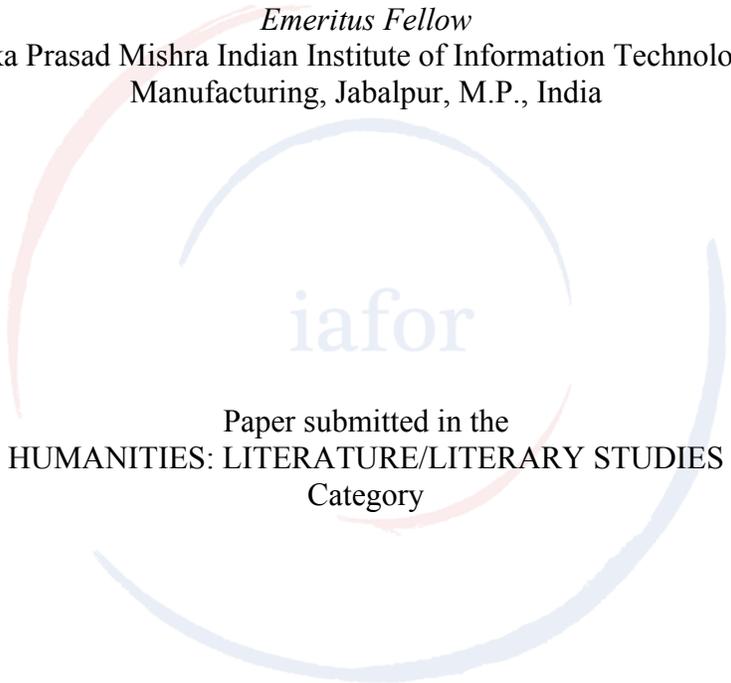
Journey through the Ages: The *Ramayana* and *The Alchemist*

By

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Manufacturing, Jabalpur, M.P., India

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In various literary texts, the multi-dimensional connotations of human existence is often unravelled metaphorically and allegorically through the countless and compulsive wanderings undertaken by man. Meaningful journeys commence from untrodden trails: the path is dark, mysterious and perilous yet, one clings to the hope of reaching the destination at the break of dawn. Many significant ideas like mystery and discovery, hope and despair, success and failure, danger and pleasure are associated with journeys. The trope of journey has been variously employed and interpreted. At the end of a human odyssey, depending on man's efforts, either a revelation or disenchantment becomes a cultural construct. The anguish of dislocation is often compensated by a joy of discovery. The quest for the Holy Grail or a Buddha like search for peace and salvation are frequently encapsulated in literary adventures. In the Indian philosophical discourse the concept of *charaveti* i.e. "moving on" is a fundamental ideology of life to preserve the meaning of our existence.

All representation of journeys at the physical, spiritual, emotional and psychological level is a reflection of the process of learning. Often journeys are imprints of allegories that refer to other patterns of perceptions and events projected at the physical level. Travels/journeys are also "figures for different modes of dwellings and identities"¹ used for storytelling and theorizing. The trope of travel is a tool for "exploration and discipline"² and when one moves from the centre of home to other places, the new place is someone else's home and the migrants' diaspora. As a result, the equation of the powerful and the powerless constantly changes. The communication with the new elements is always greatly revealing. The "... encounters with otherness fractures both a boundary and an apparatus of representation."³ Journeys though are often associated with physical movements yet in reality it concretizes, encounters between different kinds of knowledge/ experiences and ignorance. The positioning of the narrator in a journey, his experience, demands attention as it crystallizes the intentions of the speaker. Journey narratives are panoramic accounts of culture. At times, it is authentic and at others, "constructed, artificial."⁴ The focusing on either "migrancy or exile" often alters the tone of the narration. The missing narrative of the subaltern is included and also of the dominant voice, now turned marginal. All classics, ancient or modern, ultimately reflect the journey of life at the physical and the spiritual level.

The two texts in question, *The Ramayana*, the Indian ancient epic and *The Alchemist*, the modern classic, mirror the journeys undertaken by Lord Rama and the shepherd boy Santiago respectively. Apparently, the account is disparate but inherently, with extensive

analogous movements, it celebrates human labour to combat evil and to reinstate the significance and relevance of human values. The magnitude of loss and gain is ascertained by the level of protagonist's enlightenment. The mythical and the visionary journeys focus the reader's attention on the traveller, geographical locale and the "self". The story of exiled Lord Rama and the migrant Santiago recreates the structures of power centres and "otherness." The travellers, Lord Rama and Santiago, though travel through different, distinct, definite cultures and time yet, they remain bound up with the notion of universal humanity. The plethora of ethnic-cultural differences between the South-East Asian and the Spanish-Egyptian identities cannot disunite the universal culture of human values. The narration of the variant cultures remains useful and continuous though the geographical directions are distinctly divergent. Both the texts emphasize the "roots" and the "routes", and prioritizing cultural unity in diversity. The conclusion drawn from these is, "Everyone is on the move, and they have been for centuries; dwelling in travel."⁵ Ultimately in all literary texts, related to journeys, moral, ethical, aesthetic, spiritual values are viewed, learnt, redefined and man's position in the universe is reaffirmed.

Part I ***The Ramayana***

One of the ancient texts of India, *The Ramayana* (4th century BC), is credited to a highway robber-turned poet, Valmiki.⁶ The composition is in Sanskrit. Since then, many other versions in different languages have been produced. The legend of the *Ramayana* chiefly concentrates on a detailed life-story of Rama, Sita and Laxmana. But the most venerated chapters belong to Rama's exile of fourteen years and his final destruction of Ravana, the demon King of Lanka, now known as Sri Lanka. Thousands of other characters move round these four pivotal dramatis personae as satellites to co-relate their own story with the central action and theme, in the epic tradition of narration. The technique of narration follows the methods of the *Puranas*, the *kathas*, the *kavyas* and the *itihas* in which one story, in a different time-frame is embedded in the other. Thus, the narration aided by many voices becomes a musical symphony that contains the past, present and future.

The story of *The Ramayana* with labyrinthine digressions is difficult to narrate yet it is being attempted. The most simplistic version would unfold that in the kingdom of Ayodhya, four sons, Rama, Laxmana, Bharata and Shatrughana were born to king Dasharatha's three queens. Later, Rama married Sita, the daughter of King Janaka. In his ripe old age, Dasharatha wished his son Rama to succeed him as the King of Ayodhya but his second queen Kaikeyi, compelled him to exile Rama to the forest for fourteen years so that her own son Bharata could be crowned as the king. The blind love of the mother apparently destroys the peace and harmony of the kingdom; but it is a step towards the destruction of evil incarnate Ravana, in the future.

Shri Rama's exile from Ayodhya accompanied by his wife Sita and Laxmana is the second occasion when he has to embark on a journey. The first one was initiated in his childhood when he was sent to the abode of *Rishis*/saints to Gurukul/school to acquire multi-dimensional education. For Rama, the most powerful and fully enlightened

incarnation of Vishnu, real learning begins in the *Gurukul*. He not only masters the art of archery but learns the wisdom of all the *Shastras*/religious texts. He grooms himself to become an ideal king of Ayodhya at some later point of his life to fulfill his destiny. In the course of this training period, he destroys many demons like *Taraka*. The demons are not to be considered as mere mythical or fantastical figures but they are the evil powers of man concretized as demons. The concept of demolishing evil through self-disciplined knowledge is embedded in these stories. Rama is the final educator who teaches through percepts and practice. The epic offers a detailed cultural and geo-political information of the regions of India, beginning from the Eastern Gangetic basin to Sri Lanka, then an integral part of India.

This paper intends to concentrate on the fourteen years of his exile and its subsequent impact on many. In this second phase, Sita is kidnapped by the demon King of Lanka, Ravana. Passing through many regions Rama befriends many humans, animals and ultimately succeeds in crossing the ocean to vanquish Ravana. The journey is a lesson in the power of social relationships and war management techniques. Rama subsequently returns to Ayodhya, to rule his country and set the example of an ideal King.

While in exile, Rama the ideal mortal has to acclimatize himself with his changing environmental, geographical and political hazards. The prince of Ayodhya has to bridge the cultural differences between the humans and the animals (specially monkeys), the learned *Rishis*/ascetics and the ignorant tribals, the dynamic and the static objects of nature. The exercise is mutually beneficial. As he moves through the jungle barefooted, deprived of all royal luxuries of food, clothing and shelter, he learns about the problems of the deprived and by his own example instructs the world not only to face the challenges in every situation but also to be sympathetic towards the travails of the inferior and the subordinates. Despite the constant psychological and physical pressures of existence in the new environment, Rama continues to remain calm, ethical and compassionate towards all. Sita and Laxmana commit mistakes; Rama rectifies them. At times, he learns from the sages and the benevolent powers. The saints are aware that Rama the all knowledgeable, consciously transfers the centre of knowledge to them to establish their superiority, so that the masses can emulate him. The process stabilizes and strengthens the traditional power base of the Indian society.

In the *Ayodhyakand*, Rama kills a great monkey-warrior Bali to transfer the reins of the kingdom to his brother Sugreeva. Dying Bali questions Rama's act and Rama condemns his uncontrolled pride plus his unethical act of forcing Sugreeva's wife to become his wife. The message is conveyed to all. The requisite journey of Rama and his encounter with Bali is a subservient event created to impart some ethical values. In a mythic situation the real is enacted. A specific situation is constructed as an organizational metaphor for all future generation to interpret and imitate. Bali's dilemma and sorrow on his deathbed is the common dilemma of man, that is, "Why he has to die and that too in a certain manner?" The answer is subsumed in his past actions/*Karma*.

A particular episode between Rama- and the boatman in the *Aranyakanda* (The Forest Chapter) is not only interactive in the sense of the powerful and the powerless but it also

obliterates the inferiority of the native subject's position in the master text. Rama the Aryan prince and the incarnation of Lord Vishnu has to request the boatman to ferry him to the opposite bank of the river. This in turn, establishes the significance of the native knowledge and profession over the cultured and the powerful race. Grateful Rama expresses the desire to pay the boatman. The boatman refuses to accept any monetary reward stating that he was only carrying out his professional responsibility just as Rama was selflessly helping all human beings to cross the ocean of life. Rama has to accept the wise and honest words of this uneducated, simple native of the forest. Journeys often provide opportunities of appreciating similar profound experiences. The incident demolishes the belief of the so called eternal ignorance of the "other."

In the same section, another incident challenges the inherited Indian social structure by reinterpreting the meaning of human action that is extendable to the present. Sharbari a low caste "subaltern" woman welcomes Rama, by offering him some wild berries. Each of these is tasted in advance to ascertain its purity, sweetness and freshness. Laxmana positioned as a custodian of Indian culture and customs objects vehemently against Sharbari's inappropriate behaviour. Rama pacifies his younger brother by focusing his attention on the tribal woman's sincerity, honesty, devotion and concern for the fatigued Rama. This re-constructs the meaning of social boundaries of caste, class and custom. The episode is instructive for Laxmana and human beings in general. The value system of a culture is reviewed and the correct perspective is reinstated. Repeatedly, in *The Ramayana*, the question of the "low and the high" is debated and realigned to communicate that man's social positioning is also related to his "inner being" and not only to his birth. Prince Laxmana would have failed to appreciate and assimilate this experience had he not been on this fateful journey. This mythic journey has many metaphorical connotations today.

The confrontation between the powerful, learned and unethical King Ravana of Lanka and Rama is a classic example of cultural conflict exemplifying the eternal war of good and evil. To reach this apex point, Rama's exile, Sita's abduction by Ravana, Bali's death and many other episodes are orchestrated by the poet. Epics are replete with heroic characters. The war between the giants, Rama and Ravana suggests, accepts, concretizes a plethora of differences but ultimately establishes the victory of truth and goodness over falsehood and evil. The Aryan point of view demonstrates the supremacy of Rama but the non-Aryan narration confirms the opposite.

In this journey, the apparent uncertainty is only a camouflage to cloak the preordained certainties of destiny. Similar situational ideologies dominate in the other text, *The Alchemist* also. Much before the actual confrontation between Rama and Ravana, Ravana the learned demon is aware that Lord Vishnu in the guise of an ascetic would come to destroy him physically in order to save his soul. Ravana in Tulsidas's *RamCharitManas*, composed in Hindi says in the *Aranyakanda*, "If Lord Vishnu has taken the form of man, I will intentionally confront him as an enemy and then die with his arrows. In this way, I will cross this sea of life successfully."⁷

The physical and the emotional journeys are undertaken by the protagonists of the opposite sides to enact the story of resistance that travels across geographical space and chronological time to present the counterpoints. As a result, *The Ramayana* presents the story from the anthropological and historical viewpoint. Despite his fore-knowledge, Ravana as a true warrior uses every opportunity and maneuverings to defeat his opponent. His life is a conscious journey undertaken for this precise moment. He too had sincerely and honestly committed himself to the journey of learning different *Shastras*, the rule books of different disciplines and mastered them; but he had failed to master his pride. In the long journey of *The Ramayana* along with Ravana and Bali, man is also made to realize that pride is the cause of man's fall. Ravana's non-ethical act of abducting Sita cannot be condoned by society. It reveals the underlying assumption that man's ethical tutoring is also of paramount importance. The journey compulsively undertaken by Rama, Sita and Laxmana unlocks a treasure trove of experience for all, old and young, good or evil, cultured and natural to absorb and assimilate even though the perspective is Aryan in nature. From the non-Aryan point of view many ideologies may not be venerated. Thus, it becomes obvious that the journeys of life open different windows to different individuals.

Edward Said in *The Mind of Winter* states "Exile is the unhealable rift forced between a human being and a native place, between the self and its true home."⁸ Neither *The Ramayana* nor *The Alchemist* substantiates the statement. In fact, the return is seamless. A journey during exile produces actions that are heroic, emotional, romantic and glorious in nature. Rama moves through all these conditions and despite being a super human at times, he crumbles before the emotional pangs of separation. The cause may emerge from his father's death or Sita's abduction. His journeys assist him to regain his equilibrium despite many odds. His journeys enable him to conquer his weaknesses. Of course, the mortals learn manifold from Rama's exemplary behaviour. Rama knows and we learn that good and evil, success and failure, coexist. Despite being truthful and honest, spiritual and physical journeys are fraught with dangers, pain and a feeling of isolation. To prove our innocence, many a times, we have to take the "fire-test" like Sita. If the journey of the *Ramayana* narrates the problems of human life, it is also a story of adventure, education and discovery. The weak, emboldened by the experiences emerge strong and triumphant. In the Western literature similar traditions can be also discovered. Through loss and suffering the redemptive view of exile has been re-established. Moses, Mohammed and Jesus are the examples of prophets, returning triumphant after the experience of exile. Initially, the victorious homecomings were associated with religious ideologies. But in the present context, the *Ramayana* is a treatise on a successful and happy way of managing the human predicaments. Rama's existence in Ayodhya as an ideal king could have reflected a stereotyped existence. His experiences of crossing various borders and boundaries, enable him to become a complete man, the *Purushottam*/the ideal man. The predicament of human lives and some of the solutions that one can arrive at are projected through the journey of *The Ramayana* for the humans to learn and assimilate. It is also a reminder of man's possible levels of achievement.

The Alchemist

The English edition of *The Alchemist*, the highly acclaimed text was first published in 1993. Translated into fifty-six languages, it has acquired the dimensions of a modern classic. The text attempts to establish and discover a connection between a culturally and spiritually dissociated past and our present social/material realities. The attempt is to take up the concerns of a community and not a commodity. Despite radical changes today, the leading hypothesis is developed through a male identity Santiago, an Andalusian shepherd boy. The astonishing popularity of the book has attracted bouquets and brickbats from all over the world. To some, this “fable” is a “roseate amalgam of spiritual quest, existential puzzle”; it is also a quest to fulfill human destiny and to claim the life of one’s dreams. To many others it is a “simplistic quasi-religious mumbo-jumbo” that ultimately turns out to be a materialistic quest for Spanish Gold coins.

The contemporary performer Santiago in his apparently physical sojourn codes the spiritual journey of man. To claim the dreams, he must find a way from “within” which is actually outside the institutionalized space of so called “proper activity.” The value impregnated journey of the boy inspires him to take the risk of trading his assured possession, sheep, to claim his dreams that are vague, indefinite but closely allied to his soul. The allegory frames the dilemma of the common man. The journey of life vacillates between hard, dark, stark reality and the romance, excitement of one’s daily existence. Santiago motivates his readers through his personal achievements to capitalize on life’s advantages; he prepares all for further expansion to secure independence with respect. Through personal statements, he creates examples for human beings; he looks out for opportunities that must be seized at the right place and the right time. His apparent physical journey constantly mirrors the spiritual journey of the human soul. The strategy of fulfilling dreams is envisioned and enacted through metaphors, symbols and verifiable operations. Santiago’s journey constantly reminds the reader to dream despite disenchantment, pain and tragedy. He reiterates endlessly that life is about a journey and not the destination. Fortunately for Santiago, the journey, a constant exercise of an inner and external exploration for the search of a physical and spiritual treasure, culminates right at his own doorstep. Is it an indication of a truism, often concealed, that happiness is just round the corner and one only needs the visualizing power to identify it? One is compelled to answer in the affirmative. In this text and in the *Ramayana* also, the performer and the spectator implicitly collaborate with each other to decode the creator’s message.

Santiago’s journey at the superficial surface is a journey of a Christian soul but in the profound subsumed level, it is a story of one universal soul in search of the significance of survival and continuance in this world. “The need to discover one’s destiny is important.”⁹ A recurring dream motivates him constantly to surge ahead and then “there is a force that wants you to realize your destiny, it whets your appetite with a taste of success.”(30) The element of destiny is strongly stressed in both the texts but it never recommends one to suspend action. The double edged statement of the boy “...[My] purpose in life was to travel.”(8) is a message for all against various kinds of inactivity/stagnation. The philosophy of “moving on”, voiced repeatedly in Indian

philosophy, is actually preached in all cultures. Santiago's physical journey beginning in Spain, Andalusia, extends to Egypt and terminates in his home town where he discovers the buried treasure. The question that demands an answer is "what exactly is the real treasure and where it is to be found?" Is it in man's purified heart and soul or is it in the womb of the earth? It would be too simplistic to accept the second alternative. Like the shepherd boy, man's learning process continues through tears and laughter, pleasure and pain, success and failure, and finally his surrender to the call of destiny through a deep sense of responsibility towards honest action becomes inevitable. The ambiguous prophecies of the Gypsy fortune-teller, the unexpected appearance and disappearance of the God like King of Salem, the desert storms metamorphosing into demonic powers and dimensions, make *The Alchemist* a mythical narration in the epic tradition but one is never allowed to forget the deep-rooted theme of the text. If on one hand man is tutored to accept the compulsions of the "way of life" (59) to "accomplish" (6) something and all that "is written" (61) on the other, it also states that it is the biggest lie to believe that at some point of time "...we lose control of what's happening to us, and our lives become controlled by fate." (18) Simultaneously, the significance of destiny and action is reiterated. One cannot deny the control of the invisible superior powers and yet, one has to realize the efficacy of honest labour.

The title of the novel suggests that there is an alchemist in the text but the question, "Who is he?" is the gordian knot. Is he that dark tall man who has the "Elixir of life" and the "philosopher's stone" "whom Santiago meets in the desert" (69) or is Santiago is the real alchemist who with his determined pursuit fulfills his dreams? "Everything in life is an Omen" (72) says the Englishman. The fortune-teller, the king, the thief, the trader, the camel driver, the alchemist of the desert, each in their own way transfer vibrations to direct the boy to identify the right direction. The wind, the grain of sand, the snake and many other natural objects also communicate to him to reveal the mysteries of life. Rama-like Santiago learns from his natural environment and he himself turns in a philosopher's stone to enrich others. He learns to read the "universal language" (72) but Rama, the omnipotent, omniscient and omnipresent knows from the initiating stage; he only enacts the role of a learner/beginner in accordance with his human form. "Everyone has his or her own way of learning things" (87) and his and her own way of teaching others. A criticism that is leveled against Santiago is that how can an experienced and finally illuminated person like Santiago rest in peace with his material treasure box? It would be dangerous to presume that having been enriched with spiritual wisdom, man is not entitled to enjoy material benefits. In our life, material blessings are also extremely meaningful. In this connection, A.P.J. Abdul Kalam, the former President of India, a nuclear scientist, an intellectual giant, in his book *Ignited Minds* rightly states that looking at the abundance in Nature that she offers to mankind, we must realize that it is not wrong or somehow shameful or non-spiritual to desire for material things.¹⁰ Rama after his triumphant return to Ayodhya enjoys the blessings of kingship but no where it is indicated that he would turn into a slave of worldly pleasures. Santiago also, just a simple rustic, blessed with a treasure of common sense, no way suggests that he would become a bonded labour of materialism. Though he is happy with his material possessions yet, he can hear the loving call of Fatima, his beloved, through the signs of the earth. "I am coming Fatima" he says (177). At this point of time, he could possess the

most beautiful woman of the world and forget her but it is a call of one soul to the other; it can never be ignored. The union of the *Atma* (soul) with the *Parmatma* (God) is the ultimate aspiration of life. Santiago would have remained imprisoned in his small material world if he had not undertaken this instructive journey. The concluding formulation indicates that the significance of man's action/*Karma* is to arrive at the point of "self recognition/selfhood."

Coelho bridges many cultures, languages and even the rigid boundaries of religion are surmounted: Fatima a Muslim is accepted by, Santiago a Christian. The geographical boundaries are also broken down. As man's horizon of knowledge expands, he realises the insignificance of the inflexible man-made borders. Santiago's slow but definite instructive journey inscribes the growth of man.

The texts, *The Ramayana* and *The Alchemist* cannot be perused satisfactorily if the illuminative metaphors, allegories and symbols are ignored. Different semiotic systems are manipulated to lead the reader to speculate on the fundamentals of our existential problems and the positioning of the Godhead. The journeys play a dominant role in mirroring the causes, the arrangement and the final significance of the entire exercise. The culminating message is the same: the victory of truth and the death of falsehood. The degree of intricate narration is far too superior in the *Ramayana* in comparison to the parable-like story-telling in *The Alchemist*. *The Ramayana* has multi-faceted human relationships to describe and analyze. It is not only Rama's story it is also the story/journey of Sita, Laxmana, Bali, Ravana, Vibhishan, Hanuman and many others. They are the mouth pieces to communicate the material, political, philosophical, historical, social, economic and cultural dimension of our life. Against this, *The Alchemist* is solely concerned with Santiago's journey though the turns and crossroads that come through the meetings with the other characters are also of interest.

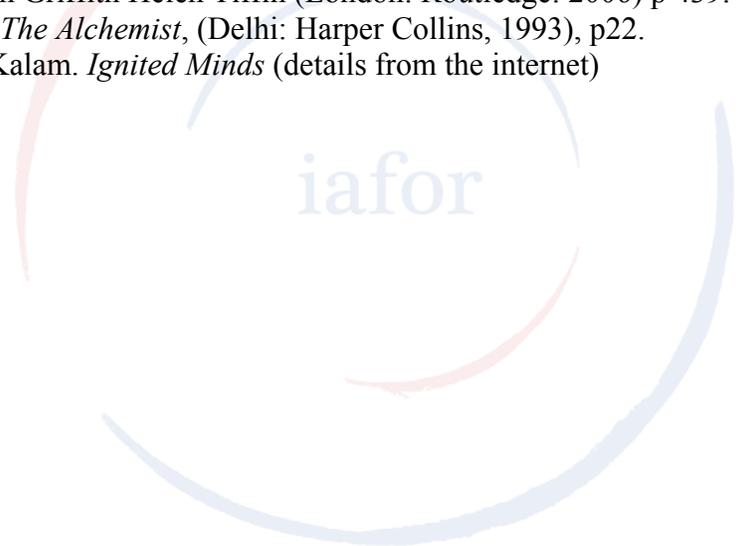
In exile, Rama, Sita and Laxmana cross the threshold of the urban civilization to enter into a new world of rural environment to be close to Mother Nature. This dislocation brings about an archetypal sea-change in their characters. Their return to the legitimate world of nature enables them to recognize and remember their "roots." The "routes" that Rama and the others compulsively follow are not selected arbitrarily: the decision is taken with a particular mission in mind. Santiago's "routes" are also interconnected with "cause and effect." Rama's constant movement initially is carried out to avoid his brother Bharata's request to return to Ayodhya but subsequently it changes into a quest for the abducted Sita who is not only his wife but also his soul-mate, the essential factor to bring about his completeness. Santiago also takes the long journey back to Fatima to achieve the same wholeness.

Rama's journey enables him to interact with the multi-ethnic people of the forest who are his subject. To emerge as a perfect king, the first prerequisite for him is to reconstruct, reinterpret and re-appreciate the psychology of these simple folks. He learns much from the natives of the forests and in return, being the enlightened one, teaches them through examples and articulations. The resistance of different enclosures is dissolved. Rama is assisted by an army of monkeys and bears. The metaphorical support by the

environmental entities creates a momentum for a definite project and initiates an exploration of new territories that are out of bounds or neglected within the dominant discourse. The essentiality of eco-friendliness is stressed. For Rama, Ravana's kingdom is an outlawed territory and yet from that soil emerges the sane voice of Bibhishan, Ravana's brother, requesting him not to indulge in the unethical activities. Ravana's wife, Mandodari also attempts to contain Ravana though she fails miserably. Rama's journey, to Lanka wins him many friends in the enemy territory and makes him/the reader to realize that enemy enclosures may also provide transformational patterns despite narrow spatial boundaries and many other forms of cultural centrism. Santiago's experiences are also not different. Over-generalization is negated; the stress is on an acceptance of prominent diversifications. It is a lesson to be recognized by all. The gifts of journey are plentiful: transformation and moderation of rigid views; realization of novel ideas; a lesson on human management. It is experienced by the protagonists of the critiqued texts and the reader. Rama and Santiago are constantly guided by the natural phenomena. It acts as their guide, guardian and nurse. Rama's separation from Sita brings about dark spells of depression and it is only lifted with his intimacy with nature. The revived connectivity with unpolluted nature is enacted through the frame-work of journeys. Santiago is less subjected to the hazardous effects of a journey though he too learns about deceit, destructive materialism and the greed in the human heart. It serves as an excellent school for the young man who had not been privileged enough to receive any proper tutoring from the learned teachers. The multi-ethnic experiences, the knowledge of truth and falsehood, the significance of human and ethical values collected through his journeys enables him to comprehend certain moves, patterns, rhythms, habits, attitudes and experiences that combine to enrich him. The experiences of both the protagonists are handed over to the coming generations. The age old value system of the ancient epic is re-established through the modern classic. Man's progress on his spiritual, intellectual, emotional and material journeys is facilitated by the collective memory stored in the pages of these texts. Culture, history, the pitfalls and equations of happy and successful life are projected through a discourse on journey. The reader locates himself in appropriate situations, landscapes, time, and modifies himself accordingly to learn and absorb the lessons taught by journeys. The external journeys direct the protagonists to perceive the inner journeys in the right perspective.

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The logo for 'iafor' is centered on the page. It consists of the lowercase letters 'iafor' in a light blue, sans-serif font. The text is enclosed within a circular graphic composed of several overlapping, semi-transparent arcs in shades of blue and red, creating a sense of motion or a stylized globe.

A Journey of Recovery: Reading Trauma-Related Guilt in Jonathan Safran Foer's
Everything is Illuminated

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The Topic of Literature/Literary Studies



A Journey of Recovery: Reading Trauma-Related Guilt in Jonathan Safran Foer's
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Patients with the trauma-related guilt (TRG)¹ blame themselves for the inability to change the result of the trauma event, or to prevent it from happening. For that matter, the patients may have problems on their emotions and actions when they encounter with the events that may remind them of the traumatic event. Jonathan Safran Foer's novel, *Everything is Illuminated*, is a proper example presenting trauma-related guilt after the Holocaust. In this novel, Jonathan, a second generation Jew of the Holocaust, goes to Ukraine to visit his ancestors' hometown. Eli (Alex, the protagonist's grandfather), a survivor of the Holocaust, feels guilty for reporting his Jewish friend to the Germans² in order to save his family's lives during the Holocaust. Alex, Eli's grandson, is a translator for Jonathan and Eli. Three of them meet each other on the occasion of a business of guiding the Jews back to their old lands. During the journey, Eli keeps struggling with the unwillingness of going back to Lutsk (his hometown) because it is a place where he betrays his friend, and he feels shame and guilty for that. However, as they come closer and closer to their destination, Eli's struggle becomes more and more serious for fearing that the secret will be revealed.

After his confession, Eli feels relieved while his grandson and Jonathan cannot befriend with each other anymore because Jonathan cannot forget the crime that Eli has done. In the end of the novel, Eli kills himself in hoping that the guilt can fade away with his death, and that Alex and Jonathan can befriend again. Alex's grandfather, in *Everything is Illuminated*, is just an example of a patient who suffers from the trauma-related guilt. Thus, this paper suggest that, though commits suicide at the end of the novel, Alex's grandfather has actually recovered from the trauma-related guilt, and take his death as a hope and gift for Alex and Jonathan. The journey of finding Augustine, for Eli, is a journey of going back to his past, and somehow brings him to the point of his recovery. In this paper, I will first explain the term—trauma-related guilt, the relationship between guilt and trauma, and the symptoms the patients have. Then, I would like to take Eli as an example, examining his transformation (both his emotion and action, including his death) during the novel and prove that the journey of finding Augustine is also a journey of the grandfather's recovery, and the death of the grandfather is not a failure but a precious gift with hope

¹ Trauma-related guilt (TRG): a symptom which lots of patients of trauma suffer from.

² The Germans: Here the Germans indicates the Nazis.

and love.

I. How Eli is a patient of TRG

Post Trauma Stress Disorder (PTSD)³ and guilt usually co-occur. People who experience trauma may have the unpleasant feelings of regret stemming from the belief that they could or should have done something different at the time a traumatic event occurred. Such belief brings people to the state of a deep guilt that sometimes they do not even notice it consciously. The experience of trauma-related guilt does not seem to depend on the type of traumatic event experienced. Combat exposure, physical abuse, sexual abuse, and the loss of a loved one have all been found to be associated with the experience of trauma-related guilt. Feeling guilt after the experience of a traumatic event is serious because it can be complicate or intensify trauma and/or grief reactions, and thus leads to a number of negative consequences. For example, people who suffer from the guilt may fall into the feeling of hopelessness, depression, shame, social anxiety, low self-esteem, and other more serious problems such as self-harm, suicidal feelings, and substance abuse. Since the patients of the TRG suffer from these problems, they might have problems to show their emotions to their loved ones, and may lose the ability to communicate with society. They refuse to talk about the traumatic event, and even deny facts associated with the traumatic event. For instance, a person who escapes from the 921 earthquake⁴, when discussing it with others, may disagree with some facts such as escaping out of the about-to-collapse building without helping anyone. That is, when one of the fellows in the discussion talks about the cruel tragic that lots of people escaping out of one building without helping anyone else, the patients would disagree and deny the fact. Such disagreement and denial are resulted from the guilt that the patients feel that their survival is guilty. They believe that they could/ should have done something more instead of just escaping out and ignoring all the other suffering people. The symptoms of a TRG patient can also be seen in the case of Alex's grandfather—Eli for the reason that he feels guilty for reporting his best friend, Herschel, who is a Jew, to the German General, and thus put Herschel to death. Eli understands that even if he doesn't report Herschel, Herschel would still be killed by the Germans because he is a Jew; and even if he is not a Jew, he will also be killed for

³ Post-Trauma Stress Disorder (PTSD): An anxiety disorder that can develop after exposure to a terrifying event or ordeal in which grave physical harm occurred or was threatened. Traumatic events that may trigger PTSD include violent personal assaults, natural or human-caused disasters, accidents, or military combat.

⁴ The 921 Earthquake: The 921 earthquake, also known as Jiji earthquake, was a 7.3 Ms or 7.6 Mw earthquake which occurred at 01:47:12 am on Tuesday, 21 September 1999 in Jiji, Nantou County, Taiwan. 2,415 people were killed, 11,305 injured, and NT\$300 billion (US\$10 billion) worth of damage was done. It was the second-deadliest quake in recorded history in Taiwan, after the 1935 Hsinchu-Taichung earthquake.

not reporting another Jew. However, reporting his best friend to the Germans, to Eli, is like murdering his best friend with his own hand. This kind of feeling is the typical symptom that happens to the TRG patients. Survival, as Cathy Caruth states, becomes their “source of pain” (Caruth 51). They feel guilty for survival after having survived from the traumatic event, and believe that they should at least try to do something else or make other choices to change the situation. In Eli’s case, he wishes that he could have helped his friend, and strongly hopes that his friend can survive the slaughter. But the eagerness of taking care and saving his own family wins the hope of saving his friend. Therefore, though painful, Eli reports his friends to the murderer. What Eli and the TRG patients cannot or refuse to understand is that they are not responsible for what happen to them and their friends. Their responses and choices are natural because “when endangered, the body responds neurochemically to propel us to protective action (counter-aggression, stillness, or flight),” says Nader, “survival becomes a neuro-biological as well as an emotional imperative. During and after traumatic events, the individuals often must find immediate ways to survive. In the chaos, arousal, and propulsion to self protect, actions may be taken that are later regretted” (Nader 54). In the scene of the slaughter happens to Eli’s Jewish friend, the Germans drag the Jews to the synagogue, and kill anyone who did not point out a Jew from the crowd. In the struggle of survival and the safety of his family, Eli points at his best friend. Such reporting action, to Eli, is a shameful and a selfish wrongdoing, and he blames himself for the death of his friend. The guilty feelings could be seen on Eli’s confession:

I knew that I had to change everything to leave everything behind and I knew that I could never allow him to learn of whoIwas or whatIdid because it was for him that I didwhatIdid it was for him the I pointed and for him that Herschel was murdered that I murdered Herschel . . . but is it forgivable what he did canheeverbeforgiven for his finder for whathisfingerdid for whathepointedto and didnotpointto for whathetouchedinhislife and whathedidnottouch heis stillguilty I am I am Iam IamI? (*Everything is Illuminated* 251-52).

In this quotation Eli explains the reason of betraying his friend that he did it for his son. He wants his son to live happily without any harm, violence, and death; and he, in some way, succeeded. However, such success does not bring him joy, but instead brings him guilt and pain. Eli is not sure if he can be forgiven. He believes that the crime will always be there and everything he gets is all guilty because those things are built upon his Jewish friend’s death. The guilt can be seen not only from

the content but also the language style. During the confession, those words which are closely associated with the murder are connected, such as *whoIwas*, *whatIdid*, *didwhatIdid*, *whathisfinerdid*, *whathepointedto*, *stillguilty*. These connected words can be explained as an escaping of the traumatic event and the guilt feeling. When we read these words, the words would sound really fast and vague, which gives a feeling of shame and the desire to cover the sin.

The guilt feeling not only affects Eli, but also his family. His interaction with his family is rather cold, and in most of the time, silent. He does everything he can to raise his family, and make sure that they have a nice life. But he does not, or cannot, show his emotions or act intimately with his family. During his conversation with Alex, Eli mentions that “I wanted so much for him to live a good life, without death and without choices and without shame . . . I desired to remove him from everything that was bad, but instead I gave him badness upon badness” (*EII* 247). The badness here indicates the cold results from lies and the guilt. Eli feels his own guilt, and the guilt spreads onto his family, his belongings, and his life. He believes that everything he owns (especially his life) is built upon his friend’s death, and is all guilty. Eli feels too guilty that he refuses to talk about it because he is afraid of other people’s judgment. The fear of judgment and the guilt prevents Eli from caring for his son (Alex’s father), and eventually makes him a grumpy and tough man. The situation becomes more serious after his wife’s death. Eli shouts at Alex and Igor, which he would not do before his wife’s death. Eli’s wife is the only one who understands his pain, and her existence certainly helps Eli to feel better. But after her death, anger becomes the only way for Eli to show his concern to his family. The only chance he can lay out his emotions is when he is alone in front of the television: For example, he cries. Crying represents his guilt and regret, both for his best friend’s death and his family. The only time that he shows his caring for his family (which surprises Alex), is when Alex’s father asks him to accept to go on the journey. In Alex’s description:

I thought that that would be the end of the conversation. But Father said something queer, “Please.” And then he said something even queerer. He said, “Father.” I must confess that there is so much I do not understand. Grandfather returned to his chair and said, “This is the final one. I will never do it again.” (*EII* 6)

Eli accepts his son’s request because of the word *father*. The situation here implies that *father* is a reminder of the supposed-to-have relationship between the father and son. Therefore, the word somehow brings up the long hidden emotion and the little

guilt buried deep in Eli's heart and stimulates him to the agreement of going on the journey.

Other facts of Eli's TRG symptoms can be seen from his refusal to take on the journey, his anti-semitism, and the denial to the stories told by Lista. The refusal to go on the journey can be regarded as a sort of refusal refusing to go back to the past (which is close to the time that the traumatic event happened). It may be confusing that since Eli has already offered the service of guiding Jews to go back to where their ancestors were many times in the past, why is this one different? Why the refusal of going on the journey would be regarded as the refusal of going back to the past? The reason is that every journey of guiding a Jew is a journey of going back to his guilty past. For a person who suffers the TRG, every time they go back to the traumatic event, they are tortured again. The hunting of the memories becomes more serious and more real and thus is more painful when they are not so close to those places where their traumatic events happened. It is also worth noting that, in the novel, when Eli is asked to go on the journey, he says, "I do not want to do it. I am retarded, and I did not become a retarded person in order to have to perform shit such as this, I am done with it" (*EII* 6). Both *retarded* and *done with it* represent that Eli has gone back to his past too many times and that he is tired of the torment of the guilty memories. The refusal of going back to the past can also be seen from Eli's anti-semitism. The proof appears after he and Alex steps on the journey to Lutsk. When they are on the half way to Lutsk, Eli says, "I do not want to drive ten hours to an ugly city to attend to a very spoiled Jew" (*EII* 7). The reason for Eli to say this is that a Jew, as the mentioned above, would remind him of his friend, and that makes him feel sad. Therefore, showing his despise of a Jew makes Eli feel better because that shows he has no personal connection with the Jews. The term *an ugly city* also shows Eli's anti-semitism because the Lustck is a place which reminds him of Herschel too. Another proof of Eli's anti-semitism is that when Jonathan tells Alex the Sammy Davis, Junior is a Jew, he agitatedly disagrees, and commands them to shut up. In fact, Eli does know that Sammy Davis, Junior is a Jew, and that is why he named his dog Sammy Davis, Junior, Junior—to make the dog a substitution of his best friend. However, he cannot admit it because admitting that he knows Sammy Davis, Junior is a Jew is like admitting his encountering with a Jew in his early life and the murder he has done to his friend to his family, which is the last thing he wants his family to know. The third proof of Eli being a patient of the TRG is the disagreement to Lista's story. When they finally find the key (Lista, for she is the woman in Jonathan's picture, and that she is a Jew who lives in Trachimbrod and never leave that place) which leads to Trachimbrod, they also learn lots of stories of what happen to the place.

While Lista is telling the story, Eli refuses to look at her, to respond to what she says, and even calls Lista a liar to show his disagreement to those events she mentions. The refusal to respond and the disagreement indicates his fear of letting his descendants and the Jew know his crime. He feels so guilty that he does not want anyone to know his past, and the best way to prevent others from knowing is to deny that the past ever happens. This action clearly shows that he is a patient of TRG because people who suffer from it are usually afraid of letting others know their *crime*.

II. The Process of Eli's Recovering from TRG

Suffering from the TRG for almost forty years, Eli finally steps on his journey of recovery. As the aforesaid points, going on the guiding journey accordingly could be said to be the first step of Eli's recovery. Every guiding journey for Eli is thus a journey of going back to his painful past. What makes this last one different is that this time, the place he is going to is Lutsk and Trachimbrod (both are places that reminds him of his dead friend and his old guilty memories); and also, he has Alex as a companion. I argue, first, that Eli does know where Trachimbrod is—or, was. When he hears the name “Lutck,” he says, “You did not say it was Lutsk” (*EII* 6). This way of talking only appears when the place has some relations to the person who is going there. Thus, the sentence Eli utters indicates that he might have some special relation with Lutsk, and that he would firmly refuse to go on the journey if he knows that he is going to the city. However, since he has already promised, he only shows his unpleasant feeling by blaming Alex's father for not telling him where he would go first. Then, again, when he hears the name “Trachimbrod,” he repeats the name in a questioning tone. Alex thinks that his grandfather does not know where the place is; but the fact is, he does. The proof that Eli knows where Trachimbrod is can be seen from that Eli, Jonathan, and Alex have come back to the hotel from Trachimbrod, and they are examine the things in Augustine's box, when Jonathan finds out that the man in the photograph with is Alex's grandfather. Since Lista never leaves far away from Trachimbrod, then Eli must have met Lista in/ or near Trachimbrod. Therefore, Eli's appearing in a picture in Augustine's box is a proof that Eli knows where Trachimbrod is. In a sense, since he knows where Trachimbrod is, and with the fact that Lista has never left far away from the place, it is clear that Trachimbrod has a deep relation to Eli—it is the place where he's friend is killed. Therefore, going to Trachimbrod is the same meaning of going back to the most terrifying past for Eli. As he steps on his journey, he finally has the courage to face the past and to examine what exactly happens step by step.

The second step of Eli's recovery is the meeting with Jonathan. Traveling with Jonathan, at first, is painful for Eli. For the patients of the TRG, having

someone or something which keeps reminding them of their past crime and guilt is the most painful thing in their lives. Jonathan is just the kind of reminder. For this reason, Eli holds a bad attitude toward Jonathan—not because he hates Jonathan nor because he hates the Jews, but because Jonathan is too real (he is the second generation of the Jews who lived in Trachimbrod) brings Eli's memory too vividly to him. But, after Jonathan shows the picture of Augustine (which is actually Lista), Eli changes his attitude. In the evening, after Jonathan goes to bed, Eli said,

“He is a good boy,” Grandfather said. . . . Grandfather moved his hand over his face, which had become covered with hairs during the day. It was only then that I noticed that his hands were still shaking, that they had been shaking all day. “We should try very inflexibly to help him.” “We should,” I said. “I would like very much to find Augustine,” he said. (*EII* 73)

Since then, Eli's attitude toward Jonathan changes. He no longer sees Jonathan as a cruel reminder of his crime; instead, he regards him as the turning point of his life that Jonathan is the chance for him to go to the past and face his guilt. To this point, Eli is on more step closer to the recovery from the TRG.

Meeting Lista is the third step that brings Eli out of his guilt. After they enter Lista's house, Eli, Alex, and Jonathan starts to listen to Lista's story of Trachimbrod. While Alex and Jonathan listen really carefully and concentrated, Eli appears to be careless, and even annoyed. He kept disagreeing with Lista, calling her a liar/ fool, and urges Alex and Jonathan to leave again and again. The disagreement mentioned before, represents the fear of letting others know his crime. But his denial does not stop Lista from telling, nor does the denial stop Alex and Jonathan from inquiring. What happens next is that Lista asks Alex and Jonathan to leave the room so that she and Eli can have a private conversation. Then, after the conversation, Eli comes out of the house, and announces that Lista will lead them to Trachimbrod. The announcement is a symbol that Eli is ready to go back to his past with no hesitation and fear. While they are in Trachimbrod, Eli does not deny or disagree anything that Lista says. This is another symbol of his courage of facing the past without fear and denial. For the healing of TRG, it is important to first recognize what happens in the trauma-related event. Going back to the scene where the traumatic event happens (no matter mentally or actually really go to that place) is an important step that the patients need to take. Therefore, meeting Lista, and then going back to the scene, for Eli, is a big step of his recovery. After they go back to Lista's house, they get a box of

Augustine. They examine the remains in the box one by one, and then, the key for Eli's fourth step of recovery appeared—the picture of Eli, his wife, and Herschel.

Discovering the picture of Eli, Eli's wife, and Herschel is the key point of Eli's recovery. After seeing the picture, Eli starts to confess his most painful past—murdering of his best friend, Herschel. In the beginning of the confession, Eli mentions, "Everything I did, I did because I thought it was the correct thing to do. . . . I am not a hero, it is true. . . . But I am not a bad person" (*EII* 228). Three sentences are very important in TRG healing because by saying those three sentences, Eli finally realizes that he is not responsible for Herschel's death. In order to recover from the guilt, the patients need to realize that there is nothing they can do under the situation when the traumatic events happened. It is not their responsibility to change what had happened, and that they are not responsible for who had died. Therefore, saying that what he had done is not wrong, and that he is not a bad person, Eli has arrived to the very point of his fully recovery. After telling Alex and Jonathan what kind of person he is, Eli starts to confess about his guilt. During the confession, Eli went through three steps of emotion:

Herschel was a good person, and so was I, and because of this it is not right what happened, not anything of it. And then I asked . . . (*EII* 247)

I know that she was holding your father and that he was holding you and that you were holding your children. I am so afraid of dying . . . (*EII* 250)

. . . do you understand what I am telling you I pointed at Herschel and said he is a Jew . . . pointed at each other so what is it he should have done he would have been a fool to do anything else but is it forgivable what he did can he ever be forgiven . . . (*EII* 251-2)

In the beginning of the story telling, we can tell, from the text, that Eli is in a really peaceful mood because the language is plain, and the punctuations are correct. However, as he goes nearer and nearer to the center of his crime, the sentences become longer with less punctuation. And finally, when he arrives to the point of his crime, the punctuation disappeared, and some words start to connect with each other. The changing of the language is the representation of both Eli's emotion and action, and in some way shows the real situation more vividly. As the sentences become longer, and the words start to connect with each other, Eli's emotion becomes more and more agitated, and he speaks faster and faster. Then, as the speaking speed raises,

the atmosphere becomes more and more intense for the listeners, which helps them to understand the feelings the speaker have when he was in the situation. At the end of the confession, Eli said, “And now, we must make sleep” (*EII* 252). By this sentence, Eli seems to get rid of the guilty past which has hunted him for the last forty years. Being able to tell the past with others is not an easy thing to do, especially for the patients of TRG. The reason of the difficulty to talk about the traumatic event for patients who suffer from trauma is that they cannot remember, or that they cannot tell the past from the present, and some of them even have physical difficulties such as unable to utter any words. But TRG patients remember everything. It is because they remember everything that they feel guilty. Therefore, the reason of not able to tell is that they are afraid to be judged by other people, and they are afraid to be recognized as a guilty person. According to this, it is obvious that Eli has finally got out of the past sin, and is ready to go on with his life. The sentence “And now, we must make sleep” (*EII* 252) can be seen as a period, and a beginning—the period of the past, the beginning of a new life. The proof of his recovery can also be seen after Eli goes back home. In his last letter, he mentions that, for the first time, he put Alex to bed, covers him with blankets, and combs his hair with his hand. And then, he goes to Igor’s room, and kisses him. Eli is finally able to have intimate interaction with other people. This is a final proof of his recovery.

III. Eli’s Death is a Gift for Alex and Jonathan

The evidence and theories offered above has proved that Eli has recovered from the TRG. However, some may still argue that, if Eli has recovered, why does he committed suicide at the end of the novel? According to Jacques Derrida, in his book *The Gift of Death*, that death can also be a gift to the one who is given. He first mentions about the idea of when the word *gift* is mentioned with death. “But the *mysterium tremendum* announces, in a manner of speaking, another death; it announces another way of giving death or of granting oneself death. This time, the word ‘gift’ is uttered” (*TGD* 40). Derrida also further mentions that if the death’s origin, the purpose of the death, is the Goodness, the death can be a gift for the receiver. Besides, in Christian thinking, the death caused by suicide is often considered as a betrayal of God, for the suicide one destroys the precious life that God gives him. But there is one exception—sacrifice. If the death is on the behave of sacrifice, then there is a chance that the suicide one can still be accepted by heaven, for what he has done is not a betrayal but a highly ethical action. Eli’s suicide is just the case of sacrifice. In his last letter to Jonathan (and maybe also to Alex), Eli mentions that the reason for him to commit suicide is that he wants to give Alex a chance to have a good life. If he remains alive, then Alex cannot move on because he

still concerns his grandfather. If he remains alive, then Alex cannot live the life he wants to live for he is not yet the oldest Alex in the family, and he cannot take control of it. So, the death of Eli, is the beginning of a new life of hope for Alex. Also, in the letter, Eli writes down his hope that Jonathan can befriend with Alex again. The enmity and the fight should stay in the last generation. He hopes that, through his death, the enmity between himself and the betrayal on Herschel can fade away, and set the third generation free. His death, then, is a hope for the third generation of the Holocaust to be free from guilt and hatred. But if death becomes a gift, the receiver needs to agree with it too. That is, the receiver needs to consider the death of the dead as a gift for him instead of regarding it as a failure. As for Eli's death, Alex, then, is the receiver of the life-taking gift from his grandfather. Fortunately, Alex does regard his grandfather's death as a gift. Though he cannot accept his grandfather's death at first because he is shocked, he does, somehow, mention later that, because of his grandfather's death, he "for the first time in my life, I told my father exactly what I thought, as I will now tell you, for the first time exactly what I think. As with him, I ask for your forgiveness" (EII 242). In this letter to Jonathan, Alex, though did not directly admit that he regard his grandfather's death as a gift, he does give a hint that his grandfather's death somehow helps him to be who he is, say what he wants to say, and live the life that he wants to live. Thus, the death of Eli can be seen as a gift, as a hope of the future, as a key for Alex to live his new life, and, hopefully, as the key for Alex and Jonathan to befriend again.

Recovering from the TRG is a long and painful journey for the patients who suffer from it. To recover, the patients need to have the courage to admit and to tell what he has done, and also to realize that what he did is not guilty, that he is not guilty for being the one who is alive, and he is not responsible for other people's death. To do a confession is hard, for the patients need people he firmly trusts, and he needs the support from his trusted ones. Eli, in *Everything is Illuminated*, is a typical example of a patient who suffers from the TRG, and later recovers from it. The death of Eli is just a decision of the way of ending his life; that is, the death is a choice, not a failure. Eli chooses to give his death as gift to his grandson and Jonathan, so that they can have a new life which is peaceful, happy, and full of hope. Due to all those evidences and the discussion above, I believe that the journey of searching for Augustine is also the journey of the grandfather's recovery.

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A Journey of Recovery: Reading Trauma-Related Guilt in Jonathan Sanfran Foer's
Everything is Illuminated

Abstract

TRG (trauma-related guilt) is a traumatic symptom which indeed makes numbers of patients suffer from the unforgettable traumatic memories after the Holocaust. Patients suffer from TRG blame themselves for the inability to change the situation, and believe that they could have done something else for or make other choices to prevent the traumatic event from happening. As the traumatic memory hunts them continuously, the patients may have problems with their emotions and actions when they encounter the situation that reminds them of the traumatic event. In *Everything is Illuminated*, Alex's grandfather is exactly a typical character suffering from the TRG. Thus, I argue, after the journey, Alex's grandfather has actually recovered from the TRG, and his death is a hope and a gift for Alex and Jonathan. To elucidate this recovering journey from life to death, this paper will first explain what trauma-related guilt is, the relationship between guilt and trauma, and the symptoms the patients have if they suffer from the guilt. Then, to prove that this discovering journey could also be regarded a journey to recovery, the transformation will be examined by an example of Alex's grandfather. Based upon the discussion above, this paper looks forward to offering a new interpretation of the death in *Everything is Illuminated*.

Key Words: Jonathan Sanfran Foer, *Everything is Illuminated*, Death as a hope and a gift, TRG (trauma-related guilt)

Conference Theme: Arts policy, management and advocacy

A New Approach to Arts Policy Formulation that directly supports the Arts and Cultural Identity in Hong Kong

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Urban planning, tourism, arts and heritage management research concerns have moved closer together in the last few years in response to the growing need for better public policies on ensuring livable and vibrant cities into the future. Worldwide, various policies have tried to encourage or instill the right conditions towards the transformation of international cultural cities. Mostly, these cities that attract strong private-sector tourism investment and feature a history-rich quarter with clusters of art-related businesses bring vibrancy back to economically depressed zones where industries have moved away (as in Hong Kong). Studies of those cities with historic quarters or post-industrial zones have also found that those with cultural policies closely connected to a place's cultural identity have added to area revitalization for the local community as well as city re-imagining for boosting its tourism.

This paper argues that Hong Kong's cultural and arts policy developers need to look at prominent examples of cultural cities that have become genuinely 'creative' by enhancing conditions which allow local arts and heritage to prosper. It will also outline what elements are already present in the community and what still needs to be developed through new arts and heritage education programs. A model will be discussed that could assist policy makers in understanding what conditions are needed to support art clusters, local heritage arts, heritage area conservation and art education programs in enhancing Hong Kong's unique cultural identity.

Key words: arts policy, cultural cities, cultural identity, globalization

Introduction

Policies that have been tried to provide the right conditions towards the transformation of cities into international cultural cities have been studied foremost by a number of urban geographers. Miles (2005) has observed that destinations promoted as 'cultural cities' have 'flagship' cultural institutions (e.g. Bilbao's Guggenheim Museum), post-industrial entertainment zone (e.g. revitalized waterfront areas), strong private-sector tourism investment and a historic quarter with small to medium-sized enterprises (which usually includes arts-related businesses). Evans (2009) has completed a comprehensive international study of creative industry policies and strategies that surveyed public sector creative city

initiatives and their underlying rationales. He looked at examples from Europe, North America, Africa and south-east Asia. A list of interventionist types of policies were discussed including those that put emphasis on start-up and small and medium sized enterprises (SMEs) and those that favored the encouragement of the larger creative sectors. His findings raised the question of whether such policies need necessarily be mutually exclusive in terms of “growth’ and “arts cluster” models or theoretical frameworks for building creative capital for the community. He also noted that how these policies emphasize social regeneration and revitalization objectives differed from city to city with reference to its place in its eco-historic cycle.

Examples of historic quarters or post-industrial zones with arts clusters are also important in research on European cities of culture undertaken by authorities such as Avery (2007) for Liverpool, Maitland (2007) for London and by Ali-Knight and Robertson (2003) for Barcelona, Edinburgh, and Glasgow. Most of these projects have been affected by the city’s place in their eco-historic cycle and were aimed at reviving post-industrial economies and may be only indirectly relevant to many developing Asian cities. However, there are some Asian cities for which they are of use, particularly Hong Kong, which has seen its manufacturing industries transfer to China or elsewhere in South-East Asia over the last 15 years. Hence, examples of cultural cities that have also become genuinely ‘creative’ and are generating some cultural consumption (as in studies by Mommaas 2004; Evans, 2007) are of interest, although arts and culture should not be seen as “the magic substitute for all the lost factories and warehouses (or) a device that will create a new urban image” (Hall, 2000;40).

Where tourism has been promoted as a substitute for loss of other industries, showcasing culture and art has become increasingly important for the dual reasons of destination branding and benchmarking. Page and Hall (2003) indicate exploiting culture for tourism purposes is a social process linked closely with identity construction that usefully includes a commercial product that can be consumed. Some cities are strongly branded or are internationally known as having arts as their centerpiece attraction, such as Paris and Vienna. In Asia, there seems to be a case for art clusters and heritage enhancing a place’s touristic appeal. Where creative industries and historic businesses exist together, urban heritage activists can lobby for a more sympathetic regeneration of the urban fabric, if this is failing to occur (Murray, 2007; Chang and Teo, 2009; Designing Hong Kong, 2011). Alternatively, policies could be put in place that do the opposite as in the case of Odaiba in Tokyo where a waterfront development presents an arts and leisure experience largely divorced from local culture (Murayama and Parker, 2007). Some cities in China and Southeast Asia have also adopted this approach of promoting postmodernist architecturally designed spaces to replace vernacular architecture in newly constructed cultural districts (Logan, 2002; Yeoh, 2005).

Mostly, the cities that can attract strong private-sector tourism investment and feature a history-rich quarter with clusters of art-related businesses bring vibrancy back to economically depressed zones where industries have moved away. Studies of those cities with historic quarters or post-industrial zones have also found that those with cultural policies closely connected to a place's cultural identity have added to area revitalization for the local community as well as city re-imagining for boosting its tourism. Urban regeneration, culture and local identity are also key concerns of Orbaşli (2000) who also worries about the superficiality of some post-industrial historic urban environments and their utility for tourism. Accordingly, that conservation for a commercial reason foremost is unlikely to satisfy deeper yearnings for a "sense of identity and pride of place" for those concerned. Her perspective is coming from studying European historic towns, many of which have undergone extensively rebuilding post-war or post-industrialism and are witnessing an increase in tourism.

The spirit of place in most cities and towns does not stand still, but is a vibrant expression of the cultures within them. Otherwise they incur the risk of becoming open air museums or theme parks. It has been observed by several authorities that heavy-handed government-led revitalization projects using the arts as a focus have stifled or been unsuccessful in enhancing the local character of art production, especially that of the SMEs and smaller players because they lack sensitivity to their needs (Page and Hall 2003; Smith, 2007). The lack of a grassroots-up foundation in such projects can enhance the feeling of 'placelessness' or the 'every city looks the same' syndrome to both tourists and to the local community (Relph in Smith, 2007). As Ponzini and Rossi (2010:1037-8) have observed that "we cannot legislate for urban creativity any more easily than we can legislate economic growth. What we can do, though, is provide the physical and social space needed for creative and economic opportunities to take root." They would class this as an initiative in which a city maintains a policy to encourage a certain amount of 'garage space'. Examples of this space would more likely include garages, warehouses, and historical buildings that can be used for creative and economic opportunities by SMEs and artists who require affordable, socially connected and authentic cultural spaces to inspire creation rather than large newly architect-designed cultural districts or overly elaborate building conversions with high rents.

Hong Kong: Existing arts clusters and their synergy with heritage and leisure settings

Numerous seminars and conferences have been held over the last decade in relation to city re-imagining and arts development, together or separately. As an example, 2007 saw Hong Kong host a 'Creative Cities' conference, which addressed many of the issues raised above. Over the years, leading authorities on the topic, such as Sir Peter Hall and Graeme Evans, have visited our shores. Unfortunately, despite the lively debates on the issue, the government has largely ignored the opportunities that existing arts clusters and their synergy with heritage

and leisure settings offer in favor of one-size-fits-all solution to the required tourism-based economic growth goal, namely the proposed postmodernist architecturally designed cultural district. It was inspired by the Hong Kong Tourism Board report from 1996, which found that tourists thought the city lacked cultural activities.

However, Hong Kong has developed a growing number of arts clusters and cultural activities in the post-industrial and economically depressed districts since that time which facilitate art discovery and cultural experiences for tourists. These events include heritage festivals, art fairs, the opening of the galleries and studios of artists, and increasing public access to the arts. The events promote the work and sale of the artists and provide a chance to interact with other like minds in the often social nature of the experience for locals and tourists. Typically employing brochures listing and mapping locations, stops on the tour are numbered and described and participants mostly use the information to make their own itinerary. In a studio open day, exhibiting artists and crafts people are usually available to explain and discuss the techniques employed in producing the work. Complimentary refreshments are usually provided (depending on demand) along with guest books to be signed. These community-based art experiences reflect the global rise in art festivals (Quinn, 2005) organized by civic or community not-for-profit organizations. The evolution of scheduled art walk events into self guided art walk tours extends their availability beyond the limited life span of annually scheduled bundled art events. The Hong Kong ArtWalk and the Fotanian Festival are examples which were initially intended by the non-government organizations that manage them to ensure that the art clusters they serve came to greater community awareness in the absence of specific government policies on small grassroots arts initiatives. Linking arts clusters and experiences also takes advantage of the appeal of walking in the city. Participants may be viewed as urban tourists, discovering the urban milieu through their own movement through the city, learning more about it by viewing art spaces and art works created by city artists. Many artists are sympathetic to this view, viewing city streets as a space to create and perform art in the psycho-geography movement (Pinder, 2005). These artists use the city to link or delineate physical locations of art, often created on the spot, as a greater whole to be appreciated. In other cases artists document their own movement through cities, creating art works that examine the evolution of the urban environment (Jim, 2004), as with two events from Hong Kong whereby the city became the canvas (du Cros and Jolliffe, forthcoming).

West Kowloon Cultural District and Arts Development in Hong Kong

Despite competition from around the region, Hong Kong has a growing arts scene and 'everyone is a critic'. Accordingly, the city administration of Hong Kong is still struggling to settle on the right blueprint for an architect-designed cultural and arts hub that will become

the West Kowloon Cultural District (WKCD). The fraught project has been criticized by the community, arts, public policy and urban planning experts, since it was mooted by the Chief Executive in his annual policy address in 1998 after Hong Kong's own handover to the People's Republic of China in 1997 (Legislative Council Secretariat, 2004). The government is still adamant that WKCD will go ahead and be successful in achieving its economic and cultural policy goals. However, while this project is stuck in the planning stage, arts and creative industries have flourished elsewhere and are realizing those objectives in more modest ways. Below, we will explore the opportunities this project may still provide for working alongside existing arts clusters and for boosting local arts development and education, despite its somewhat flawed beginning.

As a strategic investment to turn Hong Kong into a world-class city, the WKCD has to grapple with the long-term infrastructure needs of the arts and cultural sector. The recently formed West Kowloon Cultural District Authority (WKCDA) has been allocated a one-off government funding of HK\$21.6 billion for construction and operation and it would see to the planning, designing and building of a range of performing arts and visual arts facilities on a 100-acre site that would also include commercial, residential and other components. Despite numerous setbacks including the resignation of the WKCDA's first CEO, the first phase of the project is planned to be open from 2015 and the second phase from 2026. The WKCDA would need to explore cross-sectoral partnerships with cultural and educational institutions which the Hong Kong government has been funding, such as the Hong Kong Heritage Museum, Hong Kong Museum of Art, Hong Kong Academy for Performing Arts, Hong Kong Philharmonic Orchestra, the Leisure and Cultural Services Department, the Education Bureau, the Hong Kong Institute of Education, as well as NGOs and private enterprises engaged in the cultural and educational sectors. There are also a host of opportunities in synergising with CreateHK, a dedicated agency established under the Commerce and Economic Development Bureau in 2009 to lead, champion and drive the development of the creative economy in Hong Kong.

Whilst Hong Kong Government's present cultural policy expresses the core values of Hong Kong as a free, diversified and open society, it needs updating in light of recent local, national, regional, and global developments. There should also be a mapping out of a development blueprint that has strong stakeholder support to realize the four major elements of respect for freedom of creation and expression, providing opportunities for wider participation, encouraging diversified and balanced development, and providing a supportive environment and conditions (venues, funding, education and administration). Additionally, there should be a follow up study on the 2003 report, *The Baseline Study on Hong Kong's Creative Industries*, by Hong Kong University's Cultural Policy Research Unit, which identified 11 sectors in the creative industries: advertising; architecture; art, antiques & crafts;

design; film & video; digital entertainment; music; performing arts; publishing; software & computing; and television & radio.

The Hong Kong SAR government has already commissioned studies on the creative sector in Hong Kong, so it is not completely unaware of the resources on which WKCD will draw. One of the most extensive studies was *A Study on Creative Index* by the University of Hong Kong in 2005. It investigated what it termed as the on “5Cs” that make up creative capital:

1. *outcomes of creativity*
2. *structural/institutional capital*
3. *human capital*
4. *social capital*
5. *cultural capital*

The four forms of capital are mutually reinforcing according to the author who saw them as multifaceted and dynamic determinants of the growth of creativity. The index was also intended to measure the accumulated effects of these determinants are the variegated outcomes of creativity (Hui, 2005). What has not been asked is the question “how the WKCD can add to the above types of capital which are a part of the creative capital that a city needs to generate to be identified as an international cultural city?”

One framework which government policy-makers could adopt and adapt to answer this question is that by Mitchell and Fisher (2010). Their framework was initially developed to look at creative capital and events, though it can just as easily address the question above (see Table 1 below).

| Factors for Generating Creative Capital | Comments |
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| <ul style="list-style-type: none"> • Creativity: what are the special arts resources in this community that can assist in creating this district? How will the district encourage creativity in the community? | <ol style="list-style-type: none"> 1. Resources in existing art clusters, education programs, cultural institutions, events and creative sector activities and the human capital that accompanies them. 2. WKCD is unlikely to have spaces that are affordable, socially connected and authentic to inspire creation in the ways that the ‘garage spaces’ of current arts cluster |

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| | <p>locations do, such as in Fotan, Kwun Tong, Shep Kip Mei, so it will need to connect in some way with them and provide other options such as affordable exhibition and performance spaces giving artists exposure to a wider audience/market.</p> |
| <p>• Clusters: What are the community networks that can help the district? Can the district become a point of connection with existing arts clusters? What connections are already being made outside the district?</p> | <p>These are all questions that the WKCD Authority urgently needs to address otherwise it will lose the opportunity to become relevant to the arts clusters and community networks in Hong Kong.</p> |
| <p>• Critical mass: Could the district create or feed-off a critical mass of arts activities?</p> | <p>The Creative Index (Hui, 2005) and other measures indicate there is a critical mass of art activities not just in Hong Kong but in the region. Care will have to be taken not let the regional arts overwhelm the local whilst still seeming cosmopolitan in approach. It seems likely the Museum Advisory Group (2006) has already thought about this in relation to the M+ (Museum Plus) conceptualization for the key contemporary visual arts facility. The combined potential of existing and emerging museum, performing arts, and visual arts and design networks should be tapped.</p> |
| <p>• Flow on effect: How can the district provide benefits that flow onto the community and other sectors?</p> | <p>Both the community and the government will have to work on this closely in the finalization of planning over the next few years. If the district is allowed to develop</p> |

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| | <p>some organic or spontaneous elements this could come of that entrepreneurialism as well.</p> |
| <p>• Multiple pathways: Can the district provide multiple ways to engage the community and allow them to participate?</p> | <p>Again, the Museum Advisory Group (2006) has thought about this in relation to the M+, but there needs to be a principle about multiple pathway engagement that should be adopted across the board otherwise high-end commercial elements could overwhelm the mix.</p> |
| <p>• Knowledge/ intellectual property: What do we know about the development of the district? Its instigators, history, successes, failures and its aspirations? What knowledge, new ideas, skills and pathways can the district generate?</p> | <ol style="list-style-type: none"> 1. Some aspects of its development are clearer and more public than others. However, much effort will be required to overcome the impression that it will become a ‘white elephant’ 2. Although it is not a cultural district with a distinct heritage, it does seem to have already generated a history of successes and failures. 3. This is a crucial question that needs a cross-sectoral arts planning approach and much input from the creative sector and the general community |
| <p>• Job and wealth creation: Who could the district partner with in order to create a critical mass of job opportunities and income for the community?</p> | <p>The government intends it to partner with developers, larger commercial interests and the arts, media and cultural sector, which are not currently under the public sway. Opportunities abound with proper synergizing with organizations such as CreateHK.</p> |
| <p>• The experience economy: “Experiences are replacing goods</p> | <p>Much time has been spent on discussing whether the district</p> |

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| <p>and services, because they stimulate our creative faculties and enhance our creative capacities” (Florida in Mitchell and Fisher, 2008: 192). What is unique about the Hong Kong community’s culture and what can this district add to an experience of that community for a visitor?</p> | <p>should have an iconic building or structure and much less on this issue. As noted before, tourists are already enjoying the unique features of Hong Kong’s cultural districts and arts clusters so the district authorities and others will have to consider carefully how this experience can be complemented by the district.</p> |
| <p>• Favourable conditions/supportive environment for the district: What makes things happen in this community? What is its structural/institutional capital that will make the district a success?</p> | <p>1. This is still a key issue for the government which has a poor understanding of entrepreneurialism in the community. Recent indications of the way it has been treating small businesses such as street vendors who add to the ambience of local culture shows it might be getting worse (SCMP, 4 April 2011)¹. Once again, the comments by Ponzini and Rossi (2010) on ‘garage spaces’ could apply here too. The government has also instituted policies such as CreateHK and the new industrial building conversion scheme, however, these do not service the small players well as matching funds or higher rents are required, respectively.</p> <p>2. The design of WKCD is supposed to provide this</p> |

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| | <p>capital in the eventual realization of the design plan. Careful consideration of how relates to the rest of Kowloon and its community as well as the public at large will be needed given that the construction of the district will cause changes structurally and economically to adjacent low income area of Jordan, such as gentrification</p> |
| <p>• Social, human and cultural capital: What groups, events or districts are already important to the way things are done around the community and what can have a bearing on the district? How will the district maintain linkages with the community and its arts and heritage? How will it enhance an individual's and the community's arts development potential?</p> | <ol style="list-style-type: none"> 1. Through its new UNESCO Observatory for Research in Local Cultures and Creativity in Education (RLLCE), the Hong Kong Institute of Education (HKIED) is devising an Index that will provide this information for all sectors. RLLCE will also act as a clearing house for sharing information on best practices for this purpose 2. HKIED and other educational and cultural institutions are hoping to assist by devising projects for the WKCD Authority that will increase community linkages and in enhancing individual's and the community's arts development potential. |

Table 1. Creative Capital Framework (based on Mitchell and Fisher, 2010)

Currently, the last of the factors is the one causing the most debate now that the WKCD design is almost settled. In particular, the issue of what elements already present in the community need to be enhanced to create human and cultural capital for the district and what

still needs to be developed through new arts and heritage education programs. Universities are proposing more arts programs at all levels. HKIED has chosen to concentrate on visual and performing arts separately and in a uniquely innovative interdisciplinary format that will be useful for providing creative capital for the district and for Hong Kong (HKIED, 2011). These programs at undergraduate and postgraduate level will produce graduates who can engage the community in multiple ways whether they are educating, entertaining or inspiring audiences as part of their professional work.

Conclusion

Overall, the cultural planners and policy makers concerned with establishing Hong Kong as an international cultural city still need to go beyond the WKCD project in order to achieve this goal. The framework above will allow them to consider more than just the construction of buildings and infrastructure associated with it to model a relationship that connects the district more closely to the community in order to generate creative capital for Hong Kong. Employing this approach will assist their understanding of what conditions are needed to support art clusters, local heritage arts, heritage area conservation and art education programs and in understanding their part in enhancing Hong Kong's unique cultural identity and the success of WKCD.

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Endnotes

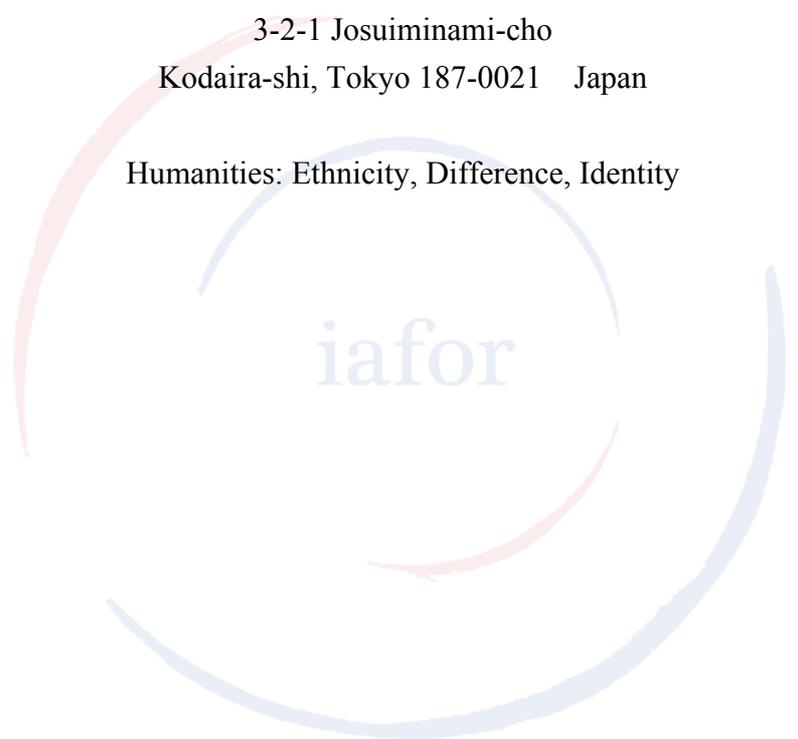
¹ During the writing of this paper, a situation was being covered by the media concerning an aged street vendor who sells egg waffles, a tasty Cantonese snack. He had been arrested repeatedly over one week by officials from the Food and Hygiene Department as an illegal hawkker. The man has been selling the waffles for over 30 years and is considered a living cultural treasure by his customers and has a Facebook page supporting his plight. The reason he is illegal is that the government has refused to acknowledge his role in Hong Kong's local economy and cultural identity and has stopped issuing new licenses to such small businesses. A commentator noted after his latest arrest that the situation is analogous to that with government policies on creative industries in that "the government has taken to saying it wants to support creative industries. But few creative start-ups can afford the sky-high rents now demanded on even modest commercial properties (SCMP 14 April 2011: B10)." The recent conversion scheme set up by the government in December 2010 is likely to make it more difficult for artists to get established even on the periphery of urban areas in old industrial buildings.

Business Owners on the Bund in the Yokohama Treaty Port: Economic Mobility in a
Fractured Milieu

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Humanities: Ethnicity, Difference, Identity

The logo for the International Association for Cultural and Arts Studies (iafor) is centered on the page. It features the word "iafor" in a light blue, lowercase, sans-serif font. The text is surrounded by several overlapping, curved lines in shades of red and blue, creating a circular, abstract design that frames the text.

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During the second half of the nineteenth century, several treaty ports operated in Japan.¹ The treaty ports had been forced on Japan by Western Powers, primarily for access to the country's domestic markets. The main treaty port was Yokohama (1859-1899), which had the largest international population and overseas trade. The main site in Yokohama for commerce was the Bund, a thoroughfare which ran along the harbor. As a local hotel advertised in the 1880s, it was "situated on the Bund Central in the Centre of the Principal Business Localities...."² In 1919, some twenty years after the close of the treaty port era, the Bund, according to one contemporary source, was still "the main business artery of Yokohama."³ Who owned businesses on the Bund? What is known about these business owners? In taking up these questions, the paper focuses on the years 1883-1887. These years were chosen because of the availability of sources. Examination addresses resident business owners only (resident here means an individual living in Yokohama and/or elsewhere in Japan during the 1883-1887 period).

A number of sources were used in the research. Still, coverage needs to be considered incomplete. The main source employed was an annual directory, *The Japan Directory*. This publication and other similar directories were viewed at the time as comprehensive but not authoritative. As a local newspaper noted in 1881 about *The Japan Directory*, "The present volume is infinitely superior to any of its predecessors....it...[is] a most invaluable...reference both for mercantile firms and private residences."⁴

Forty-three resident business owners have been identified in relation to the Bund for the years under study.⁵ What was the demography of this group? What is known about owner sociocultural antecedents? These individuals' work experience prior to owning a Bund business? Their world view? The Yokohama Treaty Port, as a quasi-colonial construct, was a vexed milieu. Cultural difference and conflict shaped daily life. How did the forty-three Bund business owners fit into everyday life in the treaty port, in

particular in the economic sphere?

In order to frame the discussion that follows, the Bund as a historical setting and site for business activities will first be briefly treated.

The Bund: Spatial Features and Economic Life

Bund means “Any artificial embankment, a dam, dyke, or causeway.”⁶ Several Western enclaves in nineteenth-century Asia had bunds, among them, Daitotei, Hankow, and, most famously, Shanghai.⁷ In China, the bund often was “the embanked quay along the shore.”⁸ Such bunds were built in Japan’s treaty ports.⁹ As Yokohama’s bund was described in the 1870s, “The road running along the front of the settlement skirt[ing]...the sea bears this title.”¹⁰

The proximity of the Yokohama Bund to the harbor—and its sea traffic—was a sign of the street’s status. There were other signs. Street addresses in the port ran serially, in 1884, a total of 277 addresses.¹¹ Addresses one through twenty were on the Bund. One visitor described the thoroughfare this way: “Along the Bund are the Grand and International Hotels...and several...’hongs’ [large international trading houses]....All these stand in gardens and shrubberies, and have a broad carriage drive between them and the sea.”¹² Another visitor spoke of the road this way: “a splendid embankment.”¹³

In 1883-1887, hongs were most common on the Bund, the largest—Jardine, Matheson, encompassing several buildings on a lot some six thousand square meters—appropriately located at street address one.¹⁴ But other businesses, besides import/export firms, many medium or small, were present as well including shipping establishments, ship suppliers, curio/art dealers, barristers, banks, light industry, as well as hotels. In 1883-1887, at least forty-one businesses operated on the Bund.¹⁵

Owner Demography

1. Gender

The forty-three resident business owners were men.

2. Age

Age is known for twenty-three owners. In 1885, average age of the twenty-three was forty-seven, with eight men in their thirties; ten, their forties: four, fifties; one, sixties.

All Bund business owners, 1883-1887, may have been men, with many owners being middle-age.

Sociocultural Antecedents

1. Nationality

Nationality is known for forty-one owners. Fourteen were British; ten, American; eight, German; three, French; two, Dutch and Swiss, respectively; one, Belgian, Italian, respectively.

2. Race

Evidence indicates the forty-three owners were all of European stock, a majority having northern and western European ancestry.

3. Geographic Ties in the Homeland

Birthplace is known for fifteen owners, community of residence, pre-departure overseas, for five.

One man was born in London, another near London. Birthplaces for some other owners were as follows: Boston, Bremen, Milan, Neuchatel, New York City, Rotterdam, Stettin, and Vincenza, the men being born in or near these cities.

Four owners lived in San Francisco, pre-embarkation, one in New York City.

4. Class Origins

Class antecedents are known for ten owners. A small sample in relation to the total of forty-three, the ten nevertheless are suggestive for a possible pattern about class background. One man came from European nobility, nine, the bourgeoisie.

Among the nine, at least two came from successful merchant families, two had fathers who were government civil servants, and one a father who was an attorney.

The ten apparently had received formal education, at least two, high-school level; two, education at military academies; and two, university-level.

5. Migration Path

Migration path is known for nineteen men. Seven apparently migrated directly from homeland to Japan. Twelve underwent step migration, foreign lands lived in pre-Japan including China, Hong Kong, the Philippines, the United States, and perhaps Monaco. Five men lived in China, four apparently the United States.

Bund business owners had Euro-American antecedents and, in their homelands, may have commonly lived in urban centers, more particularly, ocean ports. The owners may have commonly come from the middle class and arrived in Japan through step migration.

Work Pre-Proprietorship on the Bund

1. Work in Homeland

Little is known about work experience, pre-embarkation (for selected examples of work, pre-embarkation, see pages 11 and 12).

2. Work and Step Migration

At least nine of the twelve men who underwent step migration worked outside the homeland pre-arrival Japan. All nine had business experience, five owning businesses.

3. Work in Yokohama Pre-Proprietorship on the Bund

a. Length of Work

Approximate length of work prior to owning a Bund business is known for thirty-nine men. The average period for these men was six years, fourteen men working two years or less; five, three to five years; twenty, six years or more. Among the twenty, eleven worked ten years or more. The longest period of work pre-proprietorship on the Bund was nineteen years, undergone by one migrant.

b. Work Performed: Type and Position

Type of work is known for thirty-four men. Some men performed work not directly related to the business they subsequently owned on the Bund. One man, in 1875, was a commission merchant in Yokohama. In 1884, he owned a Bund hotel. Another man, in 1878, managed a cigar business in the treaty port. In 1886, he owned a photography business on the Bund. Another man, in 1873, was a railroad inspector in the port. In 1887, he was a manufacturer on the Bund.

Most Bund business owners, however, did work “pre-proprietorship” directly related to their future occupation. One man, for example, apparently owned, from 1874, a local business which he located on the Bund in 1887. Another man owned a local hotel before owning a food provisioning business on the Bund. At least twenty men owned businesses in Japan pre-proprietorship on the Bund.

Occupational upward mobility was common. At least twenty men, in Japan, pre-proprietorship on the Bund, worked as employees before owning a business. While no evidence was found of the men “rising” from semi-skilled or unskilled labor positions in the treaty port economy, a few men went from skilled laborer to business owner. One man “rose” from compositor at a local newspaper to Bund printing business owner. Another went from assistant at a local pastry and confectionary establishment to owning one of Yokohama’s leading hotels. The most common career path was rising from white-collar office staff to eventual Bund business owner.

Approximate time of arrival in Japan is known for all forty-three men. One man migrated in the 1850s; four, 1860-65; eight, 1866-69; twenty, 1870-75; five, 1876-79; and five, 1880-85. By 1883, twenty-five men had been in Japan ten years or more. The Bund business owners tended to be settlers, not sojourners. Some rose quickly to owning a Bund business. Most worked their way up in the economic arena.

World View

The international migrants who went to Japan’s treaty ports left few personal and business papers that have survived. As Kevin Murphy recently noted, a “...problem in researching the merchant experience is a dearth of manuscript sources.”¹⁶ It is hard to know the merchants’ “thoughts” from their own personal “voices.” Bund business owners, 1883-1887, are largely “silent” about individual beliefs and values. It is possible to speculate about the owners’ mental world from those sources that illuminate aggregate behavior. Three tentative findings from such sources are as follows.

First, the owners valued social ties. They were not single males who minimized societal connection. Family was important. At least thirty owners were married at the time they lived in Japan, with at least twenty-eight of the thirty having their spouses with them for all or some of the period of settlement. The migrants commonly combined, through chain migration, family and economic opportunity. Apparently at least twenty owners

had economic ties with family members in Yokohama in the years up to 1887. From 1883 to 1887, at least eleven of the men were the owners in businesses on the Bund which were family partnerships. Of the forty-one businesses on the Bund, 1883-1887, at least seven were migrant sibling partnerships.

Voluntary community ties were important. Bund business owners belonged to organized religion. At least sixteen owners died in Japan. Of the sixteen, at least twelve, death records suggest, belonged to local religious congregations. At least twenty-two owners belonged to local secular associations—social, recreational, fraternal, civic, and business groups—at least twelve belonging to two or more such organizations.

Second, Bund business owners may have been “settlers” and knitted in the community, but in daily life they were not adverse to taking on great risk and change. Living conditions in the treaty port were hazardous—to health and property. Deadly epidemics (cholera, measles, smallpox) were common. In 1886, the American minister to Japan wrote: “Cholera now exists in an epidemic form at...Yokohama...the principal port of the Empire...the number of new cases...amounted to 115, and deaths 113...The epidemic has, it is feared, only begun its terrible harvest of death.”¹⁷ Earthquakes frequently struck, as did typhoons. In 1883, a newspaper wrote: “On Wednesday and Thursday Tokiyo and Yokohama were visited by weather which unmistakably proclaimed the vicinity of a typhoon...We may reasonably hope, now, to escape without further visits from typhoons, in which case the rice harvest will be one of the most abundant that Japan has enjoyed for many years.”¹⁸ Fires swept the port. As a newspaper matter-of-factly commented in 1887 about the fire hazard, “The last week has been a prolific one in conflagration in Yokohama.”¹⁹ In 1894, Yokohama had twenty-seven fires.²⁰ A visitor, capturing the spirit of the place, wrote: “Every one is burned out once or twice casually. A business isn’t respectable until it has received its baptism of fire.”²¹

The composition of the port’s population presented a challenge. Yokohama was a cultural swirl, in the 1880s, besides Japanese, at least seventeen other nationalities being present. The agglomeration, combining East (after Japanese, the second largest Asian group were Chinese) and West was striking.²² In 1891, a visitor noted: “...the Old and New Worlds throng Yokohama...with shipping, and you may hear nearly every known tongue spoken upon the Bund...”²³ In 1882, another visitor described Yokohama as a “...hybrid settlement...of the East...”²⁴ The cultural difference, framed by the

quasi-colonial relations which governed daily affairs in the treaty port, led to particularistic group contestation and conflict. Racial, national, religious, and economic differences were rife, dividing Japanese from international migrants and splintering the migrants themselves.

As a Japanese newspaper wrote in 1883, the international migrant still “regards the Japanese much as he would dirt or a savage.”²⁵ Sixteen years later, at the close of the treaty port era, the American minister to Japan wrote about Western migrants: “They have regarded the Japanese as inferior...”²⁶ In 1883, a local newspaper noted about relations among the various migrant sub-groups, “The effects of the seventeen conflicting [treaty] jurisdictions that impart such a charmingly variegated aspect to the history of legal procedure in Yokohama...change the whole character of commercial dealings...it will not be extravagant to say that the lawlessness of the Scriptural heathen was not much worse than the profusion and confusion of our laws in Yokohama.”²⁷ One migrant opined about splits within the international population: “There are too many kinds of us...You can’t do much uniting in a community that is Chinese, English, American, German, French, Italian, Portuguese, Dutch, Indian, Parsee...Even the white foreigners can’t keep together.”²⁸ To persist in Yokohama, the Bund business owners needed to persevere within this world of crisscrossing and divided boundaries and interests.

Third, the Bund business owners needed to come to terms with being beyond the daily cultural reach of homeland and, broadly, the West. Telegraphic cable connected Yokohama with Europe and America by the early 1870s.²⁹ Regular passenger ship service was available by the 1880s.³⁰ Still, distances remained great. As late as 1897, mail carried by ship from the treaty port to London usually took twenty-nine to forty-two days to arrive.³¹ As one Western visitor wrote in 1899, “Of life in the treaty-ports, I can only say that as a rule the people who live there dislike doing so; or, at all events, it is their general habit to say that they wish they were not living in Japan.”³² In 1881, a local newspaper editorialized: “The foreign public in the Remote East will agree with us that it would be a serious calamity if the Pacific Mail Steamship Company were forced by loss to withdraw its vessels from this line.”³³ Four years earlier, the newspaper had spoken of Western migrants as “We unfortunate exiles in Yokohama...”³⁴

“Fitting in” Compared with Others Present

Yokohama first and foremost was a site for economic exchange. On the day the treaty

port opened an observer noted, "...several ships were already in harbour, with pioneers of trade on board...eager to try the new port..."³⁵ In 1894, a port newspaper remarked: Yokohama is a "...business place before everything..."³⁶ The Bund was the signature address for commerce in the port. What can be said about the men who owned Bund businesses which sheds light on their experience as migrants and participants in the economic arena in relation to the experience of others present—and economically engaged—in the treaty port? Two points suggest themselves.

First, how did the Bund business owners compare demographically with their co-residents? The main national groups in Yokohama in 1887 were Japanese, Chinese (some 2,600 residents), and Europeans and Americans (some 1,300 residents, combined).³⁷ In 1887, there were some 1,700 Chinese men and 200 Chinese women and some 800 European and American men and 250 European and American women present.³⁸ Many migrants were young adults. In 1861, a British government census counted fifty British adults resident in Yokohama, twenty-six being between the ages of twenty and twenty-nine.³⁹ The pattern, it seems, continued into later years. In 1884, one observer noted the prevalence among male adults of young clerks.⁴⁰ In 1885, according to U.S. government records, of 187 Americans living in the treaty port in 1884, 34 were no longer resident.⁴¹ Most Bund business owners apparently were older white male settlers. For their antecedents, gender, age, and residential persistence, the owners were unrepresentative of the port's population.

This disparity becomes even more visible when viewed in the context of business owners only in the treaty port. For example, one block inland parallel to the Bund was another leading business thoroughfare, Main Street. From 1883 to 1887, most business owners on Main Street were European or American men, but not all. In 1887, there were at least ten Chinese male merchants, three male merchants who were likely Indian, two Japanese male merchants, and four female (Western) merchants.⁴²

What accounts for the demographic disparity of the Bund business owners? One explanation could be social capital. The men were on the "Bund" because of economic advantages (skills, knowledge, financial and other resources) they possessed compared with others engaged in local commerce. Another possible explanation was exclusionary practices, formal or informal. The governing treaties in some ways limited but did not restrict economic activity by nationality. In theory, any business owner could locate on the Bund.⁴³ The reality may have been different. Apparently Chinese were excluded

from the port chamber of commerce into at least the 1880s.⁴⁴ If white males practiced exclusion, were “non-Europeans” only targeted? Religion may have split European competitors. Differences among Christians were transplanted in the port. As one local Protestant missionary spoke of Christian practices in Yokohama, “False doctrines, Universalism, Unitarianism, Romanism, and all those allies of the great adversary of the Truth...” were present.⁴⁵ Western anti-Semitism was present.⁴⁶ Jews lived in Yokohama from the treaty port’s inception, many being active in business. In 1899, a leading Jewish merchant wrote to a local newspaper about its coverage: “I...make the most emphatic protest against the gratuitous and unwarranted insult of Jews who now are in Japan, or may come to Japan...your comments must have the effect to stir up racial antagonism...”⁴⁷ What was the religious makeup of the Bund business owners? Bund business owners had a particular social demography. What were the salient social features of the group? What sociocultural forces operated to bring this group to the Bund as opposed to other groups?

Second, if the Bund business owners were demographically distinctive, how did this particularity impact on the men’s experience in the port? A window on this matter are the particular economic circumstances that obtained in the port in the 1880s. Yokohama was hit by the global economic downturn of the period. In 1880, a port newspaper editorialized: “Mercantile depression is rapidly becoming manifest in this country where trade ought to be in a flourishing condition.”⁴⁸ In 1882, the local chamber of commerce wrote: “The past year must be considered one of the most unsatisfactory, and, taken as a whole, most unprofitable that has been witnessed since Yokohama was first opened to foreign trade.”⁴⁹ These conditions may have favored individuals like the Bund business owners. Family economic ties and the business owners’ experience and mentality as settlers would have provided a possible bulwark against the deteriorating conditions as would any enclaving practiced, cultural and national affinity and, possibly, efforts at mutual assistance helping the Bund business owners to face the economic problems.

A small stream of international migrants became Bund business owners, 1883-1887. The owners, in aggregate, may have shared sociocultural features and employed similar strategies to enter—and remain in—the noteworthy economic space. Who were some of the owners? Eight whose personal histories substantially echo points presented above are as follows.

Hinrich Ahrens, a German, was born in 1842 near Bremen.⁵⁰ Ahrens migrated to Japan

by the 1860s, in 1869, working at a merchant firm in Yokohama. In 1872, Ahrens owned a trading business in Tokyo. In 1874, the business had sites in at least Tokyo and Yokohama. In 1880, Ahrens located his firm's Yokohama branch on the Bund. Ahrens was married, his wife in Yokohama. Ahrens belonged to a local German Protestant church and German social club and apparently helped a younger brother come and work in the treaty port.

Adolfo Farsari, an Italian, was born in 1841 in Vincenza, his family middle-class.⁵¹ Farsari attended a military academy in Modena, and became a professional soldier. In 1864-65, Farsari migrated to the United States, living in New York City, marrying, and becoming a naturalized citizen. In the late 1860s, early 1870s, Farsari traveled and lived abroad, countries unknown. In 1874, Farsari migrated to Yokohama, in 1878, becoming manager of a local cigar business, in 1879, co-owner of a general merchandise store. By 1885, Farsari owned a photography business on the Bund. Farsari's wife lived for a time in Yokohama. Farsari belonged to three local Masonic lodges.

Arthur Otis Gay, an American, was born in 1819 in a small ocean port near Boston, his father an attorney.⁵² Gay migrated to China, in 1864, clerking at a Shanghai trading company. In 1865, Gay worked for the same trading company in Yokohama, in 1867, apparently being the firm's local manager. In 1869, Gay became a partner in a hong on the Bund and was still a partner in 1883-1887. Gay was married, his wife present in Yokohama. Gay belonged to several local organizations including the municipal hospital and chamber of commerce. In 1877, Gay helped a younger brother come and work in the treaty port.

Henry Litchfield, English, was born in 1843, perhaps in a London suburb, his father apparently an official in the British treasury.⁵³ Litchfield was educated at Cambridge University, became a barrister in 1867, migrating to China where in 1874 he was in practice in Shanghai. In 1875, Litchfield went to Japan, apparently working in the practice of a fellow barrister in Yokohama, in 1876, opening his own practice on the Bund. Litchfield was married, his wife in Yokohama. Litchfield belonged to a local social club and a recreational club.

Robert Meiklejohn, a Scot, was born in 1847, very likely near Glasgow.⁵⁴ Meiklejohn migrated to the United States, becoming a naturalized citizen. Meiklejohn migrated to Japan by the early 1870s, in 1875, working as a compositor at a Yokohama newspaper.

In 1877, Meiklejohn opened a printing business, which he located on the Bund in 1878. Meiklejohn was married, his wife in Yokohama. Meiklejohn belonged to three local Masonic lodges.

Jonas Mendelson, it is likely, was German.⁵⁵ Born in 1844, Mendelson migrated to the United States, becoming a naturalized citizen. In the mid-1880s, Mendelson had siblings in San Francisco who apparently owned a business. Mendelson migrated to Yokohama from San Francisco in 1868, in 1869, opening a business in the treaty port with brothers, which eventually became a trading company. In 1887, Mendelson Brothers located on the Bund. Jonas Mendelson was married, his wife in Yokohama. Mendelson belonged to a local Masonic lodge and helped a nephew migrate from San Francisco and join the family business.

Franz von Stillfried, a German, was born in 1837 in what is now Chomutov, Czech Republic.⁵⁶ Von Stillfried was from nobility, and had the title of baron. Von Stillfried attended a military academy, became an army officer, perhaps sojourned in Monaco, and migrated, by 1875, to the United States, where he lived in Philadelphia, holding white-collar positions, and married. Von Stillfried had a brother, who lived in Yokohama and co-owned a local photography studio. In 1879, von Stillfried migrated to the treaty port, opening a photography studio, purchasing equipment, stock, and supplies from his brother. In 1884, von Stillfried, with a partner, located the photography studio on the Bund. Von Stillfried apparently was active in the port's Catholic church.

Thomas Walsh, an American, was born in 1827 in the southern interior of the country, his family middle- to upper-middle-class.⁵⁷ In the 1840s, Walsh worked in retail trade in New York City, in 1850, migrating to China, working in Canton and Shanghai. In Shanghai, Walsh was a partner in a trading company from 1858 to 1860. Walsh, with partners, established a trading business in Japan in 1859, the year the first treaty ports opened in the country, the business's Yokohama operations locating on the Bund at that time and still there in 1883-1887. Walsh himself apparently moved to Yokohama no later than the early 1860s. Walsh was married, his wife for a time living in the port. Among other groups, Walsh belonged to the municipal cemetery association and the Asiatic Society of Japan, a study group. Walsh helped three brothers migrate to Japan, one becoming a partner in the business begun in 1859.

In contrast with the eight owners just described, one Bund business proprietor whose

background does not generally fit the profile presented above is L.H. Deakin.⁵⁸ An American, Deakin migrated in 1885, likely from San Francisco, to Yokohama where he joined the family business—a curio establishment—located on the Bund. Deakin became a partner in the business in 1887, and was married, his wife in Yokohama. But Deakin did not remain in the treaty port, apparently leaving in 1891, likely returning to San Francisco. Also in Yokohama Deakin apparently did not belong to community organizations.

Chen Yu has recently written: “The waterfront spaces in Asia have been central to the economic, social and cultural life of the...cities.”⁵⁹ A key site in this geohistorical setting is the Bund. This location, in the nineteenth century, was a main window on time and place. The Bund is an imprint of the engagement between Western colonial powers and native populations. It speaks, as recent studies indicate, to the material culture, institutional life, and ideas and values which framed—and emerged from—that engagement.⁶⁰ Who interacted in relation to the Bund is at the core of the intergroup engagement. This space was foreground for intercultural negotiation and contestation in the Asian “colonial world.”

In the Yokohama Treaty Port, in the mid-1880s, a particular social grouping, employing selected cultural strategies, appears to have gained for itself the Bund. Broadly, who “made it” in Yokohama and other Asian treaty ports, owning Bund businesses? Who did not? In engaging the economic arena, which ethnosociocultural features provided capital? Which did not? What distinguished an owner from an establishment on “Main Street” from an owner on the “Bund”? What distinguished owners from the majority, workers?

Notes

Abbreviations

- DDK Department of State, United States, Diplomatic Despatches, Japan, Despatches from United States Consuls in Kanagawa, 1861-1897, Record Group 59, File Microcopy 135
- JD *Japan Directory* (Tokyo: Yumani Shoboh, 1996)
Years: 1864, 1865, 1867, 1869, 1872, 1874, 1875, 1876, 1877, 1878, 1879, 1880, 1882, 1883, 1884, 1885, 1886, 1887, 1888, 1891, 1892
- JG *Japan Gazette*
- JWM *Japan Weekly Mail*

1. An earlier version of this paper was presented as follows: “Reconstructing an Economic Migration Stream: Immigrant Business Owners on the Bund in the Yokohama Treaty Port, 1883-1887,” The 18th Conference of the International Association of Historians of Asia, Taipei, Taiwan, December 2004; for a valuable introduction to Japan’s treaty ports, see: J.E. Hoare, *Japan’s Treaty Ports and Foreign Settlements: The Uninvited Guests, 1858-1899* (Sandgate, UK: Japan Library, 1994).
2. JD, 1886, “Club Hotel” advertisement (see “Order of Advertisements” after “Contents”).
3. *Present Day Impressions of Japan* (London: The Globe Encyclopedia, 1919), 240.
4. JWM, January 22, 1881, 66.
5. The paper focuses on Bund business owners in aggregate. For biographical profiles of nine selected Bund business owners, see pages 10-13.
6. *The Oxford English Dictionary*, vol. I (Oxford: Clarendon Press, 1978), 1177.
7. For photographs of the bunds at Daitotei, Hankow, and Shanghai, see: William Ukers, *All about Tea*, vol. II (New York: The Tea and Coffee Trade Journal Company, 1935), 24, 25, 32, 97.
8. *The Oxford English Dictionary*, 1177.
9. For the bund, for example, in the treaty port in Kobe, see: *The Japan Chronicle, Jubilee Number, 1868-1918, History of Kobe*, 13, 14.
10. *The Far East*, February 16, 1871, 6.

11. *JD*, 1884, 27-54; for a map of the Bund, see in the same edition of the directory the fold-out map of Yokohama.
12. *Collected Travel Writings of Isabella Bird, Vol. 4, Unbeaten Tracks in Japan* (Bristol, UK: Ganesha Publishing, 1997), 15.
13. David Wells, ed., *Russian Views of Japan, 1792-1913: An Anthology of Travel Writing* (London: RoutledgeCurzon, 2004), 182.
14. *Present Day Impressions of Japan*, 240.
15. *JD*, 1883, 1884, 1885, 1886, 1887.
16. Kevin Murphy, *The American Merchant Experience in 19th Century Japan* (London: RoutledgeCurzon, 2003), 12.
17. Department of State, United States, Diplomatic Despatches, Japan, Despatches from United States Ministers to Japan, File Microcopies of Records in the National Archives: No. 133, Roll 55, no. 201, July 20, 1886, Hubbard to Bayard. The 1886 cholera epidemic in Yokohama totaled 3,087 cases, 2,199 being fatal; see: *JWM*, November 14, 1903, 523.
18. *Ibid.*, September 15, 1883, 470.
19. *JG*, December 5, 1887, 2.
20. *JWM*, May 18, 1895, 549; also see: *Ibid.*, May 18, 1895, 563.
21. *The Collected Works of Rudyard Kipling, From "Sea to Sea" and Other Sketches*, vol. I (New York: AMS Press, 1970), 334.
22. For Chinese migrants in Yokohama, see: J.E. Hoare, "The Chinese in the Japanese Treaty Ports, 1858-1899: The Unknown Majority," *Proceedings of the British Association for Japanese Studies*, 2 (1977): 18-33.
23. Edwin Arnold, *Seas and Lands* (New York: Longmans, Green, 1891), 161.
24. William Gray Dixon, *The Land of the Morning: An Account of Japan and Its People, Based on a Four Years' Residence in That Country* (London: Ganesha Publishing, 2003), 246.
25. *JWM*, August 11, 1883, 357.
26. Jack Hammersmith, *Spoilsmen in a "Flowerly Fairyland": The Development of the U.S. Legation in Japan, 1859-1906* (Kent: Kent State University Press, 1998), 219.
27. *JWM*, December 29, 1883, 836.
28. Clarence Ludlow Brownell, *The Heart of Japan: Glimpses of Life and Nature Far from the Travellers' Track in the Land of the Rising Sun* (London: Methuen, n.d.), 77.
29. Shinya Sugiyama, *Japan's Industrialization in the World Economy, 1859-1899* (London: Athlone Press, 1988), 37; Hoare, *Japan's Treaty Ports*, 144.
30. Sugiyama, *Japan's Industrialization*, 36, 37; *JG*, August 18, 1887, 2, 3.

31. *JWM*, June 12, 1897, 578.
32. Stafford Ransome, *Japan in Transition: A Comparative Study of the Progress, Policy, and Methods of the Japanese since Their War with China* (London: Ganesha Publishing, 2004), 27.
33. *JWM*, July 9, 1881, 786.
34. *Ibid.*, November 10, 1877, 1,002.
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City and Representation: Tokyo's Role in Sofia Coppola's *Lost in Translation*

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Abstract

This paper analyzes Tokyo's multifaceted role in *Lost in Translation* (2003), as the film highlights the urban experience in Japan's capital from a non-Japanese point-of-view. The story follows two Americans, a young and introverted woman and a seasoned actor, as they meet by chance and go on a journey of (self-)discovery that leads them through various city spaces. These characters serve as flâneur figures that wander through seemingly enigmatic spaces and fill them with astonishment. In order to analyze Tokyo's function in the film, the paper draws from various sources that explore the visuals, themes and narrative techniques commonly employed in the portrayal of cities in works of fiction. This leads to important questions: In what ways are the characters soul-searching flâneurs on a journey of discovery? How does the relationship between the characters and the city lead to a deeper understanding of our fascination with urban spaces? What are some Western notions and (mis-)representations of life and culture in Japan that the film builds on, and how do such allusions contribute to the cinematic rendering of Tokyo? By discussing these and related issues, the paper intends to shed light on the current roles of cities in film, and on the pleasures and potential pitfalls of emphasizing a complex metropolis such as Tokyo as a fictional setting.

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Introduction

This paper analyzes the cinematic portrait of Tokyo and focuses on the city's complex role in *Lost in Translation* (USA/Japan 2003). The objectives are to gain insight into the film's narrative mechanics and devices such as the plot structure and the character development that are employed in this fictional rendition of a real city, and secondly, to determine the ways in which the portrayal of Tokyo is steeped in Western notions of city-space. Moreover, the paper sheds light on the pleasures and potential pitfalls of emphasizing a complex metropolis such as Tokyo as a setting of a narrative film. This leads to major issues that need to be taken into account: the city's positioning within the narrative and its function with regard to the characters and the cultural interchange between East and West, the intentional use of changing perspectives, as well as the role of the main characters as flâneurs on a journey of discovery of new spaces and of their own identities. Furthermore, the focus on abovementioned issues necessitates the careful consideration of several aspects that play a role in Coppola's portrayal of Tokyo, for instance, the development of and subsequent interplay between the characters' relationship with Tokyo, the general fascination with urban spaces, necessary or unintended simplifications and misrepresentations of Tokyo, as well as the influence of the Western notion about life and culture in Japan. All of these aspects shape Coppola's cinematic representation of Tokyo.

Embarking on a Journey of Discovery through the Neon-City

Lost in Translation tells the story of two strangers who meet by chance in the Park Hyatt Tokyo Hotel. Bob is a seasoned actor in his fifties who has passed the highpoints of his career and has come to Tokyo because he is paid a lucrative salary to pose in commercials for the Suntory Whiskey company. He is married, his wife and children are awaiting his return to the U.S., and his alienation with Japanese customs and culture soon becomes apparent. Charlotte is an introverted woman in her early twenties who has recently graduated from Yale University with an undergraduate degree in philosophy and is undecided about her career path. She is accompanying her similarly young husband who is a rock band photographer.

Coppola uses Bob and Charlotte, the two central characters, as the primary vehicles to arrive at her cinematic version of Tokyo. Despite their considerable age difference the main characters have much in common because they are both jetlagged, have a dry sense of humor, struggle with a disharmonious marriage, and become part of "a vivid encounter with otherness" (Homa King 143), as the city and country fill them with wonder, confusion, and mild amusement. While exploring Tokyo they soon question their own identity and their purpose in the universe. Their encounter leads them to go on a journey of discovery through the city, during which they become wanderers of the urban environment who engage with

spaces on various levels. They enter Tokyo, where which they are exposed to a hefty dose of Japanese culture and the life force of an Asian metropolis. At the same time, they endeavor on an adventure so that the director Sofia Coppola can share her fascination with the city with the audience.

What is Tokyo's role in *Lost in Translation*? How is the city represented, and why is it represented this way? Geoff King links the purpose of Tokyo within the narrative and the role of the main characters as follows:

The role of Tokyo, Japan and Japanese in *Lost in Translation* is largely to serve as backcloth against which to set the situations of and developing relationship between the two central characters. The city (along with the country more generally and those of its people who are represented) is structurally located as 'other' to the protagonist, a position from which some degree of reductive stereotyping easily results. (131)

King's observations are accurate. Bob and Charlotte wander through seemingly enigmatic urban spaces and fill them with incomprehension and wonder. Their personalities, privileged Western background, and looming relationship conflicts influence their choices and perceptions. Their navigation through labyrinths of emotions is mirrored by their confrontation with and need to react to disorienting city-spaces. By way of gaining insight into the characters' emotions and motivations, the viewer also experiences Tokyo through the eyes and ears of the main characters. Thus, Coppola attributes a specific role to Tokyo as her film highlights the urban experience of an Asian metropolis from a U.S. Western perspective. The characters and the narrative come to serve as agents that draw a particular portrait of the city; in turn, the city also affects them deeply. In other words, the role of the city and the urban experience are founded on the point of view of the Western spectator, which implies the predominance of subjectivity rather than consistent neutrality in the depiction of this Eastern metropolis and its inhabitants.¹

The narrative creates various forms of motivation for Bob and Charlotte to leave the secure environment of the hotel, to explore the city, and to engage with the spaces, citizens and manifestations of culture. Central motivations for the characters to become engaging are their loneliness, disconnectedness, and a sense of alienation. Further reasons are either based on personal feelings such as boredom and melancholy, the yearning for human interaction, the need for shared experience, the urge to satisfy human curiosity, or external influences that include relationship conflicts and professional obligations.

The narrative is closely tied to the movements and actions of Bob and Charlotte because in most shots at least one of them is present, and the city representation is largely based on the main characters' perspectives and impressions. The narrative follows a cause-and-effect chain that leads the characters through a number of diverse city spaces. Depending on the context, Bob and Charlotte dwell in, linger in, cross through or explore spaces. They do so alone, together, or accompanied by acquaintances. Through which spaces are the characters and the viewer led? What are the reasons for specific depictions? The film alternate between private and rather semi-public spaces within the safe environment of the Park Hyatt, public

¹ According to Geoff King, *Lost in Translation* came under attack because its portrayal of Japanese people and Japanese culture can be seen as underdeveloped, discriminating, stereotyping or even racist. For example, many humorous moments are based on the appearance and culture of Japanese people and their lack of foreign language ability. While the film makes fun of Americans and their culture too, King's conclusion is accurate: "Discrimination is made more clearly between Americans while most Japanese are presented as objects for the amusement of the viewer" (132-134).

city spaces which include all areas outside of the hotel and the professional studio settings where Bob is filmed and photographed under the watchful eyes of Japanese observers.

The concept of a metropolis as a fictional “dream labyrinth” (Faris qtd. in Caws 37) applies to Coppola’s Tokyo because a baffling and mysterious city is suggested at the beginning of the film when Bob, after just having arrived in Japan’s capital and feeling jetlagged, is being driven through illuminated neighborhoods of night-time Tokyo to the Park Hyatt. Sheltered by the privacy of his taxi he is looking through the window at the world passing by, unsure whether he is awake or in a dream when he sees what Geoff King calls “the overwhelming textures of Tokyo-neon” (52). Coppola’s focus on Tokyo’s neon lights is an important “part of the ‘hypnotic’ quality of the cityscape, [...] shots of the cityscape form an important part of the visual fabric of the film, [and] from the start, Tokyo is first evoked in neon form” (102). The focus on the city’s neon nature and unmanageable scale gives it a labyrinthine character.

The opening sequence establishes a close connection between Bob and the city, and marks the window not only as a boundary to be overcome, but also as a protective shield behind which a visitor from the West experiences a metropolis in East Asia. From the beginning Bob perceives Tokyo as a city of “objects, riddles, and metaphors”, as “an encounter with the unknown and unintelligible” (Homay King 3). In other words, Tokyo is a place where the language, customs and concepts are foreign as well as enigmatic to the Western mind. The opening sequence also establishes Tokyo as a spectacular stage on which the story is to unfold, and instills a sense of the urban environment as a labyrinth symbolic of the character’s personal “disjunction and disorientation” (Alter 31, Caws 10). Bob’s arrival on the city-as-stage indicates a forthcoming learning experience which will require him to enter into a communication process with his surroundings.²

Flâneurs in the City

The initial portrayal of city space as nocturnal, dream-like, riddled and marvelous sets the tone of the film and is designed to instill in the viewer the desire to be treated to more scenes that show the city in its impressive scale. It is counter-pointed by scenes set in the Park Hyatt, particularly the ones taking place in the rooms of Charlotte and Bob. Both spaces are restricted, used by the characters not only for withdrawal and rest, but also for contemplation. Encounters with others in these rooms are rare. Charlotte’s husband rushes off to photo shoots every morning, leaving her alone and bored. The first shot of the film shows her back and rear as she is sleeping. Her head and legs are cut off by the film frame. This scene establishes the significance of the hotel room, the bed as an important place of rest, sleeping and dreaming as essential activities, and the seemingly incomplete body as a symbol for lack of identity and a sense of not belonging.

The story often returns to Charlotte’s room for day and night scenes. Her room is a protective shell in which she can dwell in states of boredom, loneliness and melancholy, and her bed is central to her activities. She is often lying on, sitting on or leaning against it. She listens to a self-help CD, decorates a lamp, watches TV, knits a scarf and struggles to

² There is a close resemblance between the opening sequence of *Lost in Translation* with deleted scenes of Wim Wenders’ road movie *Until the End of the World* (1991), in which the main characters drive through Tokyo at night. The assertion that Coppola was inspired by Wenders’ film is substantiated by further scenes that show strong similarities, such as the couple running through a Pachinko game parlor.

overcome her insomnia. Several times she sits on a chair or on the window sill to look out of the window and contemplate the vastness of the Tokyo cityscape from high above, from a safe distance. The strong opposition between character and city becomes obvious: “Her characteristic position is seated in or close to the picture windows of her room, framed against the backdrop of the city, images that suggest her smallness and vulnerability in comparison with the vast scale of the ‘alien’ urban environment” (Geoff King 104). These indoor scenes are reminiscent of the wish of the observer to see a city from a vista point, which is steeped in 19th century literature; thus, Gerhard Joseph posits: “I have suggested that a typical nineteenth-century method for coming to terms with the urban labyrinth is to rise above it to achieve an aerial perspective, a perspective of [...] clarifying overview” (qtd. in Caws 47). Charlotte’s room puts her in this kind of privileged position. She appears almost intoxicated by the enormity of the world outside. The hotel room window, just like the taxi window, becomes a boundary between private and public, between reclusion and pulsating city life. However, the spectators behind the protective windows must leave their confinement, wander through the city and gain new perspectives.

Charlotte’s journey through Tokyo compels her to question herself repeatedly. Alone in her room she is a prototype of “the imprisonment of the innocent white female in a confusing, foreign land” (Homay King 168). She does not have to engage with anyone except herself, and the vastness of the city is symbolic of her inner turmoil. The film juxtaposes the confinement and security of the room with the coolly pulsating metropolis outside. These scenes mark her as an onlooker whose point of view is central to the representation of Tokyo. Coppola creates a strong bond between the female character and the city, and hints at the fact that it is only a matter of time until Charlotte lets down her guard and ventures out into the streets.

The narrative takes Charlotte to various locations during the day. Thus, most daytime impressions of Tokyo are made by her rather than by Bob who is reluctant at first to go out during the day but becomes adventurous at night. On two occasions Charlotte strolls extensively through the city. She waits at Omotesando station and contemplates a train map as she begins her encounter with unintelligible signs. She wanders through Shibuya station and the neighborhood, crosses Hachiko Square in Shibuya, takes a train, visits a cemetery and a temple area where she listens to monks chanting, and watches teenagers playing video games in an arcade.

As observer of and wanderer through Tokyo, Charlotte takes on the role of a flâneuse, a “walker in the city [who] observes a life that seems to him or her ‘staged’ in its prizing of purposive activity and movement” (Charles Molesworth qtd. in Caws 21-22). The flâneur figure is “a vehicle of observation” (Alter 19) often employed in late 19th century and early 20th century literature. The flâneur is a key topic in Robert Alter’s study of the works of Dickens, Flaubert, Joyce, Woolf and Kafka, with regard to their fictional representation of the urban realities, such as the impact of the early modern city on its inhabitants as well as the perception of the observant city wanderer of the metropolis. Alter’s concept of the flâneur is particularly useful for a film such as *Lost in Translation* because it facilitates the definition of the role of the main characters.³ Flâneurs are characters that stroll down the city streets, absorb and process the world in front of their eyes, and do so for the benefit of the viewer of

³ Furthermore, “the alienating qualities of the city are strongly associated with certain strains within modernism that date back to the urban growth of the late nineteenth and early twentieth centuries, while the particular qualities of Tokyo neon and the hushed no-space of the hotel suggest a more obvious link with later accounts of the postmodern” (Geoff King 126).

a film or the reader of a novel. Thus, they are spectators of the city: “The flâneur is the idling pedestrian, the curious, perhaps disinterested, purposeless observer of teeming urban variety, the spectator connoisseur” (Alter 9). The role of the flâneurs in literature and film is complex. His or her vision of the city is influenced by their personality; at the same time the city has an effect on them too. For example, the flâneur may be driven by curiosity, project a state of mind such as loneliness, melancholy or excitement onto the city, and, according to Alter (12) the flâneur does not succumb to fatigue. Latter point is relevant with regard to *Lost in Translation* because Charlotte and Bob also do not give in to tiredness. However, the flâneur and flâneuse in literature and film are not all-seeing. They experience the reality of the city as individuals. Their vision is subjective and therefore limited in scope, which may lead to their idealizing and romanticizing the city. However, their journey of discovery through Tokyo has a liberating effect on them.

In Charlotte’s wanderings, “we glimpse a longing here for the transformative experience that an encounter with cultural alterity is supposed to provide, as well as a naiveté about how this soul-changing experience is supposed to happen” (Homay King 166). She experiences the city as “randomness [rather than] terrifying disconnectedness of objects” (Joseph qtd. in Caws 52). On the one hand, it is from Charlotte’s perspective that the viewer sees much of the city; thus, one is almost compelled to accept the bewilderment with Japanese culture that Charlotte’s point of view implies. On the other hand, while arbitrariness and detachment may in fact be feelings that Charlotte experiences in her journey through urban spaces, the viewers may not share such sentiments because they also take an outside perspective as they watch the flâneuse during her observations.

Bob also undergoes a transition toward flâneurism, but less so than Charlotte. Early scenes establish his room as a focal point and emphasize his mundane routine. He takes showers, shaves, watches TV, plays mini-golf, and receives faxes, parcels and calls, all of which interrupt his state of mild oblivion. Even though he is marveled by Tokyo on his way from the airport to the hotel, later he shows only limited interest in the city and shuns the stunning view of the cityscape from his window. Only on the morning of his departure does he take a quick glance of the panorama, which implies that Tokyo has much less of an impact on him than it does on Charlotte. Furthermore, his bed, just like hers, plays an important role. It is a place where the jetlagged actor rests but struggles to find sleep, and where he interacts with three different women. First, he is sitting on the bed as he is trying to reject the advances of an uninvited Japanese escort. This episode is remarkable because it alludes in a humorous way to the Western “eroticization of the East and the figure of the Asian seductress” and suggests that Bob defies the role of the stereotypical “Western, male protagonists” (Homay King 8) who is easily seduced by the allure of the East because he does not step into “Japan’s apparent minefield of erotic predation” (167).⁴ His escape from a go-go bar confirms this. The bed then becomes a place of coy intimacy between Bob and Charlotte, and finally the place of betrayal of his wife when he wakes up hung over after a one-night stand with the singer from the New York Bar.

⁴ However, Coppola still plays with the Western view of the East as a place of female eroticism. In his wallet Bob is keeping a picture of a Japanese girl whom he and Charlotte met at a party. Following the credits at the end of the film, Coppola adds a short clip of this girl who innocently waves goodbye into the camera. Since she is a minor character, one wonders why the director chose to show her again, hidden away after the credits, if not to give a playful wink to those who wish to eroticize Japan. Moreover, the DVD includes deleted scenes in which Charlotte looks at three pictures of Japanese women in erotic and/or submissive postures.

Bob's work-related obligations take him to locations that stand in stark contrast to the seclusion of his room. They include a Suntory Whiskey video commercial shot in a studio where he is exposed to the gazes and scrutiny of a film director, an interpreter, the set crew and company representatives. The second commercial is a photo shoot where he is put under a microscope again, and he obviously struggles to hide his annoyance due to the miscommunication with the photographer. The third work-related duty takes Bob to the TV show of Tanabe Mori,⁵ where he is bewildered by Japanese non-sense comedy. Through these three episodes, Bob comes to understand that his feeling of alienation has led him to become somewhat dislocated. When he is placed in front of cameras and Japanese audiences that objectify him, his initial reaction is one of resistance and escape into sarcasm. Nevertheless, the experience of the binary opposition between the privacy in the hotel room, the disempowering self-display at the workplace, as well as the need to communicate with Japanese people, encourage him to curb his skepticism and to engage with Tokyo and Japanese culture with less inhibition.

From Disorientation to Transformation

The lobby area, elevators, corridors, gym, swimming pool area, sauna, conference rooms and restaurant of the Park Hyatt are semi-public spaces with informal to formal character. As Charlotte and Bob pass through them, these spaces are not given much attention because their generic nature and Western-style decor do little to contribute directly to the representation of Tokyo. Nevertheless, the hotel's overall appearance as a structured and controlled environment serves to counterpoint the fast-pace and sometimes chaotic Tokyo outside the protective walls. The hotel's New York Bar, however, is of particular significance because it is frequented by Bob, Charlotte and other hotel guests late at night. It is a place where they seek comfort in the company of others. The panorama of blinking, red neon lights of the city at night serves as a moody background, and, similar to the view from Charlotte's room, supports the portrayal of Tokyo as a city of enigmatic atmosphere. "Much of the more distinctive visual texture of *Lost in Translation* is dedicated to the creation of mood and atmospherics, particularly in the evocation of aspects of the Tokyo landscape and its impact on the principal characters" (Geoff King 107-8). Therefore, seeing the illumination in the background, the viewers wish for the characters to leave the bar, enter the city labyrinth, and engage with it from close up more often, not least because they want to see the city as spectacle.

A supposed otherness of Japan is established throughout the film. Charlotte's role as a flâneuse who is enamored by the distinctiveness of Japanese cultural signifiers is further developed when she travels to Kyoto. Geoff King states that "the sequence is wordless, lasting just under three minutes, and is one of the number of elements of 'local colour' experience that could easily be removed from the film without notice as far as overt plot development is concerned" (81). Through the train window she sees the coastline, Mount Fuji and seaside towns. In Kyoto she visits a shrine, watches a bride dressed as Geisha, walks across a pond, ties a wish on a paper-ribbon on a branch, and walks through a temple area. The Kyoto sequence is as leisurely paced as the hotel scenes and it shows spaces of calmness to counterpoint the allure of the city.⁶

⁵ This is actually *Matthew's Best Hit TV* show, a popular television show in Japan, hosted by Takashi Fujii.

⁶ However, Bob's trip to a golf course near Mount Fuji is limited to a single shot that shows him teeing off, which solidifies the assumption that he is less affected by the surroundings than Charlotte is.

The role of Tokyo as nocturnal spectacle is established in the opening sequence and developed later in the film through two significant nighttime sequences. On their first night out together, Bob and Charlotte heed “the siren call of Tokyo nightlife” (Homy King 160) as they meet up with Japanese acquaintances of hers and enter the disorienting spaces. They go to clubs and bars, rush through crowded streets and a Pachinko hall, party in the apartment of Charlotte’s acquaintance Charlie Brown, sing, have fun, and flirt in a karaoke room. Homy King makes an astute observation about the liaison between the principle characters: “Charlotte is intrigued by Tokyo’s otherness but protected from its siren call by her relationship to Bob” (17). Bob takes on the role of a father figure for Charlotte, which is especially apparent in their joint daytime explorations of the city, when they eat at restaurants and have her bruised toe examined at a local hospital. As “Charlotte’s partner in disorientation, he [Bob] serves as a barrier against any significant transformation” (167). This statement is to be challenged, however, because on an emotional level Charlotte is certainly affected by her surroundings, and Bob undergoes a mild transformation too. While *Lost in Translation* may certainly be criticized for its – possibly intended – inaccuracy in the portrayal of Japanese people because it often presents them as inapt or even ridiculous when they communicate with Westerners, the film also presents them as generous hosts who help Charlotte and Bob to feel at ease. Although some information is literally lost in translation when they talk with Japanese people, Bob and especially Charlotte open themselves to engaging with the ‘Eastern other’, and vice versa.

The main characters’ experience of Tokyo leads to the film idealizing the foreignness of Japan and its capital: “Bob and Charlotte cavort across the surface of Tokyo’s aesthetically stimulating nightlife; the city’s culture of signs is rendered all the more exhilarating because they cannot read it and thus can only appreciate it for its visual and sensory properties. Such images continue to ‘other’ Japan’s signifying excess, but they idealize it rather than attempting to suppress it” (Homy King 163-164). Their odyssey ends with a cab ride back to the Park Hyatt when they pass a bridge, roads, city lights, and absorb the cityscape in all its grandeur. Images shot from outside the taxi are accompanied by a guitar-heavy and atmospheric soundtrack. They show Charlotte behind the protective glass of the taxi window and reflections of the passing neon lights on it. “Coppola’s images of Tokyo streets, viewed through the windows of taxis, reveal a chaos of siren-like signs ablaze and saturating the skyline” (163). In fact, this sequence is reminiscent of road-movies and suggests that the characters have entered a dream-like state in which they have come to terms with Tokyo’s otherness and have merged their identities with the beauty of the city. Their second night out serves to confirm this notion, because Charlotte and Bob explore even more city-spaces. They meet in a go-go bar from where they rush through the illuminated Shibuya area and see a poster of Bob on a Suntory truck. This implies that they have truly arrived in Tokyo now, that they have found themselves in communication with the city.

Conclusion

The analyses of *Lost in Translation* have shown that Tokyo has a key narrative function. The development of the two main characters, the purpose of minor characters, as well as the narrative trajectory are all thoroughly intertwined with the overall role of the city. They are evidence of Coppola’s ambition to draw a distinctive portrait of Tokyo. Not only does the metropolis influence the thoughts, actions, choices and ways of communication of the principle characters Charlotte and Bob, the film also implies that the city is full of energy and has a warm personality. There are no apparent drawbacks in portraying the city in the way the

film does, i.e. as a place of grandeur, wonder and even unreality. This cinematic representation of the city is steeped in Western concepts. It taps deep into audiences' fascination with urban environment as a location of culture, mystique and progress, as well as a stage of human interaction. The city and main characters come to stand at the center of a cultural exchange between East and West, yet this interplay is clearly presented from a Western perspective. This leaves the film open to criticism, in particular for its representation of Japanese people, as it could be considered unbalanced and prejudiced.

As Charlotte and Bob start to form a friendship, they become 'flâneur figures', i.e. wanderers and observers of the modern city comparable with characters often employed in late 19th century and early 20th century novels that commented on the rapid modernization of European and North American cities at that time. By way of roaming through diverse city spaces, the characters in *Lost in Translation* discover deeper truths about themselves, while also forming a more personal relationship with their surroundings. Robert Alter contends that the omniscient narrator in a novel may take the role of the "super-flâneur" [who is] comprehending all the individual flâneurs in his commanding overview while sharing with them the piquant, untiring curiosity of spectatorship, which at moments comes to seem virtually the rationale for his telling the story" (10). If this literary concept is applied to *Lost in Translation*, the role of the super-flâneur should be assigned to the director Sofia Coppola because she is the auteur. The viewers have an advantage of knowledge over the characters because they are given the possibility of seeing Tokyo and witnessing the unfolding events from the perspectives of Charlotte, Bob and all third-person point of views of the narrating cameras. Thus, the film viewers also become super-flâneurs. The multiple perspectives put them in a privileged position as they accompany the characters on their journey of discovery and as Coppola establishes Tokyo's role in her film.

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**Full Circle: From Survival to Integrity
Canadian Indigenous Travel in the Nineteenth Century**

(Special Theme II: "Journeys of Discovery")

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Full Circle: From Survival to Integrity
Canadian Indigenous Travel in the Nineteenth Century

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Historically, the role of an elder is as an oral historian of a group. He or she will tell stories of voyages or will speak of encounters with other peoples. Sometimes traditional knowledge elders are suspicious of writing things down, because that means an abandoning of responsibility; once a person writes things down it gives them licence to forget, and therefore to be negligent in their duties to the community. “You write things down, so that you can forget them” an elder will caution.

Nevertheless, Louis Jackson was familiar with the power the written word had in the new colonial Canada. Although most of his Caughnawaga team were illiterate, and were only able to leave a “mark” Jackson was literate, and aware of the power of writing as a means of documenting and recording important events in a materialistic Canada. He saw writing as one of his personal responsibilities; his duty was to record, as faithfully as he could, the success and efficiency of his contingent so that it would be known. There is a certain power in this activity because as Kahnawake Mohawk educator, author, and activist Taiaiake Alfred says, “Ideas transform when they make the journey from the mind of one person into the collective consciousness. And our peoples’ reality is communal. ...It is this dynamic interaction between the individual and the group that creates Native American cultures.” (Alfred, Peace 14).

Although oral communication had great significance, Jackson realized that recorded events on paper also carried weight, especially as they could be referred to as a type of evidence or proof. So, the writing of *Our Caughnawagas in Egypt* was motivated by what he felt his people most needed, that is to be recognized, not only for their skills, but their culture as a whole. This was especially important after hundreds of years of colonization, and in the face of assimilation and the impending dissolution of his Caughnawaga community.

In August of 1884, Lord Derby of Britain asked Lord Lansdowne, the Governor General of Canada for a contingent of 300 “good voyageurs” to act as steersmen for the Nile Expedition. The contingent was required to negotiate the Nile’s cataracts and bring supplies and ammunition to General Gordon’s troupes stationed at Khartoum, as part of Britain’s Nile Campaign. The men were asked to work for six months, would be paid 240 dollars and would be given food, clothing, and passage to Egypt. Although hired for an Empire military endeavour, the voyageurs’ work was non-combative. Nonetheless, the work would be very “hazardous” (Stacey 323).

Sir John A. Macdonald, the then Prime Minister of Canada thought the best men for the job would be from the lumber trade, as these men were used to transporting logs and rafts down the treacherous waters of Ontario and Quebec. Earlier, Lord Wolseley, in 1870 had led a small expeditionary group from the vast Lake Superior to Winnipeg’s Fort Garry on the Red River. This three month long expedition trip consisted of many difficult passages and portage, often

without adequate equipment or supplies. The area around Lake Superior is known for its rough cliffs and difficult waters. Wolseley's team had consisted of a number of Métis and Aboriginal men, well-suited to navigating difficult terrain. So when the Nile voyage recruitment was announced, Wolseley recommended men from Manitoba, Saint Regis, and Caughnawaga.

A mere three weeks later, on September 14, 1884, after having been examined, clothed, and "documented" 386 men departed from Quebec on the SS Ocean King- French speaking, English speaking, Métis and Aboriginal voyageurs, including 56 Aboriginal men from Caughnawaga, Quebec. The men who were hired were described as a "microcosm "of the Canadian frontier, and more than the frontier...some of whom had little education, but were "wise in the ways of the wilds"(Reid 9).

Governor General Lansdowne gave a speech before they sailed, saying in English that the Canadian voyageurs would "...show the whole world that the British Empire means something more than the British Isles" and in French that the French" the descendants of those warlike mariners who laid the foundations of the Dominion upon the shores of the St. Lawrence", alluding to the French influence in Canada. (Stacey 15).

Louis Jackson, or Rowi Tawehiakenra, the Mohawk leader of the Caughnawaga group most likely heard this speech, and understanding both French and English, probably was convinced that his group of 56 men, his "Caughnawaga boys" from "the shores of the St. Lawrence" indeed meant "more than the British Isles". Jackson and his group were neither French from the "shores of the St. Lawrence" nor in any way British Empire subjects concerned about creating an addition to the Empire. They were Caughnawaga Mohawks, who for centuries had lived, traded, worked, and fished along the rivers of the St. Lawrence, and the waterways throughout Quebec, Ontario and upper New York State. The word Caughnawaga or in Mohawk, Kahnawake means "those who live on the rapids"(Phillips 13).

In April of 1885, shortly after the safe return of both his crew and himself, Jackson wrote a thirty-five page long account of the voyage. The pamphlet received great acclaim. *Our Caughnawagas in Egypt: A Narrative of what was seen and accomplished by the Contingent of North American Indian Voyageurs who led the British Boat Expedition for the Relief of Khartoum up the Cataracts of the Nile* was published in Montreal by W. Drysdale and Company.

Written in a realistic manner, Jackson's account narrates the event, in chronological fashion from place to place. He seldom comments, sacrificing opinion to fact. Occasionally, he will shine a spotlight on a particular moment, expressing a desire, perhaps, to contemplate or to reflect. His writing is full of detail and moves as quickly as any ship, inviting the reader to keep pace with his observations. Subsequently, it is quite fresh and lively account of new experiences, scenery and discovery.

What he sees and records on his journey are as vast as the waters he and his team crossed. He relays the novel and the curious, from the grand sculptures and temples from hundreds of years ago, to the grasses growing in the marshes. He describes the lives of the people, including slaves, soldiers, and families; he talks about the animals, both domestic and wild. He tells about the plants, waters, and the ever-changing winds, as slices of life appear to him along the journey. His

document is a chronicle of life along the river, on the river, and of the river itself.

Read on the surface, it is a detailed account of a successful mission, from departure to return. It satisfied a thirst for new stories for recent immigrants to the recently created Dominion of Canada. It is a tale of a voyage, vast, by nineteenth century standards, written by a person who was directly involved, satisfying a Victorian penchant for realism. There are numerous illustrations and vignettes, from the commonplace to the remarkable.

Our Caughnawagas in Egypt could be read as an adventure, or a tale of triumph. Alternatively it might be enjoyed as a geographic portrayal: an opportunity to learn about the people, architecture, flora and fauna of another land. This may have had great appeal in 1885, because so few people would ever be able to make such a voyage in their lifetime. Reading accounts such as this provided a way to think and learn about other lands, as a kind of travel literature. *Our Caughnawagas in Egypt* was also an account of a work-group, endorsing, among other things, a strong work-ethic. Because of the many qualities of Jackson's work, the publication had wide appeal in Victorian Canada.

Being both a leader and a visionary, Jackson was writing with two purposes in mind. He was writing for a wide readership-specifically the new citizens of Canada; however he was also writing so that both the traditional skills and values of "his" community of Caughnawaga would be recorded for the future. While the former was designed to educate entertain, and inform, the latter plan was to invite questions, and in the greater scheme to both honour and ensure the recognition of the Caughnawaga in Canada.

It is quite likely Jackson entertained the notion that while reading about the Nile mission, the Canadian public might wonder about the exceptional abilities of the Caughnawaga. Conceivably, Canadians might be curious as to why this particular team was so adept at estimating and navigating hazardous waters such as the Nile. Why were they, especially, able to accomplish such a task? What was it about their lives, history, and traditions that made them so skilful and able to work so well as a team?

So in a sense Jackson was writing for two entities, his own community, and the "new Canada". Ultimately, Jackson was writing for justice. While many members of the Mohawk team and community would recognize the traditional values of responsibility, teamwork, and leadership implicit in *Our Caughnawagas in Egypt* perhaps some new Canadians newcomers would not. It is often said an elder will tell tales of the past, with an eye to the future. As Mohawk Taiaiake Alfred reminds us, "...there are clear teachings [in the Mohawk tradition] about responsibilities...roles... relationships...to the land and to one another...(Alfred, Peace 5). For centuries, elders have been looked to for guidance, and knowledge.

Interestingly, the title of Jackson's work uses the word *Our*. *Our* could mean either belonging to the community of Caughnawaga-or it may also mean *Canada's Caughnawaga*. This ambiguity is quite possibly intentional, possibly motivated by commerce, and a need to seem somewhat impartial. However, its double use is a means for an author, such as Jackson, under colonial rule, such as Jackson was to maintain a sense of independence, whatever the cost. This ambiguity is neither neutral nor safe, but deliberate on Jackson's and his publisher's part.

Another aspect of the title that might be emphasized is the choice of the words *Seen* and *Accomplished*. When Jackson records what he sees, he still manages to keep a fairly objective tone, and the reader can literally view the world through his eyes. However, when he communicates the *Accomplished* aspects, he seems to be speaking for his group, as if on their behalf. In both circumstances, he is quite restrained, allowing the details and the facts to speak for themselves.

Jackson does record fairly and objectively what he sees on his rare and brief trips on land, but he does note what seems to be meaningful. As is often the custom when visiting a foreign place, he draws comparisons in the process. It should be remembered that Jackson and his crew, and the larger contingent of Canadian Voyageurs, were working and as such, they had military managers to report to, tasks to complete, a schedule to follow and numerous arduous and complex duties each day. Jackson, as a leader, had to oversee the unity, morale, and direction of his team. However on one rare occasion, when he was able to go ashore, he had a young Egyptian guide show him a few aspects of the culture along the banks of the Nile, and the lives of the “natives”. He writes:

At one place, the only point where we stopped in the day time, I went ashore to see what was called a sacred tree. A young Christian Egyptian of about sixteen years, whose acquaintance I made here told me that the sacred tree had great healing power, and sick people would come and ask its help, and when cured would drive a nail into the tree as a memorial. The tree showed a great number of nails of all patterns, and it must not be forgotten that nails here are even scarcer than money (13).

It seems significant to Jackson, on a personal level that even though the nails were expensive, these Egyptian people, as he describes, believed that the rituals of healing and giving thanks were significant. One might see an obvious similarity to the Christian crucifix and the nails on the cross. It is quite probable that Jackson would also make this connection. His community of Caughnawaga had been affected by Christian influence for hundreds of years.

But what is perhaps also meaningful for Jackson at this moment was the integration of healing, giving thanks and honouring the tree itself. Unlike the crucifix, the tree is credited as having its own strength and benevolent properties. This is more in accordance with Aboriginal belief in the value of all of the earth, and of all creation.

Shortly after visiting the tree he and his young guide see a man suffering from leprosy and a little girl bent over the sick man, who as Jackson writes, “pointed to the sick and looked at me”(13). His guide also shows him mosques and a bazaar, and by chance, outside a mud hut they see walking around the front of a mud hut, “talking dolefully and looking at the ground” (13). He learns these men are mourning, and he sees this as significant. Finally, the young guide sees him back to the fleet and “asked for a book, [and] I gave him one” (13).

Of another brief trip on land he writes:

After breakfast, I went ashore, I noticed in one little mud hut, goats, sheep, dogs

and children on the ground and there were flies in the children's faces and eyes beyond description.... I was surprised to see people standing up to their necks in the swamps, cutting some kind of grass. I also saw cattle lying perfectly still in the water with just their heads out...Beyond the swamps on the east side of the road I saw nice garden, what was still more interesting, groves of palm trees with fruit (9).

Just before leaving Quebec and agreeing to "look after the Caughnawaga boys," Jackson was a farmer. Previous to embarking he had "secured his crops" (5). As a result, many of his observations in Egypt seem to be those of someone who is familiar with agriculture; descriptions of fences, soil, crops, winds, water, and farm animals are throughout the writing. Noting how hot and dry the conditions were, he comments on the irrigation and the use of water, observing how the "native" communities survived as farmers:

...we met cultivated land and then only in strips, some of which were not twenty feetwide and they utilized every inch.. The natives follow the falling river with cultivation, as I discovered when coming back a little over three months afterwards, when I found crops of beans from one inch to a foot long growing where there had been water...now and then [we saw] a small mud built village. Irrigation was going on ...both by hand and by ox-power (15).

This emphasis on farming may have been one of the many reasons *Our Caughnawagas in Egypt* was popular in Canada. Quite a number of new Canadians were farmers. At this time Canada was parceling off strips and portions of land and encouraging immigrants and newcomers to work the land. But perhaps Jackson wanted to inform the reading public that Aboriginal people were also farmers, contrary to some popular stereotypes.

Jackson's leadership and the *accomplishments* of his team were formidable. It is apparent he took great pride in his team's work; the title of the document really shows this. Only a few years before the expedition it was thought that the Nile route was impossible; many believed it may have been more realistic to advance across the desert instead:

Boats, on the part of the Nile cannot be poled because the water is too deep even close to the shore....boats cannot be tracked by lines from the banks because of the steep precipitous nature of the rocky sides of the river...boats cannot be dragged or carried...(Stacey 4)

Nevertheless, after the team of the Canadian Voyageurs had been hired, and some experimenting had been done, a type of man-of-war whaler boat was devised. Within a few weeks, 1200 of these were built in England, and sent to Alexandria on 19 ships. The Caughnawaga crew of 56 men used 7 of these boats. In order to ensure the brilliance of the Aboriginal team was understood, Jackson had to convey their expert navigation and estimation skills. These were abilities refined over centuries. He describes some of their challenges exemplifying how well they worked as a team:

Now came the tug of war, the shooting of all the cataracts. Coming up we used all

eddies, now we had to avoid them, coming up also if unable to proceed we could draw back and try another channel, now, everything depended on quick judgement and prompt action, the more so as keel boats are not considered fit for rapid work. I ordered my captains to follow at such distances as to give them time to avoid following should the leading boat err in the choice of channel. (25)

He explains how well his team understood each other, especially as they had worked together for years. They relied on signals, and were understood by each other. These, as one might imagine, would most likely be more effective than sound, especially as the rapids can get quite loud. He writes:

Most of the Canadian voyageurs asked me how I found the Rapids. I told them I had no trouble, considering it inadvisable to give a minute description, as I had already discovered how fast falling water daily changed the appearance of the river. I was well aware that these voyageurs would have more trouble than I had. They had not only larger loads but soldier crews, whilst I had my Caughnawaga boys with whom I had worked from youth up and who promptly caught a sign from me, while the soldiers had to be talked to, and although having the best of will, could not always comprehend the situation.” (28)

Jackson is drawing attention to the fact that the reasons they were so successful were their special means of communication, knowledge, and perhaps most importantly, their trust in one another. These were exceptional, traditional Mohawk skills as Jackson and his crew would have known.

His community had established itself in 1667 and had relied on the rivers for transportation, agriculture, food and economic purposes. As far back as 1700, the Caughnawaga men had worked in the lumber trade on the Lachine rapids (Phillips 32). Both women and men have been recorded as working as couriers, traders, and barterers, travelling south on the Richelieu River into Lake Champlain before voyaging south to Albany. There were portages to reach the Hudson River which runs south to larger metropolises such as Manhattan. (Phillips 33).

The role of a good leader cannot be underestimated. Jackson is often consulting and communicating with his crew; he uses the words *we* and *our* right throughout. More often than not, he had to take responsibility for decisions along the journey:

It must be remembered that the route was entirely unknown to us all and that we had to find our channels and often did not take the best one. ...I ordered my captains to take a different channel each there being so many, so as to find the best one for future purposes...(22)

Jackson praises the efforts and ultimate success of his men, in what J. Edward Chamberlin describes as stories as vehicles of celebration (2). While he demonstrates remarkable restraint in his tale, Jackson does nevertheless, show his pride in their accomplishments:

The shooting of the rapids was a surprise to the Egyptian soldiers, a number of

whom were stationed at every cataract. The natives came rushing out of their huts with their children, goats and dogs and stood on the beach to see the North American Indian boatmen...(26).

Jackson draws the story to a close, lauding the efforts of his team:

We sailed from Alexandria on February 6th, 1885, well pleased with what we had seen in the land of the Pharos and proud to have shown the world that the dwellers on the banks of the Nile, after navigating it for centuries, could still learn something of the craft from the Iroquois Indians of North America and the Canadian voyageurs of many races.” (34).

This would have been a fine and grand conclusion to the accomplishment of the team, but instead of concluding in such a manner, Jackson ends his tale with specific details of the cargo that his Caughnawaga team carried on board for the soldiers: ...“beef, bacon, preserved mutton,...”. Jackson lists the 28 contents of the cargo, ending with “tobacco.” (35). While it seems as though Jackson is simply listing items, the fact that he leaves the mention of tobacco until the last is significant.

The act of giving or placing tobacco in places or to people is a sacred act for Aboriginal people. This tobacco had been on the boats right throughout, so, Jackson is honouring the tobacco that kept his men safe on their journey, and in giving it to the soldiers is perhaps wishing them survival as well. Jackson ends his journey with a hidden honouring of his traditions and by giving humble thanks to the Creator.

Perhaps here Louis Jackson is operating on “levels of philosophy, education and spirituality” because the Aboriginal civilisation, is, as Georges Sioui writes “much too ancient” to have simply given way to another “foreign, uprooted, unwarrantable civilisation” (History 205). By writing his story and committing it to print, instead of relaying it orally Jackson effectively recorded essential Mohawk values, specifically responsibility, and leadership, demonstrating what Sioui describes as a “unique resiliency of Aboriginal people's belief in their own value system...”(History, 207).

Alfred tells of an important Mohawk traditional ceremony, the *Condolence Ceremony*. It has a definite structure, and at certain points is created to pacify, or quieten the mind, and to strengthen the heart. The first part of the ceremony is called “*On the Journey*” and is designed to show respect and sympathy. It is a chance to come together where people in need of peace can share each other’s path. Another part of the ceremony is called “*Recognizing Our Responsibility to Our Ancestors*”. It is for leaders, and all others. As well there is a part of the ceremony called “*Rejoicing in Our Survival*” where as Alfred explains is to express, “how strong we are despite all the trouble we have come through –showing the ways we are strong and what we have to celebrate” (Peace, 18).

It seems as though Louis Jackson’s *Our Caughnawagas in Egypt: A Narrative of what was seen and accomplished by the Contingent of North American Indian Voyageurs who led the British Boat Expedition for the Relief of Khartoum up the Cataracts of the Nile* exemplifies these aspects

of the *Condolence Ceremony*.

On his return to Canada, Louis Jackson married Honorise Lafleur, and was elected as a politician being the “candidate receiving the most votes in the village district” (Reid 76). He vehemently opposed the Indian Act system, which favoured “large landowners” in the early 1890s. His writing of *Our Caughnawagas in Egypt* gained him quite a bit of notoriety. Besides his reputation as an author, he also served as an interpreter in the courts of Montreal where he had little tolerance for in his words, the “paternalistic and ethnocentric” attitudes towards his people (Reid 81).

As J. Edward Chamberlin writes, “Every story brings the imagination and reality together in moments of what we might call faith” (3). Heeding the voices of his ancestors, Jackson exemplified what it meant to be a leader, and to act responsibly. Honouring the efforts of his team, and those who had gone before them, he writes as a sentinel, standing for their memory. His faithfulness, as is evident throughout *Our Caughnawagas in Egypt*, to his “boys” and their safe passage home, to his values, and the needs of his community, shows us the meaning of integrity, in all its forms.

The logo for iafor (International Association of Arts and Humanities) is centered on the page. It features the lowercase letters "iafor" in a light blue, sans-serif font. The text is surrounded by several overlapping, semi-transparent circular arcs in shades of light blue and light red, creating a dynamic, swirling effect.

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**Dancing Between Tradition and Modernity: Colonization, Westernization, and Identity in
Korean Dance During the Japanese Colonial Period**



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Dancing Between Tradition and Modernity: Colonization, Westernization, and Identity in Korean Dance During the Japanese Colonial Period

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There is one dance, above all, that epitomizes Korean dance. In this dance, several female dancers make various formations while holding colorful fans. The peak moment occurs when the dancers create a big wave with their fans. At the end, the dancers stand in a circle to evoke the image of a beautiful flower. This dance is known to many Koreans as well as foreigners who are familiar with Korean culture. It is performed at Korean national celebrations and at tourist events. This dance, the Korean Fan Dance, has enjoyed popularity for many years, and it has become a symbol of Korean identity and culture.

The Korean Fan Dance is one of several dances influenced by the dances from the Japanese colonial period (1910-1945). The dances created in Korea during the Japanese colonial period are called New Dance¹ (*Shinmuyong* in Korean), to differentiate them from older traditional dances. New Dance has elements of Western modern dance, but it retains characteristics of Korean traditional dance. The term “New,” in this case, implies breaking from tradition. Today, Koreans generally are more familiar with New Dance than traditional dance. They often describe New Dance as purely Korean, despite the Western influence. Some Koreans even classify New Dance as traditional dance.

The development of New Dance illustrates the complex interplay of power, politics, and identity in the creation of national traditions and cultural symbols. Korean traditional dance purports to be a culturally pure representation of Korean culture as a whole, devoid of foreign influence. New Dance, however, originated with the introduction of Western modern dance into Korea, so New Dance is, in part, a western product. To further complicate the matter, modern dance came to Korea through Japan, so New Dance also is a colonial product.

The perception that New Dance is traditional dance, even though New Dance was influenced by Western modern dance during the Japanese occupation of Korea, brings up the question: What does it mean to be Korean? This paper examines the dynamics of westernization, colonization, and cultural identity in the creation of New Dance during the Japanese occupation of Korea. Specifically, an analysis of New Dance sheds light on Korean identity and culture in the early 20th century. New Dance became a nostalgic part of the past, lumped with much older Korean dance forms. It is misleading to label New Dance as traditional dance, because it belongs to a specific time in modern Korean history. New Dance deserves recognition as a valuable part of Korean culture, but also recognition based on the context in which it originated.

¹ In *Perspectives on Korean Dance*, the primary resource on Korean dance in English, Judy Van Zile uses the term “Derived Dance” for New Dance (Van Zile, 2001, 14-18).

Modernity in Korean Dance

For many centuries, Korean dance was passed from generation to generation with minimal influence from the outside world. Then, when Korea opened its door to the West in the late 19th century, western elements of modernity began to seep into the culture. In relation to dance, the primary elements were the proscenium stage and modern dance.

Before the proscenium stage, Korean dance usually was performed outdoors. The royal families watched female dancers perform stylized court dance in the courtyards. The religious leaders and their followers organized dance rituals on sacred grounds. Farmers and ordinary people did the folk dances of the countryside. Concert dance for widespread public entertainment did not exist. Then, the proscenium stage brought significant changes to how dance happened.

In 1902, Hyupyulsa,² Korea's first indoor theatre, held its first dance concert to celebrate King Gojong's 40-year reign. The female dancers performed court dance. In 1910, Japan occupied Korea, immediately ceasing the royal court's 5000-year reign. Court dancers, who had preserved the tradition of Korean dance for centuries, were forced to leave the court. Some of the dancers disappeared, whereas others sought careers in modern venues. These dancers, known as *kinyeo*, performed in theaters, restaurants, and bars. They were the keepers of Korean traditional dance, but they had to modify their repertoire for the new settings.

The biggest changes to traditional Korean dance occurred after a 1926 modern dance concert by a Japanese choreographer. Modern dance originated in the United States and Germany in the late 19th century and early 20th century. To a large extent, it began as a rebellion against the strictness of classical ballet. The dance form is natural and free, usually done with bare feet, and emphasizes individuality and expression. Cross-cultural exchanges between Japan and the West brought modern dance to Japan in the early 20th century. Japanese choreographer Ishii Baku (1886-1962), an expert in Japanese dance who studied modern dance in Germany, pioneered a style of modern dance that combined Western aesthetics and Japanese motifs. In 1926, Baku's first modern dance concert in Korea dramatically changed the history of Korean dance.

Ishii Baku was not the first person to bring Western dance to Korea,³ but his work shocked the audience and inspired a new trend. Some Korean dancers followed Baku to Japan to study his dance form, and these were the people who established New Dance. The main contributor to New Dance was a woman named Seung-hee Choi (1911-1969), a renowned dancer who introduced Korean dance to China, Europe, and the Americas. Another important innovator was a man named Taek-won Cho (1907-1976). Choi and Cho aspired to create a new dance form that blended Korean traditional dance with Western modern dance. Many Koreans debated the appropriateness of a new dance form that broke from tradition. Nevertheless, Baku's students, particularly Choi and Cho, enjoyed widespread success with a large Japanese and Korean fan base.

² Hyupyulsa changed its name to Wongaksa in 1907.

³ It is known that a Russian girl performed ballet in Korea in 1917. Ballet was not established in Korea until the 1950s.

New Dance, or Colonial Dance

The development of Western dance in Korea was closely tied to Japan. A number of prominent New Dance artists, including Seung-hee Choi, Taek-won Cho, and Goo-ja Bae, were trained on Japanese soil during the colonial period. The second generation of New Dance such as Min-ja Kim, Baek-bong Kim, and Young-in Park also studied in Japan. The close relationship between Korean dancers and Japan continued even after Korea's independence in 1945. In the 1950s and 1960s, in Korea, ballet and Western modern dance evolved separately from New Dance. Korean ballet exponent Sung-nam Im and modern dance educator Oe-sun Park both studied in Japan. The fact that so many of Korea's dance leaders studied in Japan illuminates the complicated dimension of modernity and colonialism.

The performances of Ishii Baku in Korea and the activity of the New Dance pioneers illustrate a physical embodiment of modernity in the colonial context. Ishii Baku's impact on Korean dance during the colonial period was profound. He introduced modern dance to Korea, and he trained and inspired the first generation of New Dance choreographers. For decades to follow, myriad Korean artists continued to practice and develop New Dance as a separate genre from ballet and modern dance. But what messages and values did New Dance embody?

It is unclear whether Baku's performances in Korea were related to any political activities of the Japanese Empire. Baku made several public remarks about his disinterest in politics. For instance, he stated that artists' main concern should be art. Furthermore, he encouraged Seung-hee Choi to pursue Korean dance, although his own background was in Japanese dance. The Japanese Empire, however, sought to culturally assimilate the Japanese colonies⁴ and most likely sponsored Baku's trip to Korea. The Empire must have approved his work, in form and content.

The New Dance pioneers, who were Baku's students, also carried forth evidence of Western modernity and Japanese colonial values through their work. Baku believed in the innovation of Japanese traditional dance, and he projected his choreographic style and philosophy onto his students. The Korean dancers who moved to Japan to study with Baku naturally embraced his approach to dance-making. They departed from Baku's specific style as they established their own dance style, but they retained his ideas about innovating upon tradition.

Beyond the content of New Dance, many of Baku's Korean students found success on Japanese soil. Even their careers were shaped around modernity and colonial politics. Seung-hee Choi, known as the original creator of New Dance, was a prominent dancer, actress, and model both in Japan and Korea. Despite her popularity in Korea, though, her reputation was plagued with controversies. Her career peaked in the 1930s and 1940s, a time when the Japanese Empire most strongly enforced cultural assimilation upon Korea. While some Koreans praised Seung-hee Choi for her achievement as the pioneer of the New Dance, others suspected that her success was tied to colonial politics.⁵ The national debates over Seung-hee Choi's role ended in 2008, when the Institute for Research in Collaborationist Activities in Korea officially declared her as a collaborator with the Japanese during the colonial era. Whatever the purpose of her work,

⁴ Keon-ho Song, *The light and Shadow of Korean Modern History*, Hangilsa, 2002, 22.

⁵ Sang Mi Park argues that Seung-hee Choi was a cultural icon for the Japanese Empire's own good (Park, 2006, 597-632).

though, it is undeniable that Seung-hee Choi created a new legacy for Korean dance. Her influence continues today through her loyal students.

Identity in Movement

New Dance has its origins in Western dance, but Koreans clearly distinguish it from Western dance forms such as modern dance and ballet. Furthermore, Koreans commonly label New Dance as Korean traditional dance. Some New Dance repertoire from the colonial era continues to be popular, especially for Korean national events to celebrate Korean culture. This brings up the question: What is so “Korean” about New Dance?

New Dance looks like Korean traditional dance, without a doubt. The costumes, music, and movement motifs come from the traditional dance repertoire. The inclusion of popular traditional dance elements in New Dance, then, makes it easily identifiable as a Korean traditional dance. The Korean Fan Dance, part of the New Dance repertoire today, is a good example to illustrate the tension between tradition and modernity. Widely known to the public, this dance is perceived as traditional dance because it contains many Korean dance qualities and elements.

If a dance contains cultural symbols and other elements that are widely recognized as Korean, can this dance be classified as Korean traditional dance? According to Beong-ho Chung, a renowned Korean dance scholar, Korean traditional dance should be created by Koreans, and it should include the originality and spirit of Korea.⁶ In other words, Korean traditional dance is about Korean spirit and identity, not technique for visual effects. If spirit and identity define the “Korean-ness” of Korean dance, it is necessary to examine the concepts of Korean spirit, Korean identity, and performance technique in relation to New Dance.

The development of the New Dance represents a complex interplay of tradition and modernity within a colonial context. The basis for New Dance was innovation of tradition, similar to the development of Japanese modern dance under Ishii Baku. New Dance choreographers were innovators of traditional dance, not keepers of tradition. Although the choreographers of the New Dance created dance based on their roots, they were influenced by Western modern dance. Their conscious use of specific Korean cultural symbols and elements of traditional dance, however, sheds light on how they perceived Korean identity during the Japanese occupation.

The Legacy of New Dance

The evolution of New Dance from a colonial product into a so-called traditional dance form illustrates the complex interplay of westernization, colonization, and cultural identity. New Dance is a product of a particular historical era, and it was shaped by specific modernizing influences and cross-cultural exchanges. The legacy of New Dance, however, extends far beyond the Japanese colonial period. New Dance opened the door to a new era of dance-making in Korea. For centuries, Korean traditional dance had been preserved with minimal changes. New Dance marked the beginning of modernity in Korean dance. The successors of the New Dance

⁶ Beong-ho Chung, “What is Korean Traditional Dance?” *Choom*, May 1976, 70.

are now leading the Korean dance community, performing both traditional dances as well as new dances based on the notion of innovating tradition.

Despite the positive effects of New Dance, however, it reflects the unfortunate time in Korean history. As the dance represents the particular historical period, the process and value of modernity in dance should be understood in the colonial context. With the understanding of the relationship between dance and the dilemmas of historical complications, a larger question can be framed: Is Korean dance Korean?

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THE MODERN BELIEFS OF CYBERLOVE IN THAI CYBERCULTURE

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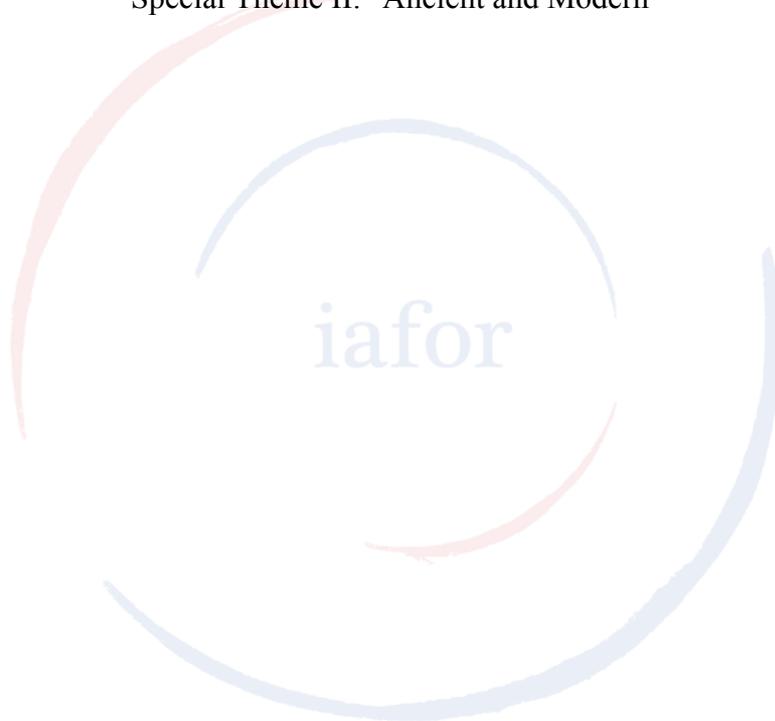
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THE MODERN BELIEFS OF CYBERLOVE IN THAI CYBERCULTURE

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ABSTRACT

Cyberculture is a new domain in the comparative study of societies and cultural practice and a challenge to the study of humankind. This study uses the concept of cyberculture to suggest the belief that any technology represents a cultural invention, in the sense that technologies bring forth a world; they emerge out of particular cultural conditions and in turn help to create “modern” social and cultural situations. Cyberculture is transforming the beliefs and conditions of human life in the “ancient” society.

The argument of this research is that the internet and associated technological advances have tremendous influence on every aspect of sexuality in Thai cyberculture. Cyberlove is becoming an everyday aspect of “modern life” among young Thai people. They are in increasing numbers, using the internet to develop romantic relationships much as they earlier used match-making services or newspaper personal advertisements. Romantic love relationships thus have become part of the normative structure of internet society. People fall in love, fall out of love and are in love online. This study explores understandings about the love lives of these people in Thai cyberculture: do they believe in cyberlove; why they believe they can find it; how their cyberlove begins; why it sometimes grows and why it sometimes ends; and what conditions it depends upon.

INTRODUCTION

Dating in Thai culture has undergone significant changes in this twentieth-first century. This study explores Thai dating in cyberculture. Cyberculture in my study is defined as the culture that has emerged, or is emerging, from the use of computers for communication, entertainment, and dating. Cyberculture encompasses the “social and cultural levels of human” and computer interaction involved in what is popularly known as “cyberspace” (Lévy, 2001 p. xvi). Cyberspace, according to Bell, et al. (2004) describes the space created through the “confluence of electronic communications networks” such as the internet, which “enables computer-mediated communication between any number of people who may be geographically dispersed around the globe” (p. 50). Since the rapid development of communication technologies in cyberspace, previous communications boundaries have been reconfigured (Bell et al., 2004). Interacting or dating with others in this space can occur in the comfort of one’s own home.

However, the boundaries of cyberculture have been variously defined and the term is used flexibly. Though it generally refers at least to the cultures of online communities, it can extend to a wide range of cultural issues relating to cyber-topics. It can also embrace associated intellectual and cultural movements, such as cyborg theory (Haney, 2006) and cyberpunk (Cavallaro, 2000). At the same time, the term refers to cultural practices involving “the set of technologies (material and intellectual), attitudes, modes of thought, and values that developed along with the growth of cyberspace” (Lévy, 2001 p. xvi). Though the term cyberculture is broad, it provides the idea that those connected to the computer networks – the internet – are part of a unique culture.

Some of the specific concepts of cyberculture that have been formulated are useful for this study. Escobar (1994), for instance, developed a concept of cyberculture that suggests it is about “cultural constructions and reconstructions on which new technologies are based and which they, conversely, contribute to shaping” (p. 211.) He understands cyberculture as a new domain in the comparative study of societies and cultural practice and a challenge to the study of humankind. His point of departure is the belief that “any technology represents a cultural invention”, in the sense that technologies “bring forth a world”; they “emerge out of particular cultural conditions” (p. 211) and so I believe they in turn help to create “modern” social and cultural situations. With respects to Escobar’s (1994) concept, cyberculture is transforming the conditions of human life in the “ancient” society. In terms of this study, I use the concept of cyberculture to suggest a new means of social interaction that provides more opportunities for people to form personal relationships or I call “cyberlove” through the support of internet dating services.

As processes of modernisation, urbanisation and industrialisation suggest that Thais have entered an era of “romantic love” freed from the moorings of external constraints (Atipas, 1997; Bumroongsook, 1995). At present, technologies of communication, especially the internet, have reshaped dating, making it freer and expanding possibilities. The idea of meeting a potential mate in a coffee shop or restaurant within a context that includes impressions based on face-to-face interaction is now being replaced with an online profile advertising people’s qualifications. The proliferation of online personal profiles of people in internet dating services illustrates how traditional obstacles involving locale and even bodily co-presence can be reduced in the modern era. This research, therefore, aims to explore the beliefs and love lives of internet daters in Thai cyberculture: do they believe in soulmate; why they believe they can find it; how their cyberlove begins; why it sometimes grows and why it sometimes ends; and what conditions it depends upon.

THE BELIEFS OF LOVE IN THAI CULTURE

Religious beliefs and practices are one of the cultural influences that shape people’s ways of understanding the notion of love. For Thai culture, views of love are shaped by a Buddhist perspective. Buddhist beliefs provide a set of beliefs about the notion of love and about the correct behaviours for finding and maintaining love relationships for Thai people.

Unlike most Western theories of romantic love, the Thai notion of love is related to the belief in karma and reincarnation. Human life in Buddhist cosmology is determined by one’s own accumulated karma in the past. In Buddhism, karma refers to an intention or action that contains future implications. Karmic action may be classified as one of three types: physical acts, speech acts, and acts of thought and imagination (Phra Methithammaphon 1992 cited by Kitiarsa, 1999). Buddhist adherents view all human conduct as containing karmic potentials and consequences. Karma conditions one’s present gender, socioeconomic status and spiritual wellbeing. Karma works through a certain “law”, widely known as the “karmic law” or “law of action” in which “good” intentions and acts generate “good” outcomes and merits, while “bad” acts produce demerits. As the Buddha, quoting the words of ancient Rsis, proclaims: “Those who do good receive good and those who do evil receive evil, man reaps according as he has sown” (Nimanong, 2002 no page, published online). Most Thai Buddhists, in relation to the law of karma, believe in reincarnation. They tend to believe that their karma is the result of their conduct in previous existences.

In Thai culture, the belief in karma and reincarnation have always been seen as a part of marriage. These beliefs influence Thai understandings about a “predestined spouse” or

“soulmate”. Thais often put down the meeting of the love couple to “*bub pe san ni wat*” which refers to the mating of souls in a former existence that draws a couple together in the present existence (Daychasetthadee, 2007 no page, published online). Further, there is a general belief that the more merit individuals accumulate together in this life, the better the chance that their souls will meet again in the next life. Lovers from the past will reincarnate within the same time frame again and again. Although couples will not remember events of their past lives when they meet in their next life, they will be strongly attracted to each other, and love will be renewed (Dungrin, 2006). The Thai notion of love is useful for an argument of how and why Thai internet daters pursue cyberlove.

RELATED STUDIES ON CYBERLOVE

There is ample evidence to support the view that people do make friends and initiate romantic relationships on the internet and often these relationships progress offline. Some of these may be rewarding, some disappointing. In recent research on internet dating, Wildermuth and Vol-Bauer (2007) examined the written narratives of 202 online love participants in a Usenet newsgroup to see how they described online romances. Forty-seven percent of their participants indicated that they were currently participating in online romantic relationships. Thirty-two percent reported that they were married or romantically involved in real life relationships at the same time as being involved in online romantic relationships. The results indicated that despite the physical limitations of the medium, online relationships elicited powerful positive and negative emotions for participants. Individuals spoke of the love, happiness, fear, anger, and sadness resulting from their online romances. Many participants described their feelings for their online partners as “true love”. Participants characterised the experience of falling in love online as “getting swept away”, “going fast and furious”, or “feeling an instant connection” (p. 217). Participants also offered the warnings and cautionary advice about online romances. (Wildermuth & Vogl-Bauer, 2007). Lawson and Leck (2006) examined the motivations of internet daters and their styles of courtship. The findings revealed internet daters sought companionship, comfort after a life crisis, control over the presentation of themselves and their environments, freedom from commitment and stereotypical roles, adventure, and romantic fantasy. Most participants in the study eventually met, which sometimes resulted in abrupt rejection and loss of face, but other times ended in marriage (Lawson & Leck, 2006). These studies suggest that as cyberlove intensified, individuals wanted to maximise additional modalities to enhance their relational experiences.

METHODOLOGY

This research had a particular population in mind – natives of Thailand who were members of the Thailand’s biggest internet dating site, thaimate.sanook.com. Even though the total number of thaimate.sanook.com’s members varies on a daily basis, the estimated population of the site is 350,000 members (*ThaipostNewspaper*, 2005). The desired sample size of this study thus was 380 respondents, as the statistical formula of sample size with an Alpha of 5 percent corresponds to a 95 percent Confidence Interval. Of the 1169 replies to the online survey, 460 participants (223 men, 237 women) completed all items in the online survey, resulting in a 39 percent response rate. The age mainly ranged from less than 25 years old to 35 years old.

By using the online questionnaire, qualitative data was obtained via open-ended questions that invited individual accounts of experiences. The qualitative collected data was entered into the NVivo 7.0 software data management program and coded. After an exhaustive coding process,

themes emerged from the data. Data reduction was achieved by collapsing thematic concepts into emergent categories relevant to the research.

RESULTS AND DISCUSSIONS

In this section, I will analyse to what extent do Thai internet daters believe in a soulmate, why internet daters who have experienced online romantic relationships believe they can find their cyberlove, how their cyberlove begins, why it sometimes grows and why it sometimes ends, and what conditions it depends upon.

Do You Believe in a “Soulmate”?

In the quantitative findings, 91.3 percent of my participants are familiar with the idea of a “soulmate” and 83 percent believe in this notion (See Figure 1 and 2). Further, the qualitative data demonstrates that the majority of participants give the definition of a soulmate as a person who you are born to be with as a consequence of your accumulated merits in a previous existence. This love will last as a result of present merits. These definitions support the idea that Thai culture belief in a soulmate remains significant.

Figure 1: Have you ever known about the ideas of "soulmate"?

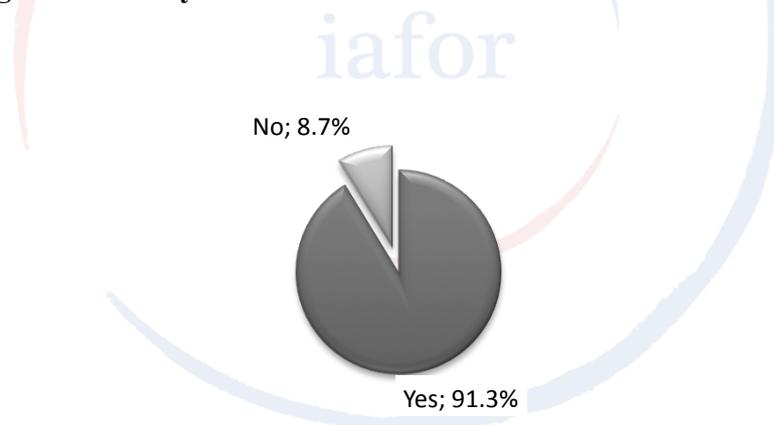
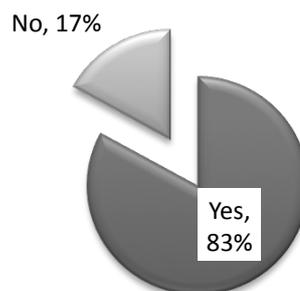


Figure 2: Do you believe in the notion of "soulmate"?



I further analysed the structure of the soulmate beliefs of internet daters by comparing the real life and cyber of men and women and their levels of romantic involvement.

Table 1: Results of *t*-Test on Factors by Two Groups in Real Life and Cyberlove Beliefs

| Group of Participants | Soulmate Beliefs | Context | Means (<i>SD</i>) | <i>t</i> | Sig. |
|---------------------------------------|------------------|-----------|---------------------|----------|---------|
| Participants who are not in cyberlove | Mr/s Right | Real Life | 3.47 (0.66) | 14.952 | .000*** |
| | | Cyber | 2.67 (0.88) | | |
| | Destiny | Real Life | 3.36 (0.75) | 16.33 | .000*** |
| | | Cyber | 2.53 (0.96) | | |
| | Present Merits | Real Life | 3.80 (0.76) | 11.16 | .000*** |
| | | Cyber | 3.19 (0.96) | | |
| Participants who are in cyberlove | Mr/s Right | Real Life | 3.50 (0.55) | 10.12 | .000*** |
| | | Cyber | 2.95 (0.74) | | |
| | Destiny | Real Life | 3.40 (0.81) | 12.28 | .000*** |
| | | Cyber | 2.77 (0.91) | | |
| | Present Merits | Real Life | 3.82 (0.79) | 11.01 | .000*** |
| | | Cyber | 3.17 (0.90) | | |

*** $p < 0.001$

The findings presented in Table 1 reveal statistically significant differences were found between soulmate beliefs in the real life and cyber contexts for both groups of participants. This data suggests that participants' endorsement of soulmate beliefs in every sub-scale were significantly greater for real life than cyber relationships. Both participants who have not been involved in online relationships and those who have been involved, showed a significant decrease in soulmate beliefs in their beliefs about online relationships. Their beliefs about meeting a soulmate online were less strongly held than beliefs about meeting a soulmate in real life. Overall, participants who have not had any cyberlove relationships had less strongly held beliefs about the possibility of meeting a soulmate online than participants who have had online romantic relationships.

Why Do You Believe You Can Find (True) Cyberlove?

My participants provide two main reasons for their belief in finding love online. First, as a consequence of their soulmate beliefs, significantly shaped by Thai Buddhism, they think they can find their soulmate anywhere, including on the internet. The internet, in this sense, is perceived as an alternative medium, as I call it, an "online cupid" that brings soulmates together.

Second, my participants favour the unique characteristic of internet dating that facilitates the chance for meeting, getting to know and developing relationships with others. These reasons given by the participants support their modern belief in finding (true) cyberlove.

A. Online Cupid Brings Me a Soulmate

Many participants often believe that destiny or fate is an important aspect of love. It brings soulmates to meet even though they live in far away from each other. This finding is consistent with the notion of soulmate beliefs in Thai Buddhist culture. Notions of love, marriage and soulmates are related to beliefs in reincarnation and the law of karma. A number of participants believe a “soulmate” can exist anywhere, including on the internet.

B. This is Where You Can Find Love

Though a number of participants believe that people can meet their soulmate anywhere, including on the internet, other participants contrasted the environment provided by the dating websites with their experiences in real life. In cyberculture, internet dating websites facilitate the chance for people to meet, get to know and develop relationships with others. The unique characteristics of internet dating mentioned by my participants support these participants’ beliefs that they can find true cyberlove. The period of getting to know prospective partners online before the real life meeting is emphasised as an advantage of internet dating, a period that enhances people’s feelings of love and intimacy.

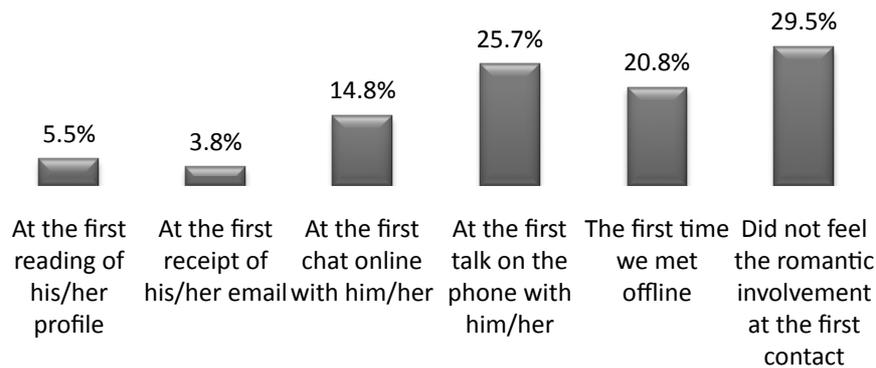
How Did You Fall in Love?

There are three versions of falling in love through internet dating given by participants who have had an online romantic relationship: love at first si(gh)te, getting to know one another and subsequently falling in love, and the principle of similarity or like attracts like between couples.

A. Love At First Si(gh)te

In real life, many people have believed in or have experienced the “love at first sight” phenomenon (Sprecher & Metts, 1999). Interestingly, in the cyberculture, where people communicate with one another without seeing each other, the “love at first si(gh)te” phenomenon is still mentioned. In this study, the participants who have had an online romantic relationship were asked when they experienced their first romantic feelings towards their online partners. About 70 percent said they first began feeling a romantic attraction at the first moment in different ways (see Figure 3). It can be experienced through visual (profile and photograph), written (email and chatting) and verbal (face to face) interaction.

Figure 3: When did you first begin feeling a romantic involvement with your online partner?



Love at first sight is understood as a phenomenon that goes beyond rational explanation (Johnson, 2005). The feeling of this extraordinary connection in the context of thaimate/Thailand may be explained by prior notions of cosmic fate. It is the fate tied by a cosmic order that draws couples to be attached (Daychasetthadee, 2007). Drawing on a Buddhist perspective, love at first sight may be the result of the law of karma in a former existence that draws a couple together in the present existence. In this sense, the context of the initial meeting may be of no consequence.

B. Getting to Know One Another and Falling in Love Afterwards

The findings in this study show how friendship deepens over time to romantic love. Time allows for the realisation of romantic love (Toner, 2003) and a feeling of special chemistry. In real life, these participants might not have had the chance to meet their partners, because of geographical distance. Long distances between them would make the possibility of meeting face to face negligible. The internet is sometimes regarded as a “miraculous” medium that connects and constructs bonds between people regardless of their locations. These bonds are the social bonds that Chayko (2002) argues exists primarily in a mental realm, in a space that creates a “meeting of the minds” (p. 1). As Chayko (2002) also notes, these social bonds are the manifestation of a genuine and often deep attraction that exists in spite of physical separation. While people may be separated by large physical distances, the social distance between them may be very small (p. 2). This idea describes the experience of communion expressed by some of the participants who do not depend upon face-to-face meetings to begin a relationship.

C. Like Attracts Like

The responses given by the participants in this study reveal that “social overlap” or “similarity” between love couples is an important factor in determining whether they fall in love. When it comes to attraction and partner selection, similarity refers to the principle of “like attracts like”. In many studies, similarity in personalities, attitudes and values have been found to increase perceived attractiveness when falling in love in face-to-face relationships (Barelds, 2007; Gaunt, 2006; Markey & Markey, 2007; Tantong, 2005; Wongtanongsak, 2002). The findings in this study are in line with these previous studies. In online relationships, internet dating participants noted that they selected their online partners because of their similarities. It is not only similarity in attitudes and interests that is important, parallels in life situations are also mentioned in this study as factors that increase intimacy in relationships. One similarity referred to is a previous bitter relationship experience. Similarity in marital status is also seen to enhance the couple’s understanding of each other.

Why Did You Fall Out of Love?

Deception (one person fooling another) and being thwarted by obstacles and behavioural change as time passes are the most frequently mentioned reasons for the break up of online romantic relationships.

A. He Fooled Me

Lying or concealing facts themselves have been noted by participants as reasons for the collapse of potential online relationships. Goffman (1973) argues actors create an idealised impression of themselves through concealing or underplaying those facts that are incompatible with an idealised version of the self. Ekman (1985) calls this “falsification” or “concealment”. It is a tactic used to conceal information, but it also involves a deception by deliberately conveying false information (Ekman, 1985). Despite the fact that some people report being able to get to know the “true self” of others online (Bargh, McKenna, & Fitzsimons, 2002), others often discover that aspects of the others’ life are being concealed. For these people, particularly those who believed they had found Mr/s Right and who liked the partner more (Sprecher & Metts, 1989) tended to exaggerate that person’s virtues and downplay their shortcomings (Franiuk, Cohen, & Pomerantz, 2002).

B. Obstacles

Love conquers all is a common romantic love mythology. However, internet dating participants in this study reported different experiences; their love did not overcome all obstacles and these obstacles led to a decline in the feeling of love. It was found that there were two key obstacles referred to as the reasons why a relationship ended: something between us (differences between couples, including age, geographical distance and interest in sexual desire); and someone between us (one of the people in the couple having extramarital-affairs).

C. Nothing is Permanent

The results of this study reflects the Buddhist philosophy, nothing is permanent. Even when meeting a beloved who one believes is a soulmate, one is still blind about what will happen in the future. Since there is nothing that exists without depending on other things, there is absolutely nothing which can be determined to be permanent. My participants illustrate this Buddhist truth. They know quite well that nothing is permanent, some even raises the question; how can we be sure a soulmate today will be a soulmate tomorrow?

In Buddhist philosophy, that nothing is permanent is a truth in the multi-faceted nature of life. In terms of romantic relationships, people fall in love, are in love, fall out of love and fall in love again and again. Not because love is impermanent – love can be the most permanent thing in human being’s life – but because change is the very essence of life and it is the most natural thing in this universe.

What Was the Crucial State in Your Online Romantic Relationship?

In this last section, I further explore the crucial stages affecting what lies underneath their cyberlove. These turning points, I argue, are the first face-to-face meeting and when they meet the parents. These crucial stages highly shape the paths of development for romantic love initiated online.

A. First Face-to-Face Meeting

Based on the findings in this study, I argue that the significant stage or turning point in the relationship in internet dating is the first face-to-face meeting. In this study, a large percentage (76%) of participants reported having actually met their online partner face to face and of these, most had the first offline (real life) meeting about a month after they met online. By comparison, 24 percent of participants did not meet their online partner face to face (see Figure 4 and 5).

Figure 4: Did you meet your online partner in offline (in real life)?

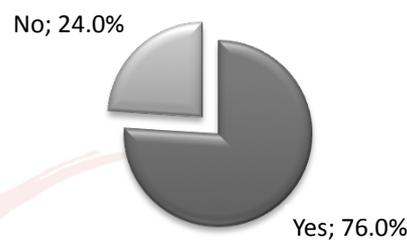
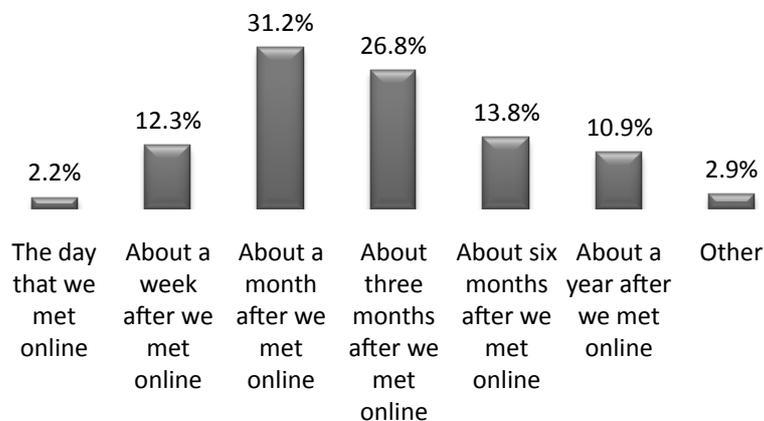


Figure 5: If you answered Yes, when was the first offline (real-life) meeting?



In sum, the majority of participants, both men and women, reported having face-to-face meetings with their online partner and the significance of this transition is evident. Participants who do not meet their online partners in real life usually have short-lived relationships. Even though couples get to know each other online before their face-to-face meetings, their relationship may not last if the idealised online person does not match the actual person offline. When online partners meet for the first time, both may be disappointed because the online personas are not identical to the people who created them. On this basis, the internet simply offers users a different sort of “stage” on which to perform the identities and to work on their online self-presentation. Nevertheless, a further step towards a romantic relationship will not take place without knowing and loving each other in the real world.

B. Meeting the Parents

I argue that even though Westernisation and individualism are blowing to Thai culture (Hatfield & Rapson, 2006) and Thai cultural norms around partner selection have shifted to more freedom of choice (Atipas, 1997; Bumroongsook, 1995), parental approval remains traditionally significant. Typically, after internet daters decide to be a love couple and start a serious relationship, they often need to negotiate their family's prejudged opinions about internet dating. The marriage of Thai love couples is not only about the two individuals who love one another, but strongly involves the families of both sides. In Thai culture, if both sides of families approve, then the marriage contract of the couples is promising even if they met in online.

The argument in this section has been that because of the existence of parental authority in Thai culture, meeting the parents and receiving approval from them are still crucial stages in online romantic relationships. This suggests an ongoing respect for the family. Furthermore, it suggests the continuing recognition of the beneficial role of parental authority. Since young people in love can be blind to the weaknesses and flaws of those they love, parents doubted the young people's ability to judge other people's actual characters.

CONCLUSION

Ancient Buddhist beliefs provide a set of beliefs that frame many participants' ideas about finding a soulmate and about the correct behaviour required for finding and maintaining love relationships. The Thai notion of soulmate is related to beliefs about karma and reincarnation, and the responses given by the participants in this study demonstrate the existence of Buddhist beliefs in modern Thai cyberculture. Even though Thai people's lives have changed in many ways, ancient beliefs and practices maintain their significance as a cultural means of shaping understandings of the beliefs of love. The argument of this research is that the internet and associated technological advances have tremendous influence on every aspect of sexuality in Thai cyberculture. Cyberlove is becoming an everyday aspect of "modern life" among young Thai people. Romantic love relationships thus have become part of the normative structure of internet society. People fall in love, fall out of love and are in love online.

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Title

Fever when you kiss me: an examination of the ethical issues surrounding the inclusion of sexualised music repertoire in Australian contemporary singing syllabi

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Abstract

Children's music education in Australia has traditionally been structured around the syllabus offerings of various examination authorities such as the Australian Music Examinations Board. The often-mandated music repertoire presented by these syllabi form the basis of many Australian children's practical music education. The emergence of contemporary popular music as a repertoire focus for some syllabi raises issues related to the exposure of children to sexualised music repertoire. Through an examination of syllabus documentation, analysis of the lyrics, imagery and musical gesture associated with music mandated by said syllabi, and through interviews with examiners, this paper examines the stance taken by the relevant examination authorities with regard to their duty of care over underage students accessing their syllabi; the extent to which sexualised music repertoire is included in selected Australian contemporary singing syllabi; and the intersections between the selection of repertoire and student presentation at examination (including attire and the gestural language used in performance). This paper concludes by positing the need for an overt ethical framework to inform the provision of syllabi that include sexualised music content where there is a reasonable expectation on the part of examination authorities that said syllabi are routinely used to shape the teaching of singing to children.

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Introduction

Children's music education in Australia has traditionally been structured around the syllabus offerings of various examination authorities such as the Australian Music Examinations Board (AMEB). Operating as a national examining body since 1918, the syllabi determined by the AMEB have formed the basis of many Australian children's practical music education. Historically, classical music has dominated these syllabi, with contemporary repertoire of any style being structurally marginalised by a system of examination that required students to perform programs consisting of typically 75% of repertoire drawn from the Western Classical Canon of the seventeenth to the nineteenth centuries.¹ Until recently, students wishing to learn contemporary popular repertoire have done so outside of a structure provided by the AMEB.

Over the last 30 years new syllabi that include contemporary popular music have been introduced in Australia. For example, in 1983 the Australian and New Zealand Cultural Arts Association (ANZCA) was formed with the stated aim of responding "to a growing need amongst private music teachers for an examination system catering for a greater diversity of musical styles."² From its inception, the organisation has posited a philosophy that seeks to legitimise the study of contemporary popular music. The structure and operation of this organisation mirrors that of the AMEB and its modern syllabi work to compete with those on offer by the AMEB. Contemporary popular music has also become a significant focus of some senior-secondary curriculums. For example, between 1990 and 1992 the Victorian Certificate of Education (VCE) was implemented across Victorian schools and, while the curriculum that underpins this certificate has undergone numerous changes,³ contemporary popular music has become a major focus of the various practical music units offered through this program.

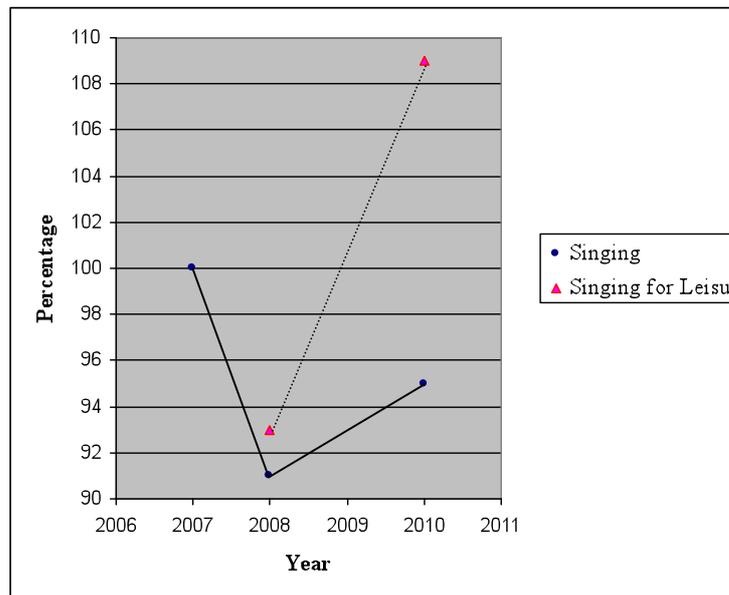
More recently, the AMEB has responded to competitor organisations such as ANZCA with the release of new Syllabi such as *Piano for Leisure* and *Singing for Leisure*. While the organisation views actual enrolment numbers as commercially sensitive information, the AMEB federal office claims the *Singing for Leisure* syllabus, introduced in 2008, has increased the overall numbers of students undertaking examinations in singing. Figure 1 shows the trend of singing examination enrolments for both the AMEB's Singing syllabus (with a classical focus) and the new *Singing for Leisure* syllabus. In 2010, the combined enrolment for all singing examinations was 204% of the 2007 enrolment numbers, when only a syllabus with a classical focus was offered by the organisation.

¹ For example, a student undertaking an intermediate level instrumental examination with the AMEB would be required to present four 'list' pieces (drawn from four pre-determined repertoire lists), with the vast majority of repertoire in the first three of these lists being drawn from the Western Classical Canon from the seventeenth to the nineteenth centuries. The final of the four repertoire lists usually contains more recently composed compositions, the majority of which fit into styles that can be defined as 'contemporary classical' or 'art music', as opposed to contemporary popular music. The trend described here applies primarily to instruments that have, over centuries built up a large repertoire base: instruments without the same traditional repertoire base, such as the drum kit, the electronic organ and the electric guitar, were, for many years, not examined by Australian examining bodies.

² Australian and New Zealand Cultural Arts Association (ANZCA), *Singing Syllabus 2009-2010*, 11 April 2011. <http://www.anzca.com.au/files/43DG0ZBYY5/ANZCA_Singing_2009_10.pdf>.

³ Christine Brew and Gilah Leder, "Curriculum and Assessment: A Question of Politics," *Australian Journal of Teacher Education* 25.2 (2000): 1-3.

Table 1
AMEB Singing Examinations: Enrolment Trends 2007-2010⁴



The increase in practical examination enrolments combined with income derived from publications produced by the AMEB to support these new syllabi makes the AMEB's various 'Leisure' offerings a significant part of its operation.

This paper examines the content of and the practice surrounding the AMEB's *Singing for Leisure* syllabus and considers the ethical issues that arise in the provision of a syllabus that is significantly accessed by children aged six to twelve⁵. This examination includes a comparison of aspects of the AMEB's *Singing for Leisure* syllabus with one of its main competitor's equivalent programs, namely the ANZCA's *Modern Singing* syllabus. The paper goes on to analyse the lyrics, imagery and cultural context associated with some of the music mandated by these syllabi, and presents the experiences of AMEB singing examiners who conduct *Singing for Leisure* examinations, drawn from interviews undertaken as part of this research project.

The Discourse Surrounding the Sexualisation of Children in Australia

The emergence of contemporary popular music as a repertoire focus for these singing syllabi raises issues related to the exposure of children to sexualised music repertoire. While contemporary popular music is increasingly becoming a repertoire focus for a range of instruments, the cultural context that informs much popular song, including lyrics and extra-musical associations such as imagery drawn from music videos, gives rise to specific concerns related to the issue of sexualisation. This is particularly the case where a syllabus is primarily accessed by children.

Questions related to the sexualisation of children have become increasingly prevalent in the Australian academic discourse. Two reports commissioned by the Australia Institute; *Letting*

⁴ Bernard Depasquale (General Manager of the AMEB Federal Office), email to the author, 28 February 2011.

⁵ Other contemporary singing syllabi are not considered by this study because they either do not mandate specific content, such as the Higher School Certificate (HSC) or, as in the case of the Victorian Certificate of Education (VCE), are not generally accessed by children under the age of fifteen.

Children Be Children: Stopping the Sexualisation of Children in Australia, and *Corporate Paedophilia: Sexualisation of Children in Australia* by academics Emma Rush and Andrea La Nauze, both published in 2006, triggered a range of responses from accusations of ‘wowsersism’ and ‘moral panic’⁶ to outspoken statements of support from a diverse range of voices within the broader Australian community including the actor Noni Hazlehurst⁷ and the psychiatrist and Director of the Centre for Developmental Psychiatry and Psychology at Monash University, Louise Newman.⁸ These reports highlight what the authors saw as a widespread and increasing trend towards the normalisation of sexualised content in advertising, television and print media products aimed specifically at children. For example, the authors undertook a content analysis of a variety of magazines targeted directly at children aged six to twelve published in the months leading up to the study, and concluded that “over half the content of *Barbie Magazine* and *Total Girl*, and close to half of *Disney Girl* was sexualising material.”⁹ This material ranged from sexually-charged celebrity gossip to photography using child models dressed, made-up and posed as adults.

Public concern over the issue led, in 2008, to an inquiry by the Federal Parliament of Australia into the sexualisation of children in the contemporary media environment. Some submissions to this inquiry, such as that produced by Professor Catharine Lumby and Dr Kath Albury on behalf of the Journalism and Media Research Centre of the University of New South Wales, sought to debunk aspects of the Australia Institute reports suggesting that the reports “base their evidence on a set of general observations about a (sic) extremely small sample of advertisements and marketing material... and three singles issues of three different ‘tween’ magazines.”¹⁰ Lumby and Albury further assert that, contrary to these reports, there has not been “an explosion of community concern” about sexualising images of children in Australian popular media.¹¹

In spite of the disparity that characterises the views of various commentators on the issue, the debate has revealed a broad consensus on firstly the definition of sexualisation and secondly community expectations regarding the responsibilities of individuals and institutions in terms of their interactions with children. Sexualisation is understood to refer to the act of “giving someone or something a sexual character”¹² and “encouraging someone to behave in an adult sexual manner”.¹³ All commentators see sexualisation as particularly problematic when it affects children aged twelve and under.

⁶ Abigail Brail, “The Gaze that Dare Not Speak Its Name: Bill Henson and Child Sexual Abuse Moral Panics,” *Getting Real: Challenging the Sexualisation of Girls*, ed. Melinda Tankard Reist (North Melbourne: Spinifex Press, 2009) 109-112.

⁷ Noni Hazlehurst, “The Right of Children to be Children,” *Getting Real: Challenging the Sexualisation of Girls*, ed. Melinda Tankard Reist (North Melbourne: Spinifex Press, 2009) 1-4.

⁸ Louise Newman, “The Psychological and Developmental Impact of Sexualisation on Children,” *Getting Real: Challenging the Sexualisation of Girls*, ed. Melinda Tankard Reist (North Melbourne: Spinifex Press, 2009) 75.

⁹ Emma Rush and Andrea La Nauze, *Corporate Paedophilia: Sexualisation of Children in Australia*, Discussion Paper Number 90, (Australia Institute, 2006) 16.

¹⁰ Catharine Lumby and Kath Albury, *Submission to The Senate Standing Committee of Environment, Communication and the Arts Inquiry into the Sexualisation of Children in the Contemporary Media Environment*, (Canberra: Commonwealth of Australia, 2008) 14. 12 April 2011

<http://www.aph.gov.au/senate/committee/eca_ctte/sexualisation_of_children/submissions/sub146.pdf>.

¹¹ Lumby and Albury, 21.

¹² Rush and La Nauze, 1.

¹³ Lumby and Albury, 9.

As a result of both the parliamentary inquiry into the issue and community activism triggered by the debate, such as that undertaken by comedian and writer Julie Gale, founder of *Kids Free 2B Kids*, individuals and institutions are increasingly required to understand and demonstrate behaviours consistent with their legal and social obligations pertaining to duty of care in their interactions with minors. In most spheres of activity in the Australian community, individuals are vetted (through formal police checks) prior to taking on paid or voluntary work that involves interaction with children. Institutions such as media and advertising organisations are held to account with regard to their adherence to voluntary codes of practice. In a chapter from *Getting Real: Challenging the Sexualisation of Girls*, Julie Gale lists how community activism before and after the parliamentary inquiry into the issue has brought about a change of behaviour on the part of many advertisers, retailers, media organisations and other institutions.¹⁴ In addition, one of the thirteen recommendations made by the parliamentary inquiry into the issue suggests that publishers should consider providing advice based on the Office of Film and Literature Classifications system to indicate “the presence of material that may be inappropriate for children.”¹⁵ While this particular recommendation was directed at the publishers of magazines marketed to children, it is an expression of a community standard that requires institutions to think carefully about how they market to, and interact with children.

Structural Comparison of Syllabi

In generating a syllabus, an organisation such as the AMEB creates a list of musical compositions arranged into levels of achievement (or grades) that work to increase the technical and musical proficiency of students as they work their way through these levels. Easier and more accessible compositions are mandated in lower grades, giving way to more demanding repertoire in higher grades. An examination for each level of the syllabus functions to affirm a student’s growing proficiency as a musician. Most syllabi have eight to twelve levels and conclude with one or two diploma-level examinations. This study focuses on the lower-level grades of two syllabi as these are the levels most typically accessed by children.

The AMEB’s comparatively new (2008) *Singing for Leisure* syllabus differs from its competitors in that it is accompanied by a series of branded publications (music books and backing CDs) that can be used to facilitate the teaching and performance of some of the repertoire presented by the syllabus. The ANZCA *Modern Singing* syllabus, first introduced in the early 1980s, but regularly revised to incorporate recent popular songs, merely lists repertoire and, in some cases, suggests edition of music to facilitate the learning of a piece.¹⁶ The two syllabi have a range of elements in common: both require candidates to select repertoire from set lists; both require candidates to prepare technical work such as scales and/or exercises; both include benchmarks related to the development of technique (highlighting, for example, issues of posture, breath control, intonation and tone); and both require candidates to possess a degree of general knowledge about the repertoire being presented (this is communicated verbally in the examination). The syllabi differ in structure with regard to firstly the amount of repertoire presented by each level; secondly the degree to which candidates may present work outside of the syllabus; and thirdly the requirements related to which songs a candidate may present for examination.

¹⁴ Julie Gale, “One Woman’s Activism: Refusing to be Silent,” *Getting Real: Challenging the Sexualisation of Girls*, ed. Melinda Tankard Reist (North Melbourne: Spinifex Press, 2009) 182-185.

¹⁵ The Senate of Australia, Standing Committee on Environment, Communication and the Arts, *Sexualisation of Children in the Contemporary Media*, (Canberra: Commonwealth of Australia, 2008) v.

¹⁶ ANZCA, *Singing Syllabus 2009-2010*, 20.

Table 2
 Number of songs listed in each syllabus by level (to grade three)

| Level | AMEB: <i>Singing for Leisure</i> | ANZCA: <i>Modern Singing</i> |
|-------------|----------------------------------|------------------------------|
| Preparatory | N/A | 38 |
| Preliminary | 21 | 45 |
| Grade one | 21 | 49 |
| Grade two | 24 | 64 |
| Grade three | 25 | 74 |

Compared to the AMEB's *Singing for Leisure*, the ANZCA syllabus consistently presents over twice the number of songs at each level. The disparity between the sizes of the syllabi is due, in part, to the extent to which a candidate may present repertoire not included in the list. The AMEB allows candidates at all levels represented in Table 2 to include a piece that is not listed in the syllabus; the ANZCA syllabus makes no provision for a 'free choice' until fourth grade. Both the AMEB and ANZCA place the onus on the student and teacher to select appropriate repertoire (in terms of both the technical standard of the piece and the degree to which it is age appropriate) for any 'free choice' selection.¹⁷

The third major structural difference between the syllabi relates to the selection of songs presented for examination. The AMEB simply requires that either any three songs from the list for each grade be presented, or any two songs plus a 'free choice' selection. The lists for each grade are divided into two parts: the 'grade book' list (consisting of repertoire specifically published by the AMEB) and the 'manual list' (consisting of other repertoire accompanied by a recommended edition). Candidates for examination may choose freely from either list. The ANZCA's syllabus arranges songs according to time, tempo and (in later grades) style and requires candidates for examination to structure a program that includes one piece from each category. For example, in the levels listed in Table 2, a candidate would present one song in triple time, one that features a slower tempo and one that features a brighter tempo. It is also important to remember that these syllabus lists routinely form the foundation of a student's practical education: while only three songs are presented for examination, the student is likely to encounter a much larger selection of music drawn from these lists throughout the pedagogical process.

Syllabus References to Age and Gender

The AMEB's *Singing for Leisure* syllabus overtly claims to "cater for all age groups" and purports to make "it easy to find repertoire that is both interesting and appropriate to all candidates, regardless of age or experience."¹⁸ The syllabus also makes a point of reminding teachers that "care and responsibility should be taken regarding the suitability of the voice to the grade being undertaken" and goes on to suggest a series of recommended minimum ages for each grade.

Table 3
 Recommended Minimum Ages – *Singing for Leisure*¹⁹

| Level | Age |
|-------------|-----|
| Preliminary | 10 |

¹⁷ Australian Music Examinations Board (AMEB), *Manual of Syllabuses 2011* (Melbourne: Australian Music Examinations Board, 2010) 441; ANZCA, *Singing Syllabus 2009-2010*, 20.

¹⁸ AMEB, *Manual of Syllabuses 2011*, 442.

¹⁹ AMEB, *Manual of Syllabuses 2011*, 442.

| | |
|-------------|----|
| Grade one | 11 |
| Grade two | 12 |
| Grade three | 13 |

The rationale behind these recommended minimum ages is not overtly stated in the syllabus, but seems to relate to a perceived ‘best age’ for successful attainment of the learning outcomes embodied in the syllabus rather than a warning related to the age-appropriateness of some of the repertoire. The ANZCA syllabus contains no reference to recommended or minimum ages. All Victorian AMEB singing examiners were invited to participate in this research project by sharing their experiences examining the *Singing for Leisure* syllabus. Of the eight Victorian examiners, two agreed to be interviewed. In discussing the recommended minimum ages, both examiners indicated that they were aware of these recommendations, but had routinely examined children as young as six, and that, overwhelmingly, the cohort that accessed the initial grades of *Singing for Leisure* were females aged six to fifteen²⁰.

The AMEB syllabus makes no reference to gender but provides different publications for both high and low voices. The division of ‘high’ and ‘low’ here does not speak to gender, but rather voice type. Each publication would have the capacity to adapt to both male and female voices of that description. The ANZCA syllabus includes provisions that allows candidates to firstly transpose songs to suit their voice type and secondly, to make minor changes to the lyrics of songs to facilitate the performance by either gender.²¹ Both organisations place the onus for the responsible choice of repertoire from within their lists upon the teacher and student; neither acknowledges the idea that, in mandating a list of repertoire for examination, they have created a ‘cultural space’ that is significantly occupied by children, or that as custodians of that cultural space they have a duty of care over those who access that space.

Syllabus Content Analysis

The following analysis compares the lyrics of songs in the first three levels of both the ANZCA and AMEB contemporary singing syllabi.²² The lyric of each song is categorised according to one of the following descriptors:

1. No reference to adult language/content;
2. Minor reference to adult language/concept;
3. Significant reference to adult language/concept;
4. Overt reference to sexualised content.

These categories define ‘adult content’ in terms of references to adult romantic/sexual relationships, crude language, and descriptions of violence and death. In addition, the categories consider song lyrics in isolation and do not take into account the cultural context from which a song has been drawn²³. While they are ultimately subjective and imperfect, they

²⁰ Victorian Contemporary Singing Examiner 1, personal interview, 1 April 2011; Victorian Contemporary Singing Examiner 2, personal interview, 7 April 2011.

²¹ ANZCA, *Singing Syllabus 2009-2010*, 19-20.

²² While the names of these syllabi differ (ANZCA: Preparatory, Preliminary, Grade 1; AMEB: Preliminary, Grade 1, Grade 2), their repertoire overlap. For example, ANZCA’s Preparatory and AMEB’s Preliminary have songs in common.

²³ For example, *Castle of a Cloud* by Claude Schönberg, a song included in the first level of both the AMEB and ANZCA syllabi, contains no reference to adult language or content. However, the song is drawn from the musical *Les Misérables*, and, in that context, is sung by a young orphan whose carers attempt to prostitute her. The song is, nevertheless, placed in category one in this analysis.

are aligned with broader Australian social and cultural expectation as revealed in the discourse described earlier in this paper. It is important to remember that, depending on an individual’s cultural background and values, some lyrics may be seen as inappropriate or even offensive that are here listed as ‘category one’. For example the hymn, *Kum-ba-yah*, included in ANZCA’s Preparatory level list, may be seen as cultural insensitive in terms of firstly reinforcing a normative Christian tradition (in the levels considered in this analysis neither syllabus incorporates the sacred music of any tradition other than Western Christianity) and secondly, its use of stylised Pidgin English. The categories should not be seen as a moral judgement of a lyric, nor should they be understood as a mechanism that could function to ‘ban’ certain songs; rather they seek to distinguish between songs designed for consumption by all age groups versus those designed primarily for adults.

Table 4
 ANZCA *Modern Singing* preparatory, preliminary and grade one: content analysis.²⁴

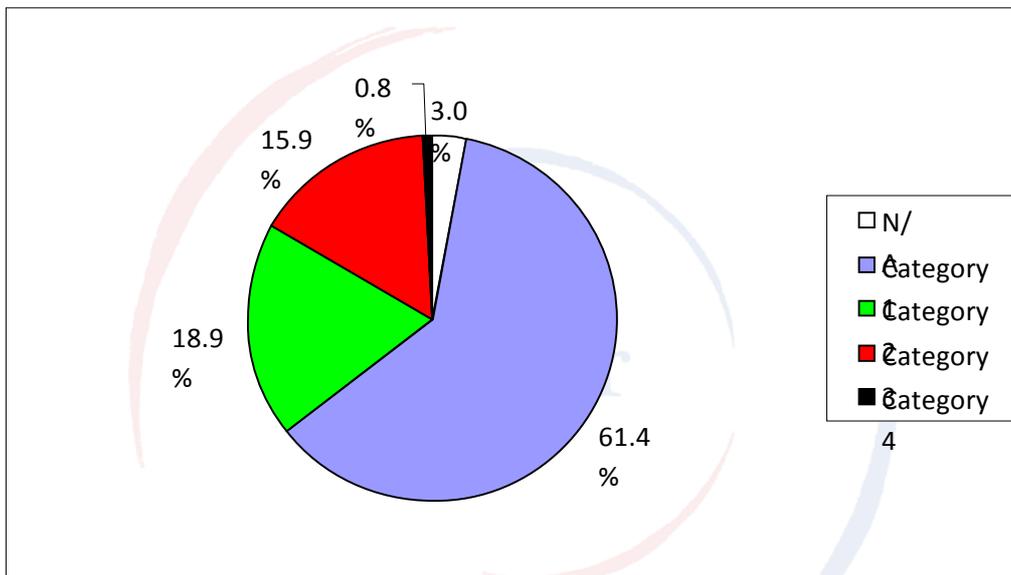
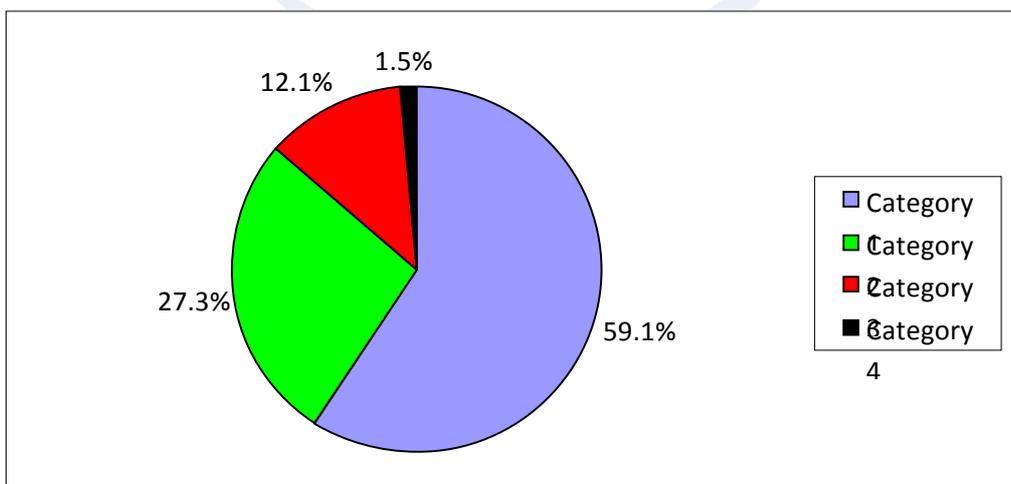


Table 5
 AMEB *Singing for Leisure* preliminary, grade one and two: content analysis



²⁴ The ‘not applicable’ category in this table relates to a small amount of music that was either out of print or not accessible during the course of the project.

While the analysis reveals similar results for each syllabus, the relative size of the lists needs to be taken into account: the ANZCA grades considered here feature 132 songs; the AMEB grades feature 66 songs. So, while the combined total for the third and fourth categories (that, as the analysis will show, raise concerns around the issue of sexualisation), are similar – ANZCA 16.7% (22 songs) and AMEB 13.6% (9 song) – the smaller list size for the AMEB grades has the potential to increase the likelihood that students will encounter this music.

The first category includes songs from a range of styles and traditions and feature benign lyrics that, in terms of an Australian cultural standard, could be employed by children of any age without issue. The second category is broadly benign, but contains either a single reference or limited references to adult content, usually an adult romantic relationship. For example, while the content of the following songs is broadly benign, they are nevertheless, written for adults and are about adult relationships.

When She Loved Me by Randy Newman from the AMEB *Singing for Leisure* syllabus, grade two:

*When somebody loved me
Everything was beautiful
Every hour we spent together
Lives within my heart
When she loved me*

Looking Through Your Eyes by Carole Bayer-Sager and David Foster from the ANZCA *Modern Singing Syllabus*, grade one:

*Here in the night, I see the sun
Here in the dark, our two hearts are one
It's out of our hands, we can't stop what we have begun
And love just took me by surprise, looking through your eyes*

In an Australian cultural setting, the performance of either of these songs by a child aged ten or over is unlikely to be seen as inappropriate. However, the younger the child, the more incongruous such songs seem.

Category three contains songs that make significant reference to adult content such as those related to physical aspects of romantic relationships, crude language, violence and death. This category covers repertoire with lyrics that describe content that might garner a 'PG' or 'parental guidance recommended' rating in the context of a film or television rating.

For example, John Fogarty's *Bad Moon Rising*, from the ANZCA *Modern Singing* syllabus, grade one includes a minor reference to death and violence:

*Hope you got your things together
Hope you are quite prepared to die
Looks like we're in for nasty weather
One eye is taken for an eye*

A Groovy kind of Love by Toni Wine and Carole Bayer Sager, from the AMEB *Singing for Leisure* syllabus, preliminary grade, contains several references to physical aspects of romantic relationships such as kissing, hugging, breathing in a partner's ear and being 'turned on':

*Any time you want to, you can turn me on to,
Anything you want to, any time at all
When I kiss your lips, ooh I start to shiver
Can't control the quivering inside*

Like category two, these songs become increasingly incongruous when sung by younger children. The second song is additionally problematic firstly because the AMEB recommends the song for ten-year-old children and secondly because, according to those who examine the syllabus, younger children than this recommended minimum (aged six and up) are routinely accessing the program.

Songs listed as category four featured lyrics with overt references to sexualised content. One example, drawn from the ANZCA preliminary list, is a strip tease from the stage show *Gypsy* by Stephen Sondheim and Jule Styne titled *Let Me Entertain You*. While the syllabus lists a published edition of this song with sanitised lyrics, it also indicates that editions are suggestions only.²⁵ The syllabus therefore permits candidates to present a version of the song with lyrics that outline the process of a striptease. The song also exists in a cultural space that is highly sexualised. For example, of the first five 'YouTube' search results performed on the song title and the title of the stage show (to differentiate it from a more recent popular song with the same title), four are videos of stripteases contained in the stage show.²⁶ In addition, the style of the accompaniment of the song employs swung rhythms and a repeated chromatic ostinato that are synonymous with a musical burlesque. It is not the purpose of this paper to suggest that this music should not be accessed by children: children of different ages and cultural backgrounds inevitably interact with the materials of their culture in different ways. It is also not reasonable to suggest that this song would, in every instance, function to sexualise a child. However, if there is any risk of sexualisation, then the question should be asked: what degree of responsibility does the examining body that listed the piece hold to inform students and teachers of said risk, or to contextualise the piece in a way that recognises it as music that was, in the first instance, intended primarily for adults?

The second example, *Fever* by John Davenport and Eddie Cooley, from the AMEB *Singing for Leisure* grade one syllabus list includes sexualised lyrics and embodies significantly sexualised extra-musical cultural associations. The song explicitly relates 'fever' to sexual arousal and includes the line *chicks were born to give you fever*. First recorded in the 1950s, the song has been covered by numerous singers including Elvis Presley and, more recently Madonna in her 1993 album *Erotica*, Christian Aguilera in 2002 and Beyoncé in 2003, to name a few. The more recent covers of the song are accompanied by music videos that feature simulated striptease, pole dancing and gestural language on the part of the singer that is designed to imply arousal. Song such as *Fever* would, in the context of contemporary Australian cultural norms, likely garner a 'mature audience' rating if similar content were transposed to the medium of film or television.

Singing for Leisure in context

Little information related to the application of these syllabi is publically available. Both the AMEB and ANZCA collect information on the age of candidates undertaking their examinations and on the repertoire chosen, but neither publishes this information. It is

²⁵ANZCA, *Singing Syllabus 2009-2010*, 26-28.

²⁶YouTube internet search, 26 April 2011 <http://www.youtube.com/results?search_query=let+me+entertain+you+gypsy&aq=0&oq=let+me+entertain+you+gypsy>.

therefore difficult to determine, on the basis of merely analysing syllabus documentation and song lyrics, the extent to which there is an intersection between the age of students; the selection of repertoire; and the occurrence of gesture and attire that could be perceived as evidence of sexualisation.

In order to have some insight into the actual use of singing syllabi that employ contemporary music repertoire, AMEB singing examiners from Victoria were invited to participate in an interview to discuss their experiences with the *Singing for Leisure* syllabus²⁷. Of the two (out of eight) who responded, both raised concerns, without being prompted to do so, about the ‘age appropriateness’ of some repertoire selections. One examiner suggested that “you have kids who are eight or nine talking about the ‘man she loves’ and that sort of thing and I mean that’s not right because it’s far too old for them”.²⁸ Another identified a tendency on the part of some of the candidates undertaking these examinations to incorporate sexualised gesture and attire. This examiner noted that: “there is a definite feeling that the student is trying to ‘sell the sex’ within the song.” and that some candidates employed “a lot of hips swinging, very sort of over-sexualised movements. They are really stressing that they are women, maybe doing pole dancing, for example.” This same examiner raised concerns over the attire of a ten-year-old candidate who “had on a very skimpy top with a very bare midriff and tiny little hipster tights, very tight, and the movements within this costuming was very (sic) not right for a child of that age.”²⁹

The reflections of these examiners are not, of themselves, evidence of a link between the syllabus offerings of an organisation such as the AMEB and the sexualisation of children. There are a complex set of social factors that would need to be taken into account in considering the gestures used, and the attire worn by candidates undertaking these exams: directly linking the availability of certain songs on a repertoire list with the behaviours described here does not represent sound analysis. The examiners’ comments also do not speak to the prevalence of this behaviour amongst the cohorts of children undertaking these examinations. However, the fact that these examiners raise the issue at all suggests that the issue warrants further consideration. Ultimately, the only organisations in a position to undertake such a review are the examining bodies themselves.

Conclusion

Organisations such as the AMEB and ANZCA have, over many decades, made a significant and worthwhile contribution to music education in Australia. Both of the syllabi considered by this paper have educational merit and, considering the historical marginalisation of contemporary popular music, represent an effort at inclusive and innovative pedagogy. The function of this paper is not to pillory or deride these organisations or their syllabi, but rather to call on them to re-examine their stance with regard to issues of the duty-of-care of children. As convenors and custodians of the cultural space that significantly informs the education of singing students in Australia, it is legitimate to question the idea that they should transfer responsibility away from themselves and onto their clients, specifically students and teachers.

²⁷ The interviewees who participated in this research project have been de-identified as required by the Australian Catholic University’s Human Research Ethics Committee guidelines. Details of ethics approval for this project can be accessed through the university: register number V2011 22.

²⁸ Victorian Contemporary Singing Examiner 2, personal interview, 7 April 2011.

²⁹ Victorian Contemporary Singing Examiner 1, personal interview, 1 April 2011.

Contemporary popular songs will inevitably include elements of content designed for teenage and adult consumption, rather than children. In basing syllabi around such repertoire, examining bodies ought to devise an overt ethical framework to inform the provision of said syllabi. The organisations have before them numerous options to mitigate the problem: they can alter their repertoire lists to exclude certain songs; they can adopt a rating system to warn syllabus users of songs that may be inappropriate for younger children; they can institute actual rather than recommended minimum ages; and they have the capacity to run professional development seminars to equip teachers to apply their syllabi appropriately for different age groups. The AMEB and similar organisations should, in embracing contemporary repertoire, also embrace contemporary standards regarding the ethical provision of syllabi and re-examine their duty-of-care arrangements over their clientele.



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Victorian Contemporary Singing Examiner 2. Personal interview. 7 April 2011.

Musical Compositions

Bayer-Sagar, C. and David Foster. *Looking Through Your Eyes*.

Bayer-Sagar, C. and Toni Wine. *A Groovy Kind of Love*.

Davenport, J. and Eddie Cooley. *Fever*.

Fogarty, J. *Bad Moon Rising*.

Newman, R. *When She Loved Me*.

Schönberg, C. *Castle on a Cloud*.

Styne, J. and Stephen Sondheim. *Let Me Entertain You*.

0126 SPACE AND TIME ON A JOURNEY TO KNOWLEDGE DISCOVERING

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SPACE AND TIME ON A JOURNEY TO KNOWLEDGE DISCOVERING

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ABSTRACT

The process of student learning for knowledge in a library is now being replaced with a process of online searching and browsing. The internet, especially the World Wide Web, has reshaped a boundary of knowledge space and altered journeys of knowledge discovering, making it an easier and more convenient process. It is the World Wide Web that holds the knowledge and is the place where students continue the journeys, so that now almost any building or space is a potential library.

Drawing upon the absolutist and relativist concepts, this research undertakes a holistic examination of the relations between place and time as well as students' states of mind that influence knowledge journeys among Thai postgraduate students. The findings indicate the process of students' learning not only occurs in a specific context, it also creates new contexts through the continual interactions between the individuals, other people and their location, which temporarily builds a supportive workspace.

This challenges the conventional view of learning as a process occurring in a fixed location, as well as raising questions about institutions of formal learning and their educational systems. The argument of this research is that, the benefit of the internet, especially the search engines is the temporal and spatial mobility of searching information. However, in terms of scholarly knowledge, it appears to produce a false confidence and changes student's perception of what knowledge is about. An issue of concern thus is about the type of scholar who is being produced.

INTRODUCTION

The process of research in the academic lives of Thai tertiary students has been reshaped and constantly changed in this digital age. At present, students' information searching practices rely heavily upon internet search engines and the resources used for their academic study mostly come from the internet. The process of student learning for knowledge in a library is now being replaced with a process of online searching and browsing. The internet, especially the World Wide Web, has reshaped a boundary of knowledge space and altered journeys of knowledge discovering, making it an easier and more convenient process. This phenomenon has caught the attention in Thai academics. Opinions about and experiences of the role of the internet have been mentioned by a number of well-known Thai scholars and University lecturers. However, the detail of how this new learning culture— the internet is shaping the way Thai students discover their knowledge is mostly conjectured. The area is yet to be extensively researched.

There has been numerous studies confirms substantial use of the internet and indicates increasing numbers of Thai students are using the internet as a resource for their study (e.g. Julruksa, 2006; Komolsevin, 2002; Sawatkitpiroth, 2002; Srikhacha, 2001; Tintukanonth, 2001). While this is helpful in understanding certain aspects of the internet use of Thai students, including reasons for the choice, problems faced, and the limitations of the media, these studies only draw a very broad portrait of students and the internet. They lack deep insights into student online learning

processes and the relationships between the different aspect of their lives– employment, home life, networks, etc. – that exist alongside and affect the more specific processes of the students' educational lives. This study, therefore, aims to undertake a holistic examination of how students' physical environment, their study, paid work and social timetables as well as their states of mind shape their journey of knowledge discovering.

CONCEPTUAL FRAMEWORK: SPACE AND TIME

In relation to my analysis of students' online searching, their lives and the places and times they work and their states of mind when their searching takes place, are all relevant. As such, this study draws on the concepts of space and time to frame this analysis. Social science concepts of space have been influenced by and build upon two distinct understandings of space: absolutist and relativist.

1) Absolutist Concepts of Space

The absolutist understanding of space posits

...a dualism between space and social life and bodies. According to this view, space exists as a contextual background condition, independently of social action and human perceptions. Social action thus proceeds within an unmovable and fixed space (Faist, 2005 p. 760).

Various ideas can be identified in the absolutist view of space; however, the distinct aspect of the concept that is useful for this thesis is the view of thinking about space as place. My argument about the students' states of mind and where they are located when doing their searching is based on the ideas of time-space geography, developed by Torsten Hägerstrand (1981). In this theory, all actions are mapped as local activities. The goal for Hägerstrand was to trace the spatial expression of everyday, or even lifetime, routines and practices and to identify the impact of place on the average day or life course of an average person. Since time-space geography emphasises the measurement of social activities within the daily environment of persons, it conceptualises space as physical environment. The place in which people carry out their activities is linked to time, and also involves consideration of states of mind. In this study, these states of mind can be thought of as the result of studying and are attached to different feelings. These states of mind include value judgements, for example positive and negative images of the place where study is taking place and these places are invested with meaning (Hagerstrand, 1981).

2) Relativist Concepts of Space

Relativist accounts of social space go beyond a purely physical viewpoint that would look at the location and relationship of “bodies” in space. They also encompass “action,” a sphere conventionally attributed to “time” (Faist, 2005 p. 761). I found sociologist Anthony Giddens' (1984) theory of structuration the most productive concept to use in framing an argument about students' online searching in the workplace. In his book *The Constitution of Society: Outline of the Theory of Structuration*, Giddens (1984) uses the concept of space as a

device to conciliate the age-old problem of agency and structure. Giddens does not compare “societal structures” with the “actor” in terms of “objective realities”. Rather, he sees structures as repetitively “reproduced social practices” flowing “into the very actions, which in turn create structures” (Faist, 2005 p. 761). Giddens’s theory places social action and structures in a “spatial as well as temporal” order (Giddens, 1984 p. 356). Social practices take place in time and space and people construct their own places. While time-place geography treats the physical environment as a restricting variable, Giddens (1984) contends that these processes may simultaneously be enabling and restricting to social actors. His approach transcends the time-geography model in emphasising the structuration of place and space through power and representation (Giddens, 1984). In my study, the students not only move from geographic place to place but also are differently marked in these places (as worker, employer and student) and this can affect their ability to shape outcomes (agency). Further, the location of my study in virtual space as well as real time/space also suggests the need for this more complex model.

METHODOLOGY

I examined the online searching practices of twenty-one Thai workers/postgraduate students at Bangkok University over a 12-week period situating their journey of knowledge discovering in the context of their private, academic and professional lives. Undertaking this study, I did the face-to-face focus group interviews as well as further developed a Virtual Environment for Internet Searching (VEIS), an online usage capturing technique to collect data by mixing quantitative and qualitative approaches. It was a technique of combining a modified Hypertext Transfer Protocol (HTTP) proxy with screen capturing, live chatting and self-reporting modules to supplement the traditional web-logging data. As well, it added an automated online monitor with a live-support system to augment social interaction between the researchers and the participants. Altogether, these purposely-designed environments enabled me to collect contextual information during observational studies and follow-up on interesting subject matters raised by the participants.

RESULTS AND DISCUSSIONS

In this study, I make a distinction between a library as a repository of resources and a library as a physical space where students used to go to find learning resources. It is not the place that is the library; yet it is the computer that holds the library. Now almost any building or space is a potential library. In this sense, students can access resources through a computer system. The places students managed to do an online searching in this study were paid work places, internet cafés and their homes. The journey of knowledge discovering in these places demonstrates a holistic examination of the relations between place and time as well as students’ states of minds that influence their journeys.

The Library is Right Here at the Office

Time management is critical for the students’ effective learning. They usually go to their workplaces five or six days a week and work there at least eight hours per day. This does not

include time they have to spend during traffic gridlock in Bangkok. They also devote between two to four hours of each day before midnight doing assignments at home. In particular, tasks associated with information searching and gathering usually require a prolonged period of study. It is therefore inevitable that they have to bring their homework to do in their offices. The results of this study demonstrated that some students manage to undertake their searching tasks in discrete blocks of time either before, after or even during working hours. They will go to their office early in the morning, and use that precious time to find and collect information for their study.

Most of the previous studies on Thai students and their internet uses revealed students typically found the slow internet speed as the most common or annoying problem (Chaoranong, 2001; Nonsee, 2000; Sawatkitpiroth, 2002). Therefore, one obvious advantage of researching at the office that makes the students happy is the quality of internet speed and connection. The early morning atmosphere at the office is another reason that students choose to do their online searching activity at this time. The lunch break at the office is another valuable period for conducting online searching. Some students try to finish their lunch early and come back to sit in the office to search for information before work begins again in the afternoon.

The results also revealed that the majority of my students manage work and study commitments quite well. However, occasionally when those two responsibilities collide, they have to work and study at the same time. Spink, Park, Jansen and Pedersen (2006) suggest that multitasking is the “ability” of human beings to “simultaneously” manage the “demands of multiple” jobs “through task switching” (p. 264-265). In this study, journey of knowledge discovering can extend beyond free time and overlap with working hours. Here the students show their ability to multitask: doing online searching while also carrying out their professional work. However, by using the tracking data analysis, the result further shows how the students do the multitasking and what the outcomes of this process are. The need to multitask—doing work and study at the same time – means the students perform the search tasks at a slow pace and might affect the ability of students to complete the paid work they plan and need to finish.

According to Giddens’ (1984) theory of structuration, social actions “create structures” that have the power to restrict the agency of “social actors” (p. 356). In the workplace, bosses are the persons who occupy a higher rank and have power over their employees. The students/workers choose to do their study before their bosses arrive when they have the ability to control their tasks. This reflects a condition that exists when researching at work. This is related to the Thai group oriented culture and the predominance of “social smoothing” values (Komin, 1990 p. 65) as well as the cultural value called “*Krengjai*”. While they acknowledge the benefit of using the internet at the office for their searching tasks, they also express a constant anxiety. They are afraid their bosses might disapprove of them studying at work. As a result, they do it when the boss is absent. The open plan set up and the hierarchical form of the office mean that the student’s research is shaped by the structure of a work place, and this is very different to study places and formats (Giddens, 1984). So in a library the rule is quiet; the boss (the librarian) is there to help.

The Library is All Around: Any Place and Any Time

Internet cafés have become extremely popular in Thailand over the last decade. There are countless internet cafés located in almost every part of Bangkok and surrounding areas. Anyone can use a computer with internet access at these cafés by paying a fee, usually per hour or minute. Because computer and broadband penetration per capita are very high in Bangkok/Thailand,

young people usually go to internet cafés to play online games (Ishii & Wu, 2006). For the students in this study, internet cafés can operate as a type of library. Some students go to internet cafés to do their knowledge discovering in order to avoid the slow internet connections at home.

However, like the workplace, the internet café is used for activities other than learning for knowledge and so it can be hard to concentrate while studying there. According to the results of this study, fewer people come to the internet café on Monday night. Fewer people mean a more quiet environment and thus more private space. Too many people playing games at the internet café can cause the loss of this feeling of private space. An inability to concentrate on the task at hand as well as slow internet connection are mentioned as the big barriers in this situation.

Distractions from doing searches not only come from external factors, such as the number of people at the place where the students are searching, it also comes from internal factors the students create for themselves. Since, technology means the computer units students use for their work have multiple functions– music, texting, internet, games, chat, etc. –the multitasking approach students create for themselves is an internal factor that negatively affects concentration.

The Home Library

The workers/students usually wake up in the early morning, go to work and stay there at least from 8.30 am to 5 pm. On the days when there is a class to attend, the students have to hurry to get out of the office, and fight the traffic between workplace and the University. They have to be in the classroom from 6 p.m. until 9 p.m. The student routine of working during the day and studying at night results in them being constantly tired. Given this pattern of life, the students' own homes become a place to do their knowledge discovering late at night.

Torsten Hägerstrand (1981) argues that a place is produced in terms of space, time and emotions. This makes sense in describing the homes where the students live and work. The finding in this study reveals that while at home, doing online searches, the students experience a wide range of feelings. Some students mention a sense of relaxation. Some students not only experience a sense of being comfortable before performing the online search, but also feel enthusiastic about obtaining new information and knowledge about the topic that they are going to explore.

Students' homes become a study space to do online searching at late night. Even though the students are drained from working all day long, they experience a sense of relaxation while doing online searches here. Although, the home is a good place to study, this does not mean that it is not also tiring when the students have assignments due. Students also mention their feelings of exhaustion from traffic problems. Bangkok is the fourth worst city in the world for traffic jams. It is thus not uncommon for Bangkok residents to experience tiredness from getting around and that could affect students' searching journey.

Drawing on Hägerstrand's idea of time-space geography (1981), the environment and the place in which students carry out their online search involves their states of mind. Despite feeling sleepy and exhausted, students' responses about searching at home explicitly suggest they feel more comfortable working here than doing their study at the office. This might be as a result of

less tension and fewer distractions. Students are their own boss in their own home with no talking colleagues to distract them.

Furthermore, the problem of a slow internet connection is mentioned as a cause for discontent and increase in the likelihood of overall frustration. Students report that they feel frustrated while doing online searches with a slow connection. It is worthwhile noting the way in which the students expect the process to be quick; they expect all aspects of life to be fast. It is true that they have slow internet connections, but is this part of a broader idea of speed? Perhaps learning is supposed to be a slow process—of thinking etc. Yet for these students, all parts of it need to be quick.

CONCLUSION

This study discusses the state of mind of the students when learning for knowledge in relation to places and their meanings. It also explores the relations between place and time. The issues in this study have related to where and how students discover their knowledge and what outcomes it produces. In this study, the students' paid work places, internet café and homes are the physical places the students occupy when they access resources for their academic studies through a computer system (that holds the library). The process of students' learning not only occurs in a specific context, but it also creates new contexts through the continual interactions between the individuals, other people and their location, which temporarily builds a (un)supportive workspace. This challenges the conventional view of learning as a process occurring in a fixed location, as well as raising questions about institutions of formal learning and their educational systems. Mobility in learning might also be better supported by exploiting new technologies to deliver an enhanced learning experience in response to changes in aspects of our societies.

The issue of concern raised by the findings of this study is the type of postgraduate scholar who is being produced by the system not only by the University, but also by the internet. The argument of this research is that, the benefit of the internet, especially the search engines is the temporal and spatial mobility of doing research. However, in terms of scholarly research, it appears to produce a false confidence and changes student's perception of what research is about.

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Title:

CULTURALLY INSPIRED PATTERNS FOR PHOTOVOLTAICS

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CULTURALLY INSPIRED PATTERNS FOR PHOTOVOLTAICS

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Abstract:

This paper reports the results of an investigation into applying the inventory of local cultural heritage, here Japanese traditional family crests, as an inspiration for technological innovation, here alternative patterns for solar photovoltaic (PV) panels. It presents some architectural, parametric design proposals. **Aim** To improve the versatility of light-transmissive PV panels used for architectural integration into building skins (BIPV). **Study Background** With the kind of PV panels called 'light-through', translucency is achieved by spacing the opaque crystalline solar cells, so that light can penetrate through the resulting gaps. The usual design alternatives offered by the PV industry are mostly restricted to an equal spacing of the cells throughout the grid pattern. **Methodology** Cultural individuality, essential for local and global sustainability, provided the basis for inspiration. The inherent geometric qualities of traditional Japanese family crests are analysed and applied to generate alternative light-transmitting PV patterns. **Conclusion** Without impeding on manufacturability a wide range of innovative design variations are possible. Furthermore, a flexible change in the level of transparency enables the architect to set the visible connection between the interior space and outside of a building into a complex relation, reflecting the local tradition. It is made clear that family crests belonging to Japanese tradition combined with new technologies is not antithetical, they proved to be an ideal source of inspiration for the design of innovative, light-transmissive building surfaces integrated with PV.

Keywords:

culture for architecture and sustainability,
nuances of depth,
low-resolution design,
multi-layered patterns,
light-transmissive photovoltaic (BIPV)

1. Introduction

Building in the 21st century is driven by the need to embark on the paradigm of sustainable energy use and supply. This includes reducing the need for energy, maximising energy efficiency, saving non-renewable as well as harnessing renewable energy sources, to ultimately replace today's reliance on non-renewable energy sourcesⁱ. Zero-energy and carbon-neutral architecture are the goal (Guzowski, 2010). Photovoltaic (PV) systems are one way of energy generation from renewable sources, which can be easily integrated into buildings (BIPVⁱⁱ), thus underlining a sustainable energy supply, which “*implies a local scale for energy sourcing*” (Acres, 2007, p102).

This paper focuses on **light-transmissive PV** systems for their unique flexibility to regulate the transmission of light and heat into the building while allowing for shade and views. Such functional requirements have been driving forces for the design of well-tempered buildings for centuries (Behling & Behling, 1996). Now coupled with the possibility to generate electricity, technological innovation has resulted in a truly multifunctional, environmentally responsive and highly architectural building material. However, the major focus of manufacturers has been on technological and manufacturing issues rather than on the issue of integration into the built environment. Integrated renewable energy generation is still all too often viewed as an added element stacked or patched on top, rather than as inherently belonging to and part of our environment.

“Energy is all. We are still largely unconscious of it, but our entire lives (both urban and rural) are driven by our access to energy (how we use it, why we use it, what sort of energy we use).” (Webb, 2005, p75)

In the words of Cedric Priceⁱⁱⁱ, technology is maybe an answer, but we must not forget the question. As the answer, the technology of renewable energy generation, is readily available nowadays, a possible question was indirectly stated by Webb: “*our culture needs to internalise a new valuation of energy*” (2005, p75), hence the question for a cultural view on energy. While technology is a global phenomena, culture is rooted in the local, human scale.

“The essence of culture is in locality. There's any such thing as a global culture.” (Sen, Caltroni & Hara, 2009, p94)

Structure of this paper:

Section 2 explores the importance of culture for architecture and sustainability.

Section 3 analyses cultural differences of light and shadow, as well as nuances in the perception of depth.

Section 4 introduces the current debate on the relation between patterns, parametricism and performance in architecture.

Section 5 explores recent architectural low-res pixellated design strategies, and the affine and inherent qualities of solar photovoltaic cells.

Section 6 provides case studies, results of an investigation into applying the inventory of local cultural assets, here Japanese traditional family crests, as an inspiration for technological innovation, here alternative patterns for solar photovoltaic panels.

Section 7 records the main conclusions of this paper.

2. Culture for Architecture and Sustainability

The struggle to shift the focus of current developments towards a sustainable one is happening with undiminished intensity in all fields and in architecture as well, both in the theoretical discussion and in the building industry. To visualize the concept of sustainability in its manifold depths, it is helpful to think of layers. The generally established three main pillars or layers without hierarchy are economy, society and environment. However, “[...] *the meaning of sustainability depends on the context, in which it is applied*” (Kajikawa et al., 2007, p222).

The theoretical framework for architecture, that we are going to use, was suggested by Namba^{iv} (2006). While evolving the concept of architectural designs for his box-house series, Namba developed a theoretical approach that he calls the 'Four Layers of Architecture' (Tab.1).

| Layer | Mode (Standpoint) | Program (Design requirements) | Technology (Means of solutions) | Theme of sustainability design (Program of contemporary architecture) |
|-----------|---------------------------|--|---------------------------------------|--|
| 1st layer | physical thing | material parts structure construction | production assembly | reuse and recycling long-lasting lightweight |
| 2nd layer | energy-controlling device | environmental energy | electric machinery climate control | energy conservation high performance |
| 3rd layer | social function | purpose building type | planning organization | family community lifestyle urbanity |
| 4th layer | symbol meaning | form space | representation criticism | virtual reality ephemeralization |

Tab.1 Namba's 'Four Layers of Architecture', English source: <http://www.kai-workshop.com/boxhouse/boxhouse01.html>

The waging debates about environmentally friendly or 'green' architecture very often focus on the issue of energy (Wines, 2008, p226), “*a tendency to give top priority to the 2nd layer*” (Namba, 2006), while ignoring the similar importance of the other three layers.

To briefly explain this, we have to go back in history. Builders in the pre-modern times were aware of the importance of solar energy for the human well being and applied this knowledge for well designed housing, as exemplified by Socrates' Megaron house (Schittich, 2003, p14). Wigginton (1996, p23) demonstrated, that the climate in England with often cloudy skies and generally less sunny weather entailed an appreciation for largely glazed façades by the English aristocracy until the end of the 16th century, but were replaced in later erected buildings by small-scale window openings more appropriate to the light-intense Mediterranean climate. Wigginton (1996, p24) attributes the cause for this shift to the spread of Renaissance writings originating from Italy and the reappraisal of the studies on mathematical laws and proportion by Vitruvius^v, the antique father of architectural engineering and theory, to the disadvantage of environmental and climate considerations. The result of this shift is well known, as the debate became dominated by Vitruvius' triple canon of *firmitas, utilitas, venustas*^{vi}. A reference to climate only reappeared with Banham's 'The Architecture of the Well-tempered Environment' (1969), at a time when the sophisticated state of climate independent air-conditioning systems and its impact on the development of modern architecture could not be ignored any longer.

But what had been ignored in the analysis of historical architectural morphology for a long time, has always been present in vernacular design, one can even say that it must have been present to fulfil the Vitruvian principle of *utilitas*. Behling & Behling (1996) demonstrated that the world's native, vernacular design has been the truly environmental design: by skilfully

adapting to climate and local micro-climates; by utilising locally available building materials which gave rise to the necessary craftsmanship; as well as by allowing for the cultural desire for representation, like preferred spatial orders, separating and connecting transitions, and material, decorative or spiritual ornamentation.

What had been ignored in the conventional analysis for so long, suddenly entered the debate so forcefully, that environmentally friendly design or 'green' architecture focused strongly on the 2nd layer (Tab.1), “[h]owever, properly speaking, sustainable design should involve all four layers“, as Namba (2006) pointed out.

Tab.2 is a short comparative analysis using the 'Four Layers of Architecture' framework, of traditional Arabic *mashrabiya*^{vii} with two contemporary architectures, that translate the visual pattern of the local traditional craft into a design approach for a cultural distinctive adaptation of a modern technology.

| | traditional Arabic mashrabiya local craftsmen | Arab World Institute, Paris, France architect: Ateliers Jean Nouvel, 1987 | Menara airport, Marrakech, Morocco architect: E2A architecture, 2008 |
|-----------|--|--|--|
| |  |  |  |
| | Fig.1 © Cora Edmonds | Fig.2 © Ateliers Jean Nouvel | Fig.3 © Brigit Varenkamp |
| 1st layer | Wooden latticework | Mechanical devices between glass panes | Photovoltaic glass laminates |
| 2nd layer | Daylight transmission, shading, cooling and air conditioning | Daylight transmission, shading, transparency | Daylight transmission, shading, energy generation |
| 3rd layer | Privacy and views in residential houses | Representative street façade of the Arab World Institute | Skylight at an international airport |
| 4th layer | Geometrically crafted patterns in accordance with Islamic laws | High-tech image, modern interpretation of the traditional mashrabiya | Green energy, modern interpretation of the traditional mashrabiya |

Tab.2 Comparative analysis with Namba's 'Four Layers of Architecture'

Even though the aspect of culture is not explicitly mentioned in either of the layers nor any of the examples, it is inherently present in all of them. Architecture itself is an essence of culture, the cultural process of inhabitation.

“At its highest level of significance, architecture is the fusion of culture and the need for enclosure made material in physical form; it is the meeting point of the need to build and the innate urge to communicate.” (Wigginton, 1996, p10)

If culture is so essentially important for architecture, the same should be true for sustainability. Even though culture is often not explicitly mentioned when speaking about sustainability, distinctive cultural approaches are essential for local and global sustainability. It is one of the most important keys for achieving the sustainability objective (Nadarajah & Yamamoto, 2007).

3. Light and Shadow – Nuances of Depth

“In the thousands of years since he learnt to build, man has had to try to meet two particular, and often conflicting needs: on the one hand, the need to create enclosure for shelter, protection and privacy; on the other, the need to transmit light to provide illumination and view.” (Wigginton, 1996, p10)

The different regional and cultural perception of light and shadow has been recognised in the architectural debate. An example from Wigginton (1996) was given in chapter 1. But light is more than the presence of it, and shadow more than its absence. The manifold nuances and meanings of shadow were beautifully described by Tanizaki in his book 'In Praise of Shadows'.

“And so it has come to be that the beauty of a Japanese room depends on a variation of shadows, heavy shadows against light shadows - it has nothing else.” (Jun'ichiro Tanizaki, 1933, p18)

From whatever side the issue of light and shadow is approached, important are not the ends, but the superimpositions that occur on the path towards each other, where the dichotomy essentially merges. Neither of them is eradicated, both are present. However, the cultural difference of the starting point can be traced easily. An example may be the Gothic stained window in comparison to the Arabic *mashrabiya*. The feature of the Gothic mosaic glazing is coloured light entering the nave of a church, its material expression is the translucent, colourfully stained glass. The feature of *mashrabiya* is shaded privacy, its material expression the wooden latticework. The difference of focus can be seen not only in the dualism of light and shadow, but in the attention of the craftsman, on the light transmitting material versus the shading material. What both approaches have in common are the variations of gradation.

“The theme of light [...], the blurring of contours, the superimpositions, in reverberations and reflections and shadows.”

(Jean Novel about the Arab World Institute, Fig.2)

To better understand different ways to perceive depth, let's look at an example, at the tools of writing and building in Western/European and Eastern/Japanese tradition, instruments that are different in substance and intent. Where historically the West wrote with a chisel and erected temples and obelisks in stone, the East used the brush, wood and paper to create its own landscape. Where the West has expressed ideas related to eternal life, to the permanence and immutability, the East declared its preference for the transience of existence, for the decentralised pluralism and the impermanence of time. It is immediately visible that the two systems are based on cognitive tools and very different materials. Where the West has historically practised the art of the inscription, the East has preferred description. In one system there is a vigorous activity that is expressed through the tension of the muscle strain, in the other system there is a relaxed physicality that manifests itself in softness. In the West, the practice of sharpening the tools of writing to get the precision of the sign refers to what might be considered as an art of aggression. In the East, the practice of softening, scrubbing and waxing to make the gesture of the brush fluid refers to reflection and peace. Where European and American architects metaphorically build by inscribing, their Oriental colleagues - build by describing. Rather than impose themselves on a place they perceive it and bring it to light. While in the West, in architecture and art, the sense of depth is created by the distance from a focal point through the perspective^{viii}, in the East, it is given by the ink gradation. Even though fundamentally different in their tools, both approaches

strive for the depiction of spatial degrees of depth, or the gradation of depth.

The contemporary architectural output and the materialisation of light/shadow gradations within the layers of the building skin were analysed by Beccu and Paris (2008), who call it a “new” opaqueness, a paradoxical “*accumulation of different kinds of transparencies*” (p37). What had been a clear composition of opaque and subordinated transparent areas during the European Renaissance turns into an ambiguous playground of “*infinite variations in its degrees of transparency*” (p47). The true newness may not be so much the layering of the façade itself, but the eventual consideration of light as a form of energy, that has multiple spectra and can be preserved, dispersed, transformed, temporarily stored and inversely distributed during night time. With the help of photovoltaic devices, natural and artificial light respond in a newly found dual, dialectic relationship. Where, seen from the outside during daytime, a darker interior appears flat, this changes dramatically when the inside is illuminated. The degrees of transparency are enriched with spatial degrees of depth. However, what appears so novel when seen from the point of light, was already described by Tanizaki from the point of shadows in 1933.

4. Patterns, Parametricism, Performance

“[Patterns] have been covering architectural surfaces since time immemorial, in the same way that they have been spread all over manmade objects. The human body was perhaps the first surface to receive designed patterns. Architectural patterns thus have a broad and deep lineage, and one should not expect them to have any well-defined, unitary function. As patterns evolve they acquire new functions and lose their prior functions, or new functions are superimposed upon older ones.” (Schumacher, 2009, p30)

Patterns have always been present in the architectural debates. In his 'De Re Aedificatoria', Leon Battista Alberti, an architect and polymath of the European Renaissance, defined the patterns as the final component added to the volumes for producing beauty. In his book VI, architecture is defined as a process which starts from the naked volumes of the building, passes through the structures, and ends with the addition of the ornaments. Modernist architecture banned the use of any type of decoration, but today thanks to the advent of new technologies and design tools (such as parametric design), patterns have become once again central in the architectural debate^{ix}.

“Patterns provide architects with a device to connect apparently incongruent categories and synthesize a multitude of performances, project requirements and informational types in a perception-based medium.”

(Anderson and Salomon, 2010, p14)

Patterns have served different purposes, and what interests us are their flexibility and high degree of adaptation. When used along parametric software, patterns are similar to seeds. Aristotle would call them *dynameis*: they are to be seen not just as form, but as a generator (and problem solver) of performances (Liotta, 2010).

“Functioning both as process and image, graphic and code, they [patterns] are able to foreground the sensual while shaping matter and behavior.”

(Anderson and Salomon, 2010, p25)

Patterns appear to be useful for rethinking some aspects of architecture, especially their potentiality as dynamic agents of synthesis and multiplicity is only rarely fulfilled. Thanks to the digital architecture paradigm shift, we foresee a new role for patterns. They might be used by architects to make a synthesis of different requirements of a project, as patterns belong at the same time to a conceptual and material state.

“The introduction of different surface effects, like different material textures, had already happened within the later phases of Modernism, but artificial, quasi-graphic techniques of surface treatment and surface patterning were now being deployed. [...] Parametricism transforms this technique of parametric pattern design into a new and powerful register of articulation.”

(Schumacher, 2009, p33-34)

While architecture during the 20th century focused on function and form, the current architectural debate is dealing more with relationships, boundaries and energies. In this regard, parametric photovoltaic patterns have the poetic and pertinent potential to precisely promote performance, *or in short: patterns promote performance.*

5. Low-res – Pixel and Solar Cell

From the manifold pattern revealing or generating algorithms we want to focus on low-res strategies. Low-res, or low resolution, usually describes the insufficient amount of a pixelated screen or image, where instead of a smooth gradation of colours or levels of brightness, the individual pixels can be distinguished, thus revealing a “digital” origin. In the world of computers, screens and digital images or films, low-res has been seen equal or near to bad quality. In the field of product design (e.g. Ron Arad's pixel sofa Do Lo Res), the computer derived pixel art and architecture, however, it is seen as an inspirational approach for design and pattern generation. The appearance of façades or roofs as made up of smaller units is in itself nothing new to architecture. In fact, until the invention of monolithic concrete structures and surfaces, it was the only way to build, like bricks for walls, tiles for roofs and floors, stained glass pieces for windows of Gothic cathedrals, wooden pieces for *mashrabiya*s, etc.

So if it is nothing new, what makes it so compelling? Maybe the answer was given by Bullivant analysing the design approach of Ron Arad:

“[L]ow-res tactics in order to achieve appropriate, affordable, as well as poetic and more subliminal, effects, harnessing emotion rather than technology. At the same time, these tactics are programmed to be adjustable.”

(Bullivant, 2005a, p6)

Low resolution as opposed to high precision, emotion rather than technology, or “*low-res, or on demand [and adjustable], rather than high-res or pervasive*” (Bullivant, 2005b, p60). In time, these kind of low-res tactics could be compared to the 19th century art movement Impressionism and Pointilism^x, that gave precedence to visual effects over minute details. Interestingly, then and now, an interest in and emphasis on light effects, its changing qualities, reflections, nuanced shades, and vibrating colours, can be observed.

In Tab.3 some contemporary examples are given, of which two, the GreenPix - Zero Energy Media Wall by Simone Giostra & Partners and the Hotel Industrial by Emmanuel Saadi Architects have integrated photovoltaic solar cells. The examples are split into three groups. The **illuminated and mediated** examples play with the reference to digital screens, low-res occurs in different scales due to the comparatively large size of the building. The examples of **fabric surfaces**, either static or dynamic, take reference to textiles and drapery folds. Here low-res is similar either to weaving as a structuring principle, or to dyeing and printing as a subordinate, overlaid principle. For **tectonic surfaces** on the other hand, low-res is the major structuring principle, with similarities to grains or structures in natural materials, that are intentionally exposed.

| Illuminated / mediated surfaces association: translucent, video animation | Fabric surfaces (static / dynamic) association: textile, energy flow | Tectonic surfaces association: grained texture |
|---|--|---|
| <p>Torre Agbar, Barcelona, Spain architects: Ateliers Jean Novel, 2005</p>  <p>Fig.4 © Agbar Tower Corporate Marketing Department</p> | <p>Santa Caterina Market renovation, Barcelona, Spain architects: Miralles - Tagliabue EMBT, 1997</p>  <p>Fig.5 Miralles - Tagliabue EMBT</p> | <p>Museum of Kanayama Castle Ruin, Kanayama Community Center, Ota city, Gunma, Japan architects: Kengo Kuma & Associates, 2009</p>  <p>Fig.6 © Takashi Yamagishi</p> |
| <p>GreenPix - Zero Energy Media Wall (Xicui Entertainment Center), Beijing, China architects: Simone Giostra & Partners, 2008</p>  <p>Fig.7 © Simone Giostra & Partners</p> | <p>Technorama Facade - Technorama, The Swiss Science Center, Winterthur, Switzerland architects: Ned Kahn, Durig and Rami, 2002</p>  <p>Fig.8 © Ned Kahn</p> | <p>Hotel Industrial, Paris, France architects: Emmanuel Saadi Architecte, Jean-Louis Rey and François da Silva, 2008</p>  <p>Fig.9 © Nicolas Borel</p> |

Tab.3 Examples of low-res facades

The **Torre Agbar by Ateliers Jean Novel** (Fig.4) has a multi-layered, pixel-like patterned façade. Some of these square pixels are opaque and coloured in a gradation from red at the bottom to blue at the top, some are openings that randomly perforate the load bearing shell. Some openings have coloured glass windows, others have clear glass. On the outside an enveloping layer of tilted louvres. During the day, the sunlight dances along the curved façade, and vibrates between and along the transparent louvres. It is the geyser Jean Novel is speaking of, a geyser of colour and reflections. During the evening and night, the building turns, illuminated by artist Yann Kersale, into a geyser of pulsating light and illusion.

“The surface of the building evokes water: smooth and continuous, shimmering and transparent, its materials reveal themselves in nuanced shades of color and light.” (Jean Novel)

The **GreenPix - Zero Energy Media Wall by Simone Giostra & Partners** (Fig.7) is an illuminated and mediated façade with integrated photovoltaic system. This time the surface is rectangular, not plane but with some protruding elements. At daylight the façade generates energy with the help of three differently dense populated PV laminates, that are arranged in a compositional template reminiscent to *“seascapes as an example of an ever-changing visual experience”* (Eakin, 2007, p48). During daytime the reflections on the bumpy façade. During the dark hours the façade changes into a huge video screen, while using the during daylight generated energy, each laminate becomes one pixel for low-res video animations.

The **Santa Caterina Market renovation by Enric Miralles and Benedetta Tagliabue of EMBT** (Fig.5) features a fluid, wavy, undulating roof covered with multicoloured ceramic tiles. Each hexagonal tile is combined in groups of 37 pieces to form a larger hexagon and to finally generate a tetris like pattern and collage, intended to *“reflect the polychrome art nouveau facades of the merchants' mansions and the public buildings those merchants sponsored”* (Riley, 2006, p25).

The **Technorama Façade by artist Ned Kahn** (Fig.8) is formed by an even grid of thousands of movable aluminium panels, but the slightest breeze excites them to flutter and *“reveal the complex patterns of turbulence in the wind“* (Kahn, undated), a huge real time animation of the natural flow of wind energy translated into reflections and reverberations.

The **Museum of Kanayama Castle Ruin by Kengo Kuma & Associates** (Fig.6) has a wall cladding made of thin rectangular stone slabs. The pattern is simple at first, but manifold when indulging in the building's deeper composition.

“The natural stone external wall is a signature feature of the building, a contemporary take on historic materials. Two sizes of rectangular stone slabs are set so that their corner tips touch. The resultant alternation of solids and voids on a sheet steel supporting frame creates a delicate screen. The dynamic, lightweight character of the design becomes even more evident when the sheet steel structure is replaced by a simple steel grid that allows greater passage of light. The same design is continued inside with the wood fibre and concrete panels of the false ceiling. Here the lay is slightly different with some panels overlapping so that in the exhibition section they turn into 3-D cells giving a greater sense of depth.” (Pagliari, 2010, p25)

Kengo Kuma generally operates with an approach fully without the computer derived, digital reference to pixels. He calls it *“particlization”*, *“apertures”*, and more recently *“gaps”* (Futagawa, 2009, p122), and his modus operandi yields results, that are more affine to the pre-digital age and low-tech architecture.

“[...] by reverting to an even more primitive condition, to search for possibilities in an area that can only be resolved by a new, contemporary technology.” (Kengo Kuma in Futagawa, 2009, p116)

The **Hotel Industrial** by **Emmanuel Saadi Architecte, Jean-Louis Rey and François da Silva** (Fig.9) is a renovation project, where windows were replaced with light-transmissive PV laminates. A reason for pixelisation is often the search for a pattern generating principle, here the pattern is predetermined by the manufacturing process of PV laminates and the size of a crystalline silicon solar cell. Pixelisation is used purely in its original, computer graphics derived sense, simply to alter a photography of limestone, the building's original cladding material, into a low-res image of positive and negative pixels (Demoustier, Martin & Zéro, 2007). But instead of designing the material, the approach is turned upside down by allotting gaps for daylight to penetrate between opaque cells, to leak into the architectural volume. By night the play is reversed by spilling light into the street and joining the galanty show of the urban nightlife.

After this short catwalk of contemporary architectures it seems obvious that patterns are regaining popularity.

6. Case studies – Japanese traditional patterns as an inspiration for BIPV

What we have described in the previous four chapters, was the starting point for an investigative approach into applying the inventory of local cultural heritage as an inspiration for technological innovation. The following case study translates the spirit of traditional Japanese pattern into a contemporary design and pattern generating approach, bridging global technology with local culture.

6.1 Aim and Study Background

Light-transmissive photovoltaic (PV) laminates provided the technological test bed and Japanese traditional family crests were the cultural ingredient for this case study. The aim was to improve the versatility of light-transmissive PV panels used for architectural integration into building skins (BIPV). Even though PV is in general highly appreciated to contribute positively to a building's energy requirement in a sustainable manner, their actual use and integration into the building skin is lacking far behind their full potential. From a cultural point of view this is a matter of acceptance of a product appreciated for its technology, but not its appearance. One of the main reasons given, is that the standard products offered by the PV industry are regarded as insufficient to pleasantly merge the technological product with the demands of contemporary architectural design (Scognamiglio et al., 2006; Mercaldo et al., 2009), thus rendering the appearance as 'added' instead of 'integrated'. In chapter 2, Tab.2 an example was given, that with the help of cultural referencing public acceptance can be achieved.

6.2 A condensed overview on PV

PV technology nowadays can be separated into two major groups with differing material and visual attributes, the first group of crystalline silicon technology and the second group of thin-film technology.

Crystalline silicon PV technology (Fig.10, façade) is characterised by distinctive square, semi-square or round solar cells with 100, 125 or 156 mm edge length or diameter, who are additively tiled and laminated between sheets of glass or film to cover larger areas. With this kind of PV panels translucency is achieved by spacing the opaque crystalline solar cells, so that light

can penetrate through the resulting gaps – a rather coarse approach. Such panels are often called 'light-through' due to the remaining view obstructions.

The second group of **thin-film PV technology** (Fig.11, roof) on the contrary are monolithic PV sheets of manufacturer dependent and varying, but usually much larger size than crystalline silicon cells. Transparency is achieved by laser scribing a light-transmitting pattern of thin lines or tiny holes, a subtractive process. As this pattern yields a much finer, much more uniform transparency, such PV panels are called 'see-through' and have an appearance similar to tinted glass.



Fig.10 © Emmanuel Saadi



Fig.11 © HBS Wolfhagen

6.3 Innovation for PV – Innovation with PV

Our case studies focus on crystalline silicon cells for two reasons: (a) the manufacturer independent standardisation of the solar cell, which allows for widespread utilisation of the design proposals; and (b) the affinity of the additive tiling of solar cells to contemporary low-res strategies, as described in chapter 5. In the context of other materials low-res strategies are often employed as an organisational and pattern generating principle, but in terms of crystalline silicon cells it is an inherent quality. Here the smallest 'pixel' or 'particle' is equivalent with a single square, semi-square or round solar cell. However, the usual design alternatives offered by the PV industry are mostly restricted to an equal spacing of the cells throughout the grid pattern. The reason for this can be attributed to the mostly opaque PV products, the lion's share of production. Light-transmissive PV is still a niche product with a lot of design potential yet to be explored. The GreenPix - Zero Energy Media Wall by Simone Giostra & Partners (Fig.7), the Hotel Industrial by Emmanuel Saadi Architects (Fig.9), and the Menara Marrakech Airport by E2A Architecture (Fig.3) are three of the growing, but still limited number of examples, were the designers embarked on the quest to discover the potential and de-materialise the ready-made industrial PV products.

6.4 The source of inspiration – Japanese family crests

In order to understand the importance of patterns in Japanese tradition and culture, it must be remembered that the Japanese/Eastern form of writing and building has most likely shaped the perception of the universe, as described in chapter 3. The initial theory of Japanese people has never changed: catch the cosmos as an image (Liotta, 2011, p38). That is probably the main reason why Japanese artisans have developed such a high skill in producing thousands of

different patterns, motifs and ornaments. Flexible enough to be adapted to numerous contingencies, patterns undergo radical changes without losing their aesthetic identity. They have been used by Japanese craftsmen for different purposes: from architecture to design, dyed on clothing and as family crest. Patterns are deeply rooted in Japanese culture and identity. However, patterns are present in all cultures of the world.

For this study, *kamon* or traditional Japanese family crests were chosen as source of inspiration. *Kamon* depict plants, animals, natural or man-made objects. Some are very figurative, others are more abstract, but most inhere certain geometric qualities, and despite being monochrome exhibit a layered depth. We selected *kamon*, that are composed of square, rectangular or linear elements, which can be easily translated into single or groups of photovoltaic solar cells. Strong linear arrangement of PV cells is one of the requirements for an automated manufacturing process. Thus the selected *kamon* were applied to generate alternative light-transmitting PV patterns.

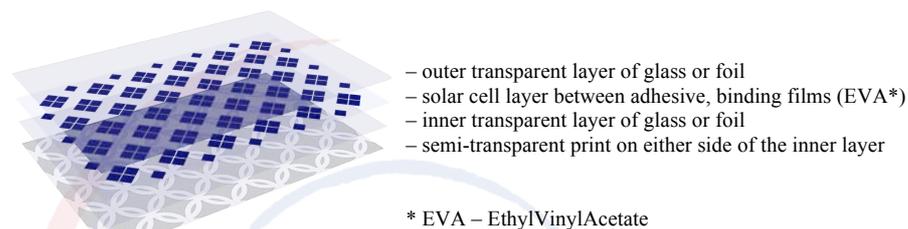


Fig.12 Layered structure of a light-transmissive PV laminate

Fig.10 shows the layered structure of a light-transmissive PV laminate with the addition of a semi-transparent print on either side of the inner layer. This feature is a common option for glazings, but hardly explored in the application of light-transmissive PV.

6.5 The case studies

Finally, four exemplary case studies are illustrated in Tab.4, showing the source of inspiration, the translation into two layers, and a rendered image of a possible façade application seen from inside the building.

We focused on crystalline silicon PV technology, as explained in chapter 5.2 and 5.3, but the approach is not limited to this technology. Fig.13 shows an example using thin-film PV technology.

“Transparent modules don’t always have to look the same [...].” (Riedel, 2010)

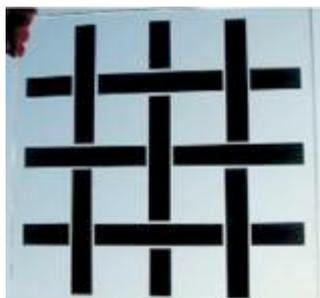
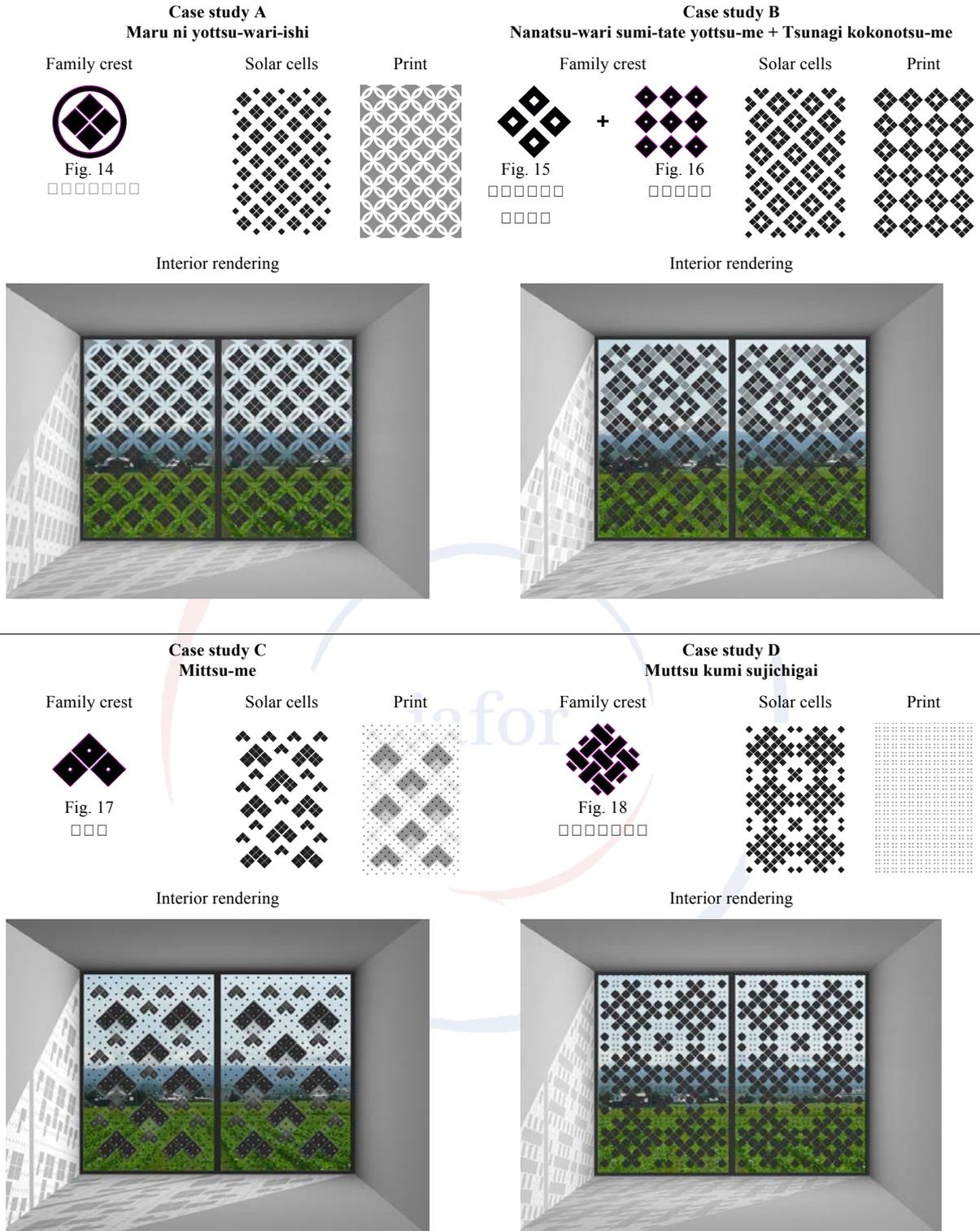


Fig.13 © Schüco





Tab.4 Case studies, source of *kamon*: <http://www.kamon18.com/index.html>

7. Conclusion

This paper points to the importance of implementing into contemporary design not only present technologies, but also cultural uniqueness. It must be noted, that this is not an attempt of bringing traditional icons without thought into the context of modern design, but to highlight the importance of cultural adaptation of technology. Careful consideration must be taken to not cheapen the value of traditions.

Our case studies are an attempt to make clear that such traditional values combined with new digital technologies is not incompatible, as demonstrated in the case studies presented here. On the contrary, the use of Japanese traditional patterns as an inspiration for BIPV proves to be successful in the reinterpretation of the long established tradition and aesthetic of Japanese pattern design. Japanese sensibility retains its unique character even when it is used along with new technologies.

“Japanese architecture is a treasure trove of boundary techniques. [...] Diverse screens (such as louvers and [curtains]ⁱ) and intermediate domains (such as verandas, corridors and eaves) are gaining attention once more as devices for connecting the environment to buildings.” (Kuma, 2010, p15)

As Arad observes, design has always evolved alongside technology (Bullivant, 2005b, p60), a mutually beneficial relationship. Thanks to the use of parametric design software, we were able to edit, and use the traditional aspects pertinent to Japanese patterns and transform them into contemporary possibilities of what a BIPV product might look like. Now it is the task for the PV industry to incorporate the demand for custom designs into their production processes.

“This is not a dream, because technology plus poetry equals architecture [...]. All architects [...] have to do is make it happen.” (Wigginton, 1996, p238)

To reflect once more on Cedric Price and his famous statement. Technology may provide answers, but as little as technology is a goal in itself, neither is sustainability. Both are *“a constraint on the achievement of other goals”* (Kajikawa et al., 2007, p222).

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Figures

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- i In some rare cases, non-renewable sources may not be replaceable, but should be used as cleanly and efficiently as possible. For further information on the definition of sustainable energy see Acres (2007).
- ii BIPV – building integrated photovoltaic
- iii Cedric Price (1934-2003) was a British architect, teacher and writer, and one of his famous statements is “Technology is the answer, but what was the question?”, for more information see Steenson (2007).
- iv Kazuhiko Namba is a Japanese architect, born 1947. He established his office KAI Workshop in 1977, and was professor at the University of Tokyo from 2003-2010. He became known throughout Japan with a series of one family houses, the first one, Ito house or box-house 001 finished in 1995. Until today he has designed more than 130 individual box-houses, exploring different social, spatial, material, structural, environmental and formal meanings in his designs. The results of this investigation into the design of eco-houses were condensed into a theory about sustainability in architecture, which Namba calls the 'Four Layers of Architecture', published in his book 'The Box-Houses: Towards a New Ecohouse' in 2006.
- v Vitruvius (born around 70-80 BC, died after 15 BC) was a Roman writer, architect and engineer, and is best known as the author of 'De Architectura' (Ten Books on Architecture). This text deeply influenced Leon Battista Alberti (1404-1472) in writing his 'De Re Aedificatoria' (1452, On the Art of Building in Ten Books).
- vi *Firmitas* is stability or durability. *Utilitas* is functionality. *Venustas* is beauty.
- vii “*Mashrabiya*s were veils drawn against the outside world and behind their cool shield of latticework those inside did recline in shaded privacy while gazing out at the tumult of the streets below. And yes, they were also a haven for women whose need for privacy in older cultures did give rise to the exotic, if exaggerated, legends of the hidden harem.
- Yet the origins and functions of the *mashrabiya* are far more prosaic – as their Egyptian name suggests. The word “*mashrabiya*” comes from an Arabic root meaning the “place of drinking,” which was adapted to accommodate the first function of the screen: “the place to cool the drinking water.”
- As indeed it was. The shade and open lattice of a *mashrabiya* provided a constant current of air which, as the sweating surfaces of porous clay pots evaporated, cooled the water inside. This was such an important function that sometimes a small screened platform large enough to accommodate two or three pots of water was built out from the main screen to catch additional air and cool more water. From this beginning the *mashrabiya* developed into an eminently practical architectural feature that for centuries served, at one and the same time, as window, curtain, air conditioner and refrigerator. Shrewdly designed, it not only subdued the strong desert sunlight but also cooled houses, water and people in lands from India to Spain where, at certain times of the year, people hide from the sun as others seek shelter from rain.” (Feeney, 1974)
- viii It should not be forgotten that perspective is a law, a perceptive one, yet a law apt to build up -and geometrically control- the constitution of a state.
- ix For further reading on this topic see Garcia (2009).
- x Pointillism, or divisionism, is a technique of painting in which small, distinct dots of pure colour are applied in patterns to form an image, that relies on optical mixing by juxtaposing pigments instead of pigment mixing. George Seraut developed the technique, branching from Impressionism in 1886, anticipating the rasterised and optical mixing television image.
- xi We deliberately replaced the Japanese term 'noren', which are in fact a kind of fabric dividers.

Army or Internal Security Force? **Problems in the History of Japan's** **National Police Reserve**

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Abstract

This paper seeks to highlight some of the misconceptions and debates which surround the National Police Reserve (*Keisatsuyobitai*) or NPR, the precursor to today's Ground Self Defence Force (*Rikujō-Jietai*). An examination of much of the current historiography's categorisation of the force as an army, on the basis of a very thin source base, is contrasted with the content of the primary sources in an attempt to reveal the true character of the force.

Introduction

Due to time constraints the paper will confine itself to discussing the English language scholarship of the National Police Reserve and will only examine one of the principal aspects of the force's character, that being its links with the Japanese civil police. The research upon which this paper is based was undertaken at the National Diet Library Tokyo between November 2007 and December 2008, and was supported by the Sasakawa Foundation and Japan Foundation Endowment Committee. The paper is divided into the following sections:

The National Police Reserve

Debates over the NPR

A Question of Definitions?

Civil Police Connections

Conclusion

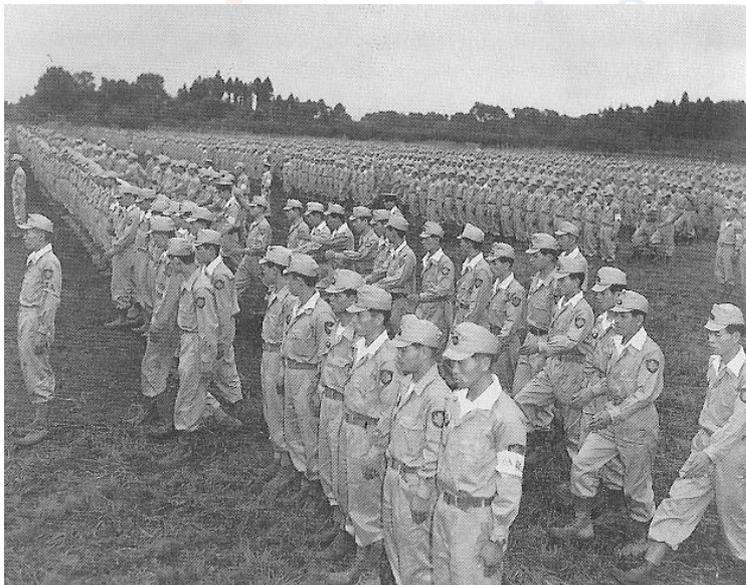
The National Police Reserve

The National Police Reserve, or NPR was created in July 1950 as an internal security force designed to help secure Japan against internal unrest following the departure of the garrison of US tactical troops for the collapsing frontline in Korea.¹

Whilst undergoing some changes, particularly in the closing months of its existence, the NPR retained a paramilitary, internal security character during its lifetime. This character is evidenced through the light armament of the force, its distribution near key infrastructure and cities with large communist populations, its internal security training and envisaged role, and its connections with the civil police, which are examined in this paper.

Elements of this constabulary character also persisted in its successor organisations, the National Safety Force and the Ground Self Defence Force

Fig. 1 The National Police Reserve, in Light Tan Uniform



¹ T. French, *A History of Japan's National Police Reserve 1950-1952: Army or Constabulary?*, University of Southampton, Southampton, 2010, pp 76, 105.

Debates over the NPR

It is perhaps partly due to the fact that the NPR evolved into the Ground Self Defence Force, a clearly externally focused force, that many scholars retrospectively assume that the NPR was also an external security force from its very inception.²

Furthermore, the creation a supposed 'army' at this juncture also fits comfortably with arguments over the intensification of the 'internal Cold War' within Japan at this time and the seeming retrenchment of US reform efforts in the face of war in Korea, an increasingly violent Communist party and the desire to swiftly prepare Japan for the nominal return of sovereignty following the forthcoming peace treaty.³

However, these interpretations are grounded in a very thin source base, with Dower, Schonberger, Finn and Schaller all relying on a single source for their interpretation of the NPR. Takemae also uses the same source supported by a single primary document, an early GHQ report of the NPR.⁴

This source, so heavily cited by scholars is the Japanese language memoir of Frank Kowalski, the deputy head of GHQ's civil affairs section from 1950-1952 (pictured here at work in GHQ).

² M. Schaller, *Altered States: The United States and Japan Since the Occupation*, Oxford University Press, Oxford, 1997, pp 45-46; E. Takemae, *Inside GHQ, The Allied Occupation of Japan and Its Legacy*, Continuum, London, 2002, pp 487-490; J. Dower, *Embracing Defeat, Japan in The Wake of World War II*, Norton, London, 2000, pp 547-548.

³ J. Dower, 'Reform and Reconsolidation', in H. Wray and H. Conway (eds), *Japan Examined, Perspectives on Modern Japanese History*, University of Hawaii Press, 1983, p 350.

⁴ F. Kowalski, *Nihon Saigunbi (Japanese Rearmament)*, The Simul Press, Tokyo, 1969; Dower, *Embracing Defeat*, p 547; J. Dower, *Empire and Aftermath, Yoshida Shigeru and the Japanese Experience, 1878-1954*, Council on East Asian Studies, Harvard University Press, London, 1988, p 384; H.B. Schonberger, *Aftermath of War, Americans and the Remaking of Japan 1945-1952*, Kent State University Press, London, 1989, p 252; R. Drifte, *The Security Factor in Japan's Foreign Policy, 1945-52*, Saltire Press, Brighton, 1983, pp 102-103; R.B. Finn, *Winners in Peace, MacArthur, Yoshida, and Postwar Japan*, University of California Press, London, 1992, pp 265-266; Takemae, *Inside GHQ*, pp 48-488; T. Maeda, *The Hidden Army*, Edition Q, Tokyo, 1995, pp 22-23; Schaller, *Altered States*, p 268, notes 44-46.

Fig. II Frank Kowalski



This reliance on a single source is in itself a weakness, it being the equivalent, for example of using MacArthur's memoirs as the sole source on Occupation policy. However, Kowalski's memoir also suffers from a number of additional drawbacks.

The work was written twenty years after the event, at the height of the Vietnam War, and during a period in which Japan had again begun to be seen as a threat by some in the US due to the worldwide expansion of major Japanese companies. This international backdrop may have influenced the memoir's highly critical, cynical and accusatory tone.

The original English manuscript, of which Dower holds the only full copy, was written three years after Kowalski lost his seat in Congress, and this decline in his fortunes may have also contributed to the negative tone of the work.⁵

Fig. III Kowalski with JFK and LBJ



⁵ A fragment of the manuscript exists in the Library of Congress: F. Kowalski, *Grace of Heaven (Japan Rearms)*, 1966, Manuscript Fragment, Library of Congress, Frank Kowalski Papers, Box 18, Folder 9.

The work has never been published in English, but it found a more receptive audience in Japan, where it has gone through three editions (1969, 1984 and 1999). This fact and the limited availability of the original English manuscript make access to, and hence critical engagement with, Kowalski's work difficult for most scholars working in English. This often extends to the subject covered, with some historians accepting Kowalski's conclusions on the NPR without comment, analysis or any further supporting sources.⁶ This weakness clearly demonstrates the need for further study of the NPR, employing a broad base of primary sources, especially when examining the character of the force.

Kowalski's role as deputy head of the GHQ body which oversaw the NPR also casts some doubt over his usefulness as the sole source upon which to analyse the NPR. First, Kowalski was largely taken up with the central, Tokyo based, administrative and liaison duties his role entailed and was not actually in the field with the NPR, with commanders such as Burgheim who publically hailed the NPR as an internal security force.⁷ Much of Kowalski's role also involved close contact with the Japanese leadership of the NPR and the constant struggles with them over its character may well have soured his feelings about the force. Kowalski also served happily under the hawkish General Shepard, one of the staunchest advocates of rearmament, and despite his eventual disclosure of a plot to install Imperial army officers in the NPR, that Kowalski also recommended the use of nine hundred such officers to the same plotters, and was heavily involved in later plans for the massive expansion and militarisation of the force, reveal his hawkish attitude.⁸

Kowalski's Right-of-centre political position is further confirmed through his membership of the Right leaning US Subversive Activities Control Board, from 1963 to 1966. Finally, as Kowalski had also served in military training roles for the majority of his career, this experience may well have also influenced his views of the NPR, discouraging him from drawing a distinction between an army and a constabulary.

⁶ Ibid.

⁷ GHQ/SCAP archives, National Diet Library Tokyo, Civil Affairs Section (CAS) (A) 1825, Burgheim, Chief, Kyushu Civil affairs Region, speech to NPR enlistees, 1/9/50; CAS (A) 1834, Kowalski to Chief Tohoku Civil Affairs Region, 'Eta Jima Schools Quotas, Weapons Course, Second Class', 12/9/1950.

⁸ J. Welfield, *An Empire in Eclipse, Japan in the Postwar American Alliance System*, The Athlone Press, London, 1988, p 75; I. Hata, *Shiroku, Nihon Saigunbi (Historical Record, Japanese Rearmament)*, Bungei Shunjūkan, Tokyo, 1976, pp 165-166; J.L. Weste, 'Staging a Comeback: Rearmament Planning and Kyūgunjin in Occupied Japan, 1945-52', *Japan Forum*, Vol. 11, No. 2, 1999, pp 169-177.

As has been demonstrated here Kowalski's work is thus of some value, but it is not suitable to be relied upon as the sole basis for analyses of the NPR. This use of Kowalski work by progressive academics is also somewhat ironic, as in accusing the NPR of being an army they are adopting an identical position to a rightwing committed anti-communist. The sole use of this American, GHQ based source also marginalises the Japanese input and influences on the force, which also had a major impact on its the character, creation and evolution.

A Question of Definitions?

A further shortcoming present in most accounts of the NPR is the absence of an adequate set of definitions through which to frame the debate over the force. Particularly notable in this case is Dower who includes US bases in his definition of Japanese rearmament.⁹ As the US had effectively maintained bases within Japan from the first weeks following Japan's surrender, under this definition Japan was never actually disarmed, a clear inaccuracy.

This paper and the thesis upon which it is based have employed definitions organically derived from the primary source material and the central definition employed here is that of a constabulary, a term defined in its standard North American usage as:

'a military style police force [or] an armed police force that has been organized according to a military model but is separate from the army'.¹⁰

In most states, aside from the United Kingdom (where this term conjures up images of the village bobby), a constabulary is considered to be a paramilitary internal security police force. As almost all the policymakers involved with the NPR were American or were operating in an American-English environment (GHQ) the phrase would have been taken in its American meaning at the time.

Also, the term and the concept of a 'constabulary' was in common use by US military officers and politicians before the NPR was created, in reference to the Philippines Constabulary,

⁹ Dower, *Empire and Aftermath*, pp 377, 400. Ironically, Dower shares the orthodox historian Dunn's definition of rearmament by including US bases. F.S. Dunn, *Peace-Making and the Settlement with Japan*, Princeton University Press, Princeton, 1963, pp 78-80.

¹⁰ Encarta, World English Dictionary [North American Edition], Microsoft Corporation, 2007.

Korean Constabulary and other paramilitary police forces which directly and indirectly influenced the NPR project.¹¹

The basic North American definition provides a good starting point but it is necessary to further refine it, taking into account other theorists' ideas, in order to provide a satisfactory definition. Considering the historical usage understood by those involved and the definitions put forward by historians and policing theorists, such as Boot, Mawby and Perito, the following definition can be presented as an effective encapsulation of the concept of a constabulary¹²:

A paramilitary police occupying a middle tier between the civil police and an external security force (usually an army), tasked with an internal security mission confined to the territory of the state it serves and characterised by close contact and personnel transfers with the civil police, a membership subject to civil and not military law, equipped with light weapons and in possession of a number of clearly police-type characteristics, often including arrest powers.

Civil Police Connections

¹¹ WARX-72310, Marshall to MacArthur, 2/10/45; United States Marine Corps, Chapter XII 'Armed Native Organisations', *Small Wars Manual*, United States Government Printing Office, Washington, 1940; G3 (Operations, Enforcement, Directives and Repatriate Affairs) Historical Sub-Section, *The Establishment and Operations of the United States Constabulary, 3 October 1945 – 30 June 1947*, HQ United States Constabulary, 1947, pp 3-4, 12, 16, 22-23; F.M. Davis, *Come as a Conqueror, The United States Army's Occupation of Germany 1945-1949*, Macmillan, New York, 1967, pp 163, 166; J.S. Brown, 'Combat Cops? The Army as Constabulary: Lessons from Our Past', *Armed Forces Journal International*, Vol. 138, September 2000, p 68; B.J. Harris, *The United States Zone Constabulary: An Analysis of Manning Issues and Their Impact on Operations*, Unpublished Masters Dissertation, Fort Leavenworth, Kansas, 2006, p 19; MacArthur Memorial Archives, RG-6, Series III, (MMA), W-72324, AGNAR from Marshall to USFET, 2/10/45; MMA, S-27081, USFET Eisenhower to AGNAR for Marshall, 8/10/45; MMA, W-74194, AGNAR from Marshall to USFET personal for Eisenhower, 9/10/45; M. Watanabe and H. Uemura, 'Keisatsuyōbitai no Henbō - Konsutabiurari kara Bōeibutai e' (The Transformation of the NPR – From the Constabularies to the National Defense Corps), *Gunji Shigaku*, Vol. 43, No. 1, June 2007, p 36; Rekishigaku Kenkyūkai (History Studies Society) (ed), *Nihon Dōjidaishi 2: Sennryō Taisaku no Tennkan to Kōwa (Japanese Contemporary History 2: The Peace Treaty and Change of Occupation Policies)*, Aoki Shoten, Tokyo, 1990, pp 100-101; B. Cumings, *The Origins of the Korean War, Volume One: Liberation and The Emergence of Separate Regimes: 1945-1947*, Princeton University Press, Princeton, 1981, p 170; A.R. Millet, 'Captain James H. Hausman and the Formation of the Korean Army, 1945-1950', *Armed Forces and Society*, Vol.23, No.4, 1997, p 509; *Handbook, Philippines Constabulary*, Philippine Commission, Manila, 1901, p 3, *Manual for the Philippine Constabulary*, Bureau of Printing, Manila, 1922, p 9; A.J. Bachevich Jnr, 'The American Electoral Mission in Nicaragua, 1927-28', *Diplomatic History*, Vol. 4, No. 3, July 1980, p 253;

R.I. Mawby, 'Approaches to Comparative Analysis: the Impossibility of Becoming an Expert on Everywhere', in R. I. Mawby, *Policing Across the World, Issues for the Twenty-first Century*, UCL Press, London, 1999, p 18; M. Boot, *The Savage Wars of Peace, Small Wars and the Rise of American Power*, Basic Books, New York, 2003, pp 115, 170, 178-179, 234-235, 244; R.M. Perito, *Where is the Lone Ranger When We Need Him? America's Search for a Postconflict Stability Force*, United States Institute of Peace Press, Washington, 2004, pp 61-70.

As noted in the definition, one of the principal defining characteristics of a constabulary is the possession of close ties with the civil police. Such ties are found in abundance when examining the primary source base related to the NPR. These include the following:

Legal Position

Like a police force and unlike most armies criminal convictions were a bar to employment in the NPR.¹³ Its members of the NPR were also subject to civil and not military law, and would face a criminal rather than military trial if accused of an offence. The NPR also had a police style disciplinary system with limited punitive powers, which was both subordinate to, and separate from, civil criminal proceedings.¹⁴

Arrest Powers

The NPR possessed arrest powers which legally enabled them to arrest those who committed crimes against NPR personnel and property or who were apprehended 'red handed' by NPR men in the course of their duties.¹⁵ These powers, although never actually used in practice, were an aspect of the character of the force which the Japanese government fought hard to maintain in the face of pressure to from men such as Kowalski. These powers and the battles they prompted thus represent one of the Japanese government influences on the force, which usually opposed moves to erode the constabulary character of the force.¹⁶

Leadership and Personnel

¹³ GHQ/SCAP archives, National Diet Library Tokyo, Economic and Scientific Section (ESS) (D) 13267, Enforcement Ordinance of National Police Reserve Order (Cabinet Order no. 271), 24/8/50.

¹⁴ Hayashi, NPR Regulation No. 120-2, 'Regulation for the Disposition of Persons Accused of Criminal Offences in the National Police Reserve', 18/5/51, in CAS(A) 1269-1272, *Advisors Guide, 4th NPR Region*, 23/6/51; CAS(A) 1811, Kowalski to chief, Tohoku Civil Affairs division, 'Processing Adverse Reports on NPR Personnel', 28/11/50; CAS(A) 1810, Prime Minister's Ordinance No.34, 'Regulations for Discipline and Punishment of the personnel of the National Police Reserve', 1/9/50.

¹⁵ H. Masuda (ed), *Rearmament of Japan, Part 1: 1947-1952*, Congressional Information Service and Maruzen, Tokyo, 1998 (YF-A16), 1B-48, Warden to Chief of Staff, 'Report on the Japanese National Police Reserve', 27/10/51; YF-A16, 1D-190, Conference: Authority of the National Police Reserve, 21/10/50; ESS(D) 13267, Enforcement Ordinance of National Police Reserve Order (Cabinet Order No. 271), 24/8/50.

¹⁶ YF-A16, 1D-190, Conference: Authority of the National Police Reserve, 21/10/50. Welfield, *An Empire in Eclipse*, p 81; H. Ōtake, 'Defense Contributions and One-Party Dominance: The Opposition in Japan and West Germany', in T.J. Pempel, *Uncommon Democracies, One-Party Dominant Regimes*, Cornell University Press, London, 1990, p 141.

One of the central figures who defined the Japanese government resistance in the face of US pressure was Masuhara Keikichi, a former police chief and Home Ministry bureaucrat who served as the civilian Director General of the NPR. Alongside Masuhara, the entire civilian leadership and senior uniformed ranks were also made up of policemen and former Home Ministry bureaucrats, an aspect of the character of the NPR which again represents the Japanese desire for a force focused on internal security. Furthermore, the entire finance and procurement sections of the NPR were made up of officers transferred from the civil police, as were many of the officers and men of the force at all levels.¹⁷ Indeed the number of men transferring into the force was so vast as to engender serious concern amongst civil police chiefs that their forces were being 'hollowed out' in order to establish the NPR.¹⁸

Finance

As mentioned above the entire financial and procurement teams of the NPR were made up of men transferred in from the police, and in the initial months of the NPR's existence all purchases of equipment, food, supplies and uniforms were actually made by the civil police.¹⁹

Equipment

The NPR was issued with a number of police-type items of equipment such as an arrest ropes and whistles, and was also equipped with the light M1 carbine, a weapon widely used by paramilitary police units to this day.²⁰ The uniforms of the NPR were also of a distinctly non-military character, coming in two shades, light tan (Fig. I) and dark navy (Fig. IV), both of limited value as camouflage. Furthermore, the absence of steel helmets until the transition to the National Safety Force and their then all white paint scheme also illustrate this.²¹

¹⁷ GHQ/SCAP archives, National Diet Library Tokyo, G2 (Intelligence), G2 4777, Pulliam to Willoughby, 20/11/50; G2 3876, Engle, Memorandum for Record, 'Expediting production of uniforms and equipment for National Police Reserves', 29/7/50; G2 2061, Bratton to Ozaki, 21/8/50; YF-A16, 1B-48, Warden to Chief of Staff, 'Report on the Japanese National Police Reserve', 27/10/51.

¹⁸ G2 3876, Harrison to Chief PSD, 'NPR Recruiting Police Officers from MPD', 8/8/50; YF-A16, 1D-190, Conference: Authority of the National Police Reserve, 21/10/50.

¹⁹ G2 4777, Pulliam to Willoughby, 20/11/50; G2 3876, Engle, Memorandum for Record, 'Expediting production of uniforms and equipment for National Police Reserves', 29/7/50.

²⁰ ESS(F) 2270, Cabinet Order for Partial Amendment to the Enforcement Ordinance of National Police Reserve Order, Appendix no. 5, 'List of Articles in Lending For the Police Officials', 10/8/50; ²⁰ I.V. Hogg, *The Encyclopedia of Infantry Weapons of World War II*, Guild Publishing, London, 1987, pp 39-40; C. Bishop (ed), *The Encyclopedia of Weapons of World War II*, Amber Books, London, 2007, p 224.

²¹ The fact that the Japanese civil police also often wore steel helmets at this time also undermines any argument that they represent a military aspect of the NPR's character, see Figures XXVI, XXIX, XXX. Hayashi, NPR Regulation No. 100-1, 'Regulation for Wearing of The Uniform of NPR', 1/2/51, in

Fig. IV NPR in Dark Navy Uniform with 'Garrison Cap'



Scholars such as Dower and Takemae have sought to characterise the NPR as a military force due to its training with heavier weapons such as bazookas.²² These authors neglect the fact that whilst the NPR was a capable internal security force, (that being the focus of most of their training), the training they undertook with heavier arms was both small in amount and of very limited value for a number of reasons. The training was mostly theoretical and included little practical use of the weapons. Meagre supplies of ammunition and the paucity of suitable ranges made anything but demonstrations by US personnel difficult. This shortage of suitable training facilities was particularly marked in the areas required for the demonstration of heavy weapons such as 'Known Distance Ranges', 'Tactical Training Areas' and 'Regimental Tactical Training Areas'.²³

Civil Affairs Section (CAS)(A) 1269-1272, *Advisors Guide, 4th NPR Region, 23/6/51*; ESS(D) 13267, Cabinet Order for Partial Amendment to the Enforcement Ordinance of National Police Reserve Order, Appendix No1, Regulations for Uniform, 10/8/1950; Webb to Executive, 17/12/51, in CAS(A) 1269-1272, *Advisors Guide, 4th NPR Region, 23/6/51*.

²² Dower, *Embracing Defeat*, pp 547-548; Dower, *Empire and Aftermath*, p 384; E. Takemae, *Inside GHQ*, p 488.

²³ CAS(A) 1834, Kowalski to Chief Tohoku Civil Affairs Region, 'Eta Jima Schools Quotas, Weapons Course, Second Class', 12/9/1950.

A piece of equipment which prompts many to argue that the NPR was an external security force is the tank. It is true that the NPR did receive forty M24 'Chaffee' light tanks (see figure XVI) (roughly one tank per 1,875 men) in the final ninety days of its existence, and after the creation of the National Safety Agency.²⁴ However, these were only for familiarisation and training purposes and the first operational tank unit, the 101st Tank Battalion based in Hokkaido, was not set up until 22 November 1952, one week after the inauguration of the NSF and almost four months after the creation of the NSA.²⁵ Moreover, like so much of the equipment of the NPR, the 'Chaffee' was highly unsuitable for state versus state combat, it having been destroyed in large numbers by North Korean T-34s in the early weeks of the Korean War. The 'Chaffee' was a light tank primarily designed for reconnaissance or second line duties and was incapable of posing a threat to the T-34, the standard Soviet tank. The T-34 dwarfed the M24 in weight (26.5 tonnes vs. 18.4 tonnes) and outgunned the US tank, whose thin armour it could easily penetrate, and to which the Chaffee had no effective response due to its underpowered main gun.²⁶ Clearly, unless supported by heavier tanks, the M24 tank was not suitable for external security missions against adversaries armed with standard Soviet weaponry. An interesting final point which helps support the argument that the presence of tanks does not automatically indicate an external security force is the fact that tanks, mostly consisting of the 'Chaffee' were used for internal security duties in Japan by the Occupation forces prior to June 1950. These tanks were used in internal security roles such as helping to break up the Tōhō studio strike in 1948, and were employed in an identical role by the US constabulary in occupied Germany.²⁷

²⁴ Welfield, *An Empire in Eclipse*, p 80.

²⁵ Ministry of Defense, *Defense of Japan White Paper*, 2007, p 599; M. Royama, 'Problems of Self-Defense', *Annals of the American Academy of Political and Social Science*, Vol. 308, Nov. 1956.

²⁶ Bishop (ed), *Encyclopaedia of Weapons of World War II*, p 32; K. Kuzuhara, 'The Korean War and The National Police Reserve of Japan: Impact of the US Army's Far East Command on Japan's Defense Capability', *NIDS Security Reports*, No. 7, Dec 2006, p 101.

²⁷ G3 Historical Sub-Section, *The Establishment and Operations of the United States Constabulary, 3 October 1945 – 30 June 1947*, HQ United States Constabulary, 1947, pp 33, 45, 115; Perito, *Where is the Lone Ranger When We Need Him?*, p 67; C.A. Willoughby and J. Chamberlain, *MacArthur 1941-1951, Victory in the Pacific*, Heinemann, London, 1956, pp 337-338; Takemae, *Inside GHQ*, pp 116, 465; J.S. Brown, 'Combat Cops? The Army as Constabulary: Lessons from Our Past', *Armed Forces Journal International*, Vol. 138, September 2000, p 68.

Fig. V M24 'Chaffee' in Action in Korea²⁸



Training and Role

The NPR also used the civil police's fitness standards, rather than a bespoke militaristic set of standards or a US military programme, again hinting at their intended duties.²⁹ The civil police were also heavily involved in the initial weeks of the NPR's training, both instructing the recruits, and housing them in six regional police training schools.³⁰ This sharing of facilities extended all the way up to the top of the organisation, with the NPR sharing its HQ with the National Rural Police for around quarter of its life.³¹ The vast majority of the training of the NPR was also geared towards public order operations, with riot training taking up the largest proportion of the curriculum.³²

Recruitment

The civil police also ran the entirety of the NPR recruiting programme, examining applicants, investigating their backgrounds for criminal or communist connections and inducting and processing the recruits across a network of regional police schools. The NPR also used a police type system of meritocratic entry and promotion, with all recruits entering the force at

²⁸ Picture courtesy of: www.rt66.com/~korteng/SmallArms/tanks.htm#m24.

²⁹ Kowalski, National Police Reserve Medical Advisors Instruction No. 1, 30/8/50, in CAS(A) 1269-1272, *Advisors Guide, 4th NPR Region*, 23/6/51

³⁰ G2 4777, Pulliam to Willoughby, 20/11/50.

³¹ Bōeishō, *Nihon no Bōei, Bōeihakusho (The Defence of Japan, Defence White Paper)*, Konapakuto, Tokyo, 2007, p 599; YF-A16, 1D-190, Conference: Authority of the National Police Reserve, 21/10/50.

³² Over 20%. Civil Affairs Section (CAS) (A) 1831, NPR HQ, 'Basic Training Program for National Police Reserve Recruits', 8/50.

the same rank (Patrolman 2nd Class) and participating in competitive examinations to advance to higher grades including Sergeant, Inspector, Superintendent and so on.³³

Conclusion

This paper has examined the limitations of the current scholarship on the NPR including the overreliance on a single source by most scholars as the sole basis of their appreciation of the force. Reasons as to why this neglect has occurred have also been proffered, including the influence of retrospectively judging the NPR against its successor organisations, and the fact the seeming creation of an 'army' fits well with some existing interpretations of the period.

The paper has also commented upon the apparent weakness of the current scholarship in relation to adequately defining the concepts and terminology it employs and has offered an alternative definition of the key concept of the constabulary.

Some of the evidence available in the archives relating to the character of the NPR, particularly that relating to the civil police links of the NPR was also summarised, in an effort to both reflect previously unexplored aspects of force's organisational nature, and in doing so challenge the interpretation that the NPR was an 'army from the start'. Clearly this topic is one which deserves more attention and the author hopes that this paper and the thesis upon which it is based can assist in this regard.

³³ GHQ/SCAP archives, National Diet Library Tokyo, Technical Section (TS) 154-155, 'A Report on the Japanese National Police Reserve for the Period Oct-Dec 1951', 1/52; YF-A16, 1B-48, Webster to Adjutant General Department of Army, 'Report on the Japanese National Police Reserve', 22/12/51, p 3.

RELATIONSHIP BETWEEN EXTENDED LOGIC, SELF-CONFIDENCE, ART HISTORY AND PERSONAL KEY SKILLS THROUGH VISUAL ARTS EDUCATION: CREATIVE SKILLS THAT ARE VALUABLE FOR THE CREATIVE ECONOMY IN SINGAPORE

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Introduction

Unlike other neighbouring countries, such as Malaysia and Indonesia, which have natural resources, Singapore has only one resource. This is known as human resource. Human resource is a valuable asset for the Singapore economy. For this reason, the government has placed strong emphasis on training and developing a robust human resource with skills that are relevant and appropriate through the education system in order to contribute to the economy.

In recent years, Singapore has been moving towards developing its nation as a creative economy. A creative economy does not equate just to arts and culture. A creative economy refers to a creative human resource or a creative manpower that possesses skills such as imagination and innovation. Therefore, the creative economy co-relates to education in Singapore. The government has also realised that arts education is able to develop skills that are valuable for the creative economy.

My recent research study that focuses on the rationale for visual arts education in Singapore shows that the desired skills for the creative economy relate to the visual arts curriculum in Singapore. These research findings are based on a qualitative research study with arts teachers, arts scholars/academics and former policy makers. Based on the art teachers' comments, visual arts education is thought to be able to develop personal key skills. These key skills relate to the Ministry of Education (MOE) arts syllabuses, which are given as a guide for art teachers to develop arts curriculum in schools. On the other hand, the arts scholars/academics and former policy makers said that visual arts education enables students to develop extended logic, self-confidence and to learn art history which are important for creative economy in Singapore.

Further examination of the differing comments between the arts teachers, arts scholars/academics and former policy makers, found them all to be related to the creative economy. Therefore, the aim of my paper is to establish the notion of interrelationship between the qualitative interviews and the creative economy based on the following points for discussion:

- The relevant skills, which are useful for the Singapore creative economy.
- The types of personal key skills with reference from the qualitative interviews with art teachers and the relationship of these key skills to Ministry of Education (MOE) arts syllabuses in Singapore.
- The relationship between extended logic, self-confidence, learning art history and personal key skills with reference from MOE arts syllabuses in Singapore.

- A group students' project that demonstrates bullet point number 3 in order to show how visual arts education in relation to personal key skills with reference to MOE arts syllabuses, extended logic, self-confidence and learning art history are able to develop desired skills for the creative economy.

Creative Skills for Creative Economy

A media release by Economic Review Committee (2002: 2) quoted Dr. Tan Chin Nam¹ Permanent Secretary of the Ministry of Information, Communications and the Arts (MITA) and the Chairman of the Creative Industries Working Group:

In today's increasingly globalised and competitive world, it is no longer viable for us to compete based on price and technology alone. The creative industries will enable us to leapfrog our competitors by offering innovative lifestyle, entertainment and consumer goods experiences that leverage on the convergence of arts, business and technology.

The quotation stressed the significance of innovation to be reflected in lifestyle, entertainment and consumers' goods experience, which are influenced by the fusion of arts, business and technology that makes up the creative economy in Singapore. The key aspect of innovation was again highlighted by Dr. Tan (2009: 48):

With the beginning of the New Millennium, Singapore embarked on a strategy to transform itself into a Knowledge and Creative Economy, with an emphasis on innovation, entrepreneurship and new value creation; building on its strong foundation in manufacturing, transportation, finance, tourism and other services. Creative industries have now become a crucial part of this growth strategy that embraces the arts, design and media industries in a fusion of arts, business and technology.

This also means that, innovation is an important aspect in the creative economy that embraces the connection between arts, business and technology. Another article entitled: Chapter One, The Rise of the Creative Cluster (1) states:

We have moved from the Information Economy to the Creative Economy, which exploits the knowledge, imagination and passions of individual to create extraordinary value and wealth. The greatest source of a nation is now the creative capacity of its people.

In this article, the creative economy requires people to be imaginative and creative which were also indicated by the Economic Review Committee and Dr. Tan Chin Nam.

I argue that imagination and creativity relate to innovation. This is because innovation is defined as a process to create new ideas or things from original ideas or things. The definition of creativity is to create new forms. In other words, to be creative, it cannot negate innovation. Imagination plays a crucial role in the process of innovation because imagination enables the

¹ Dr. Tan Chin Nam was the Permanent Secretary of the Ministry of Information and the Arts (MITA), (MITA) was subsequently renamed as Ministry of Information, Communications and the Arts (MICA). Dr. Tan is presently a Chairman, Media Development Authority of Singapore since 2003.

mind to think of ideas that have not existed based on the things they have seen in reality. Without imaginative ideas, one cannot innovate these ideas into reality. This also means that imagination and innovation are interdependent. In order to innovate new ideas or things, it is also necessary to embark on other processes such as sense of awareness, observation, exploration and experiment, to list a few instances.

Based on a recent qualitative research study on the rationale of visual arts education in Singapore, arts scholars/academics and former policy makers commented that extended logic, self-confidence and learning art history are crucial to develop creativity in Singapore. On the other hand, art teachers shared their views that visual arts education is able to develop personal key skills. These key skills are related to the Ministry of Education (MOE) arts syllabuses in Singapore. An in-depth investigation shows that extended logic, self-confidence, learning art history and personal key skills, MOE arts syllabuses are related. All these are desired skills in terms of innovation and imagination for the creative economy. The following sections shall discuss the interrelationships of these skills.

MOE Arts Syllabuses in Singapore and Qualitative Interview: Personal Key Skills

This section shall discuss the relationship between the key skills that were identified in the MOE arts syllabuses from 1959 to 2009 and the personal key skills identified by the art teachers from the qualitative interviews. Only some of the quotations from the art teachers are drawn out for discussion because many of them carry similar viewpoints.

MOE Arts Syllabuses

An in-depth study of the MOE arts syllabuses took reference from a research method, which is known as “content analysis”. This method was to enable the author to interpret common ideas or common themes, which were frequently found in the documents. The initial stage for the author was to read the MOE arts syllabuses and take down key points that related to the visual arts education broadly. Literature on arts education that related to these key points was chosen. Subsequently, the key points from the literature review were used to interpret the common ideas or themes of the MOE arts syllabuses, which comprised the primary school and secondary arts syllabuses. This process was carried out to avoid the author’s bias and presumptions.

Through content analysis in the MOE arts syllabuses, three main themes were identified. They are *sense of awareness*², *art appreciation* and developmental themes.

Sense of awareness is to develop students’ response to their 5 senses in relation to their surroundings, for example, books they read or things they listened.

Art appreciation is to enable students to appreciate different art forms derived from local and international artists. However students also develop connecting skills, which are linked to art appreciation. These connecting skills help students to generate art ideas. These connecting skills are learning to *observe* the various art forms through art appreciation. To *plan cum organize cum record* information from art appreciation. To be *resourceful* as the recorded information becomes their resources to generate art ideas. To be *visually literate* because students learn to relate to different art forms and art terms through art appreciation. To

² Italicised words that are not in bold print refer to common themes or common ideas from the MOE art syllabuses.

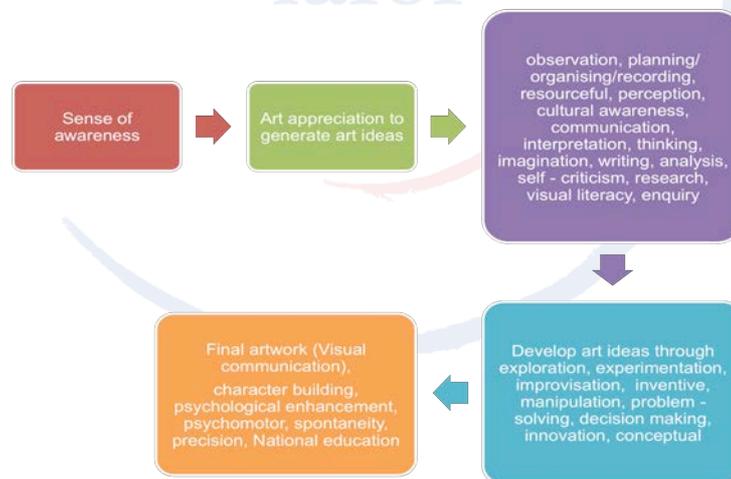
perceive their thoughts through art appreciation. To *communicate* in class from what they learnt through art appreciation. To *write* their thoughts. To *enquire* what they cannot understand. To develop *cultural awareness* by learning various art forms, which were influenced by different cultures. To *interpret* is to learn to understand. To *think* relates to *enquire*. To *analyse* relates to *enquire*. To *imagine* relates to generating art ideas from what students learned through art appreciation. *Self-criticism* is to learn to give constructive criticism. To *research* relates to *plan/organise/record* and *analyse* information.

Subsequently students' art ideas are to be further developed in order to convert these ideas into actual artworks. This is where student learn to develop their art ideas by learning to *explore, experiment, improvise, imagine, invent, manipulate, innovate, decide, problem – solving* from different types of media, technique and skills in order to *conceptualise* to create their artworks. These themes are referred as developmental themes.

The final artwork reflects how students communicate art ideas *visually*. The creative process has also developed *self-confidence, spontaneity* and *precision* in the execution of their artworks. The creative process also portrays a conducive art learning environment for students.

The diagram that the author has generated below shows the creative process based on the common themes, which were collapsed from the primary and secondary school arts syllabuses. The diagram also shows that all these themes are linked to reflect a creative process.

Creative Process: Personal /creative experience and Conducive art learning environment



The theme of national education is shown in the diagram. National education is to promote Singapore heritage by appreciating Singapore artworks generated by Singaporean artists.

Qualitative Interview and Personal Key Skills

This section discusses the comments generated from the qualitative interviews with art teachers. It shows the common ideas or themes, related to the theme of personal key skills, which include such aspects as expression, awareness and creativity.

An art teacher said:

Basically, teamwork and give them chances to *express* themselves.

The quotation displays that art is to develop *personal expression*³ skill.

An art teacher said:

For us, basically, you look at something, what do you see there? *Do you see what's there or do you see in some way, preconceived...When we look at things, things begin to connect our opinions what and what and so on...* what is the most important thing we felt in art education is that begin to train people to *see* what they are looking at into again and enjoy what they are seeing, rather than taking things for granted.

The respondent believes that *art is to develop sense of awareness, perceptual and observation* skills and points out that these skills can be taught and thus shows some insight into how the teaching of art might be conceived.

An art teacher said:

Because I think it is more for the holistic development, to be *creative* and to infuse lots of *thinking*.

This quotation shows the purpose of art *is to develop creativity and thinking* skills, which are seen to be similarly linked to holistic development.

An art teacher said:

...even in art. When it comes to secondary school, they are asked to *explore, innovate* and create.

Many of the respondents stressed creativity but here the concept is connected specifically with *exploring* and *innovating* or having new ideas.

An art teacher said:

I think art in general; give a student a chance to *experiment* their idea.

The notion of *experimentation* can be linked with the reference to exploration in the earlier respondent's respond. Both responses are giving more emphasis on process but there is an implication here for the purpose of art.

An art teacher said:

To me art is not about drawing, drawing is a useful tool, a foundation you need to develop, like ah... find out. In today's context, that is not primary anymore. We are talking about *conceptualizing*.

This quotation highlights the more cognitive aspects of art with reference to '*conceptualizing*'.

³ Italicised words refer to common ideas or themes.

An art teacher drew more attention to values and *self-management*.

For me, I see art as a platform to impart values and self-management things like that. ... it is actually *self-awareness* as well, knowing what you are capable of, how else you can push yourself and what are your boundaries and how you can go beyond the boundaries and like values like *perseverance* and things like that...

This same respondent also emphasized *self-awareness* and stressed that learning art allows one to discover how far he or she can *persevere*.

An art teacher said:

When I attended an art conference, I got students to present with us. They were very impressed the way they articulated themselves, they were *confident*.

This respondent's remark takes reference to the development of skills outside the context of the classroom because the real-life context of a conference is seen as a favourable condition to develop *confidence*.

Relationship between MOE Arts Syllabuses and Personal Key Skills

The qualitative interviews with the art teachers show that visual arts education is able to develop skills such as personal expression, sense of awareness, perceptual, observation, creativity, thinking, exploration, experimentation, innovation, experimentation, conceptual, self-management, self-awareness, perseverance and confidence. Self-management, self-awareness and perseverance are synonymous to the theme of character building, which is found in the MOE arts syllabuses. All these personal key skills are consistent with the MOE arts syllabuses. This also reinforces the point that skills developed from the MOE arts syllabuses relate to the personal key skills identified from the qualitative interviews with the art teachers.

Relationship between Qualitative Interview: Extended Logic, Self-Confidence, Learning Art History, Qualitative Interview: Personal Key Skills and MOE Arts Syllabuses

The qualitative interviews with the arts scholars/academics and former policy maker show that visual arts education is able to develop extended logic, self-confidence and to learn art history. They feel that these skills are important to develop creativity in Singapore.

An arts scholar/academic said:

... democracy is a highly managed place **and to me an extended logic and not just a small narrow kind of logic** which are used to today so to me I see a strong link between a richer, deeper arts education, to teach people to think beyond technical ways and how that can enrich democratic practices because we become more tolerant of differences and we become less scared of difference or the unfamiliar right, the arts help us to develop a certain confidence in the unfamiliar.

The significant of *extended logic* is a skill that the respondent feels that can be developed through arts education. Such skill helps a person to think less mechanically and nurtures a person to be patient to differences and to have the confidence to explore unfamiliar domains.

The concept of ‘extended logic’ (a phrase which is not used in much of art literature) became important in this study and will be discussed in this section.

An arts scholar/academic said:

General art education must involve *a sense of a survey of what is available, a sense of history*, generally, very generally, a sense of what constitutes good works, how are these judgment made. So, I think art history is a critical component of general art education exposure, general art education syllabus.

The respondent feels that it is important to *learn art history* because it offers a general sense of history for students to understand the assessment of good artworks. This notion reflects a form of *knowledge and skills* to help students to create artworks as a former policy maker said:

But self-confidence on its own without the good base of knowledge and skill sets is not very productive, so you do need quite a good base of skills and knowledge, and then applies creativity in it in order to deliver new stuff.

The former policy maker explained that to have self-confidence in one’s creation, it must be accompanied with good knowledge and skills to create artwork. On closer examination, extended logic, self-confidence and learning art history are related because they share certain similar traits, which shall be discussed next before one can see how they are related to personal key skills and skills developed from MOE arts syllabuses.

Extended Logic in relation to Imagination

Sully (1876: 471) said:

By this I mean an appeal not only to the study of mental operations by individual self-reflection but also to the newer inquiries into the laws of mental development in the race, and of the reciprocal of many minds in the social organism. It is only by interpreting psychological science in this *extended* sense that we can make it an adequate basis for a theory of art.

Though it is important to examine a person’s mental response in terms of reflecting what one has seen in art, Sully feels that it is also very important to study the possibility of a person to respond in many ways to see art. The term, “extended sense” means the capability of a person to interpret different meanings in seeing art.

The term “extended” has also been highlighted by contemporary scholar, Wiseman (2008: 366) who used the Amerindian clan in regards to totemic thought as an example to explain extended logic. Wiseman said that the Amerindian clan implemented the name Eaglehawk and Crow, which are carnivores. Eaglehawk is a predator whereas Crow is a scavenger. The interesting point in this example is for Wiseman to show that human beings are able to reinterpret the actual meaning of animals to people. Wiseman said:

... how something like a “concrete logic” (the concept needs to be extended and diversified) relocates elemental thought-processes outside the confines of the mind, and recognizes the importance of the dynamic interaction of mind and world for the development of symbolic systems”.

In this quotation, Wiseman used the term “extended” to explain that our mind is capable to think beyond the actual meaning of things. This has also been concluded by Priest (1991: 369) who said, “Thought can, indeed must, therefore, think beyond its own limit”.

Extended logic is related to imagination as Levi (1964: 193) quoted Kant who said, “The imagination as a productive faculty of cognition is very powerful in creating another nature, as it were, out of the material...” In other words, imagination is a process that allows our mind to give another meaning of an object, which has already been given a fixed meaning. This is similar to reinterpretation of an actual meaning, which illustrates extended logic. As such, extended logic relates to imagination.

Imagination does not halt at the point of giving different meanings to the things or events, instead, imagination drives a person to materialise the unrealised thoughts into reality. Scruton (1974: 98) said:

The man who imagines is trying to produce an account of something, and is, therefore, trying to relate his thoughts to their subject – matter: he is constructing a narrative, and to do this it is not sufficient merely to go beyond what he is already ‘given’. It is necessary that he should attempt to bring what he says or thinks into relation with the subject: his thoughts must be entertained because of their ‘appropriateness’.

In other words, imagination stimulates a person to find ways or to explore ways to realise the imagined ideas to be put into reality. This point is also been highlighted by Eisner (1986: 60).

Self-Confidence

As imagination stimulates a person to materialise one’s imagined ideas or thoughts, this also gives self-confidence to a person as Jones (1997: 35) quoted Bandura (1986) who said that a person achieves self-confidence if he or she succeeded in solving a problem through his or her own effort. Bandura’s explanation is similar to the process of imagination because the searching of ways to realise one’s imagined ideas or thoughts is similar to a person who finds solutions or solves problems. This shows that self-confidence relates to imagination. In other words, extended logic in relation to imagination relates to self-confidence based on their consistencies to find solutions or to solve problems.

Learning Art History

Shklar (1988: 409) said:

Historians can always find new subjects to consider. Obviously, the immediate past becomes a historical concern tomorrow, often even before all the participants are dead. The opportunities for reinterpretation always remain open.

Shklar’s idea on reinterpreting historical facts into present corresponds to extended logic. It is because the reinterpretation of historical facts is to enable one to understand and find out how original facts or historical evidences affect the present time. This is similar to Wiseman (2008: 366) concerning the reinterpretation of original meanings to new meanings. As extended logic relates to imagination, which stimulates one to explore new ways to materialise imagined ideas or thoughts, this process is similar to learning art history in terms of finding out how history influences the present, which allows a person to see history in new light. In addition, it also gives a person the confidence to understand one’s existent in relation to past history.

Based on the above discussion, it shows that extended logic in relation to imagination relates to self-confidence and learning art history. This is based on the consistency to find new meanings from original meanings.

Relationship between Extended Logic, Self-Confidence, Learning Art History with Personal Key Skills and MOE Arts Syllabuses

The earlier discussion shows that the key similar aspect in extended logic, self-confidence and learning art history is to find or explore new meanings from original meanings. This aspect is similarly reflected in the creative process based on the development of personal key skills and skills from visual arts education and MOE arts syllabuses respectively.

Though the skills developed from MOE arts syllabuses and the personal key skills demonstrate that there is more than one developmental aspect besides the development of exploration and experimentation skills, both of these aspects are in fact the skills to develop art ideas into actual artworks. In fact, both of these aspects can only occur after the initial stage of finding art ideas based on the things that a person has read or seen. The observation of such things is linked to the development of sense of awareness, a process that is highlighted in the MOE arts syllabuses. This section explains that art appreciation is linked to sense of awareness because art appreciation in one way is to build students' awareness in the various art forms from different artists. Subsequently, this also leads the students to develop other skills, such as research and analysis to list a few instances as shown in the MOE arts syllabuses.

The above argument is consistent with extended logic, self-confidence and learning art history because a person can only give new meanings from original facts, which do not come from a vacuum. Instead, original facts have to be found in reality. Likewise, students cannot begin their creative process unless art ideas are generated from somewhere, in this case through art appreciation as indicated in the MOE arts syllabuses. This means that before exploration and experiment take their places, they have to be linked to other initial processes before exploration and experiment can be executed.

Based on the above, extended logic, self-confidence and learning art history are related to the skills developed from MOE arts syllabuses and personal key skills. The personal key skills are similarly found in the MOE arts syllabuses.

Desired Creative Skills for the Creative Economy: Innovation and Imagination

Innovation and imagination are identified as creative skills for the creative economy in Singapore. Innovation relates to imagination because imagination allows the mind to generate new ideas from original ideas. Innovation is a process to materialise these imagined new ideas into reality. Before a person innovates new ideas, he or she would have generated new ideas from things that have already been existed. This aspect carries the same rationale as discussed concerning the relationship between extended logic, self-confidence, learning art history, personal key skills and MOE arts syllabuses. Hence, innovation and imagination, the desired skills for creative economy, is a reflection of extended logic, self-confidence and learning art history. Also these three aspects are similarly displayed in the development of personal key skills through visual arts education and skills from MOE arts syllabuses.

Illustration to show Innovation and Imagination through the understanding of Extended Logic, Self-Confidence, Learning Art History, Personal Key Skills and MOE Arts Syllabuses

This section discusses a group of students'⁴ artwork that demonstrates the relationship between extended logic, self-confidence, learning art history, a general sense of personal key skills and skills developed from MOE arts syllabuses to reflect innovation and imagination.

Through the *observation*⁵ of the history of Egyptian art and Gothic architecture during the medieval art movement in the Romanesque period in the mid 12th century, these students used these historical facts as their resources to *perceive* their art ideas by reinterpreting these historical meanings into a new meaning in the form of a 3-dimensional artwork. Their initial idea was inspired by the beautiful stained glass windows at Sainte Chapelle⁶ at Paris.

They were also impressed by the Egyptian images of King Tutankhamun⁷ and Queen Nefertiti⁸. They did an in-depth *research* on Egyptian art and they discovered that glass was a popular material for the Egyptians to manufacture small glass objects. This piece of information triggered their *imagination* to combine the stained glass effect of the windows at Sainte Chapelle and the idea on glass from Egyptian art to create a prototype stained glass lampshade. This shows the notion of *extended logic* in relation to their *imagination* in terms of extending their ideas from the concrete historical evidences to create a prototype glass lampshade.

They developed these ideas by *exploring* and *experimenting* ways to integrate the images of King Tutankhamun, Queen Nefertiti and the stained glass effect of the interior architecture of Sainte Chapelle. As the artwork was a prototype lampshade, they needed to find a material to *improvise* as glass. They decided to use transparent acrylic sheets because they were light and could be cut into four pieces of triangles to form a triangular lampshade. This shows their *problem-solving* skill.

They used permanent coloured ink markers to draw and colour the images of King Tutankhamun and Queen Nefertiti onto two of the acrylic sheets to achieve a stained glass effect to be as similar as possible to Sainte Chapelle. They also drew patterns that were akin to stained glass patterns as found in Sainte Chapelle for the remaining acrylic sheets. This displayed their *manipulative* skills by taking advantage of art materials such as permanent coloured art makers and acrylic sheets to produce a look alike stained glass effect of a prototype lampshade. It also shows their *inventive* skill too. The pictures below show four sides of the lampshade.

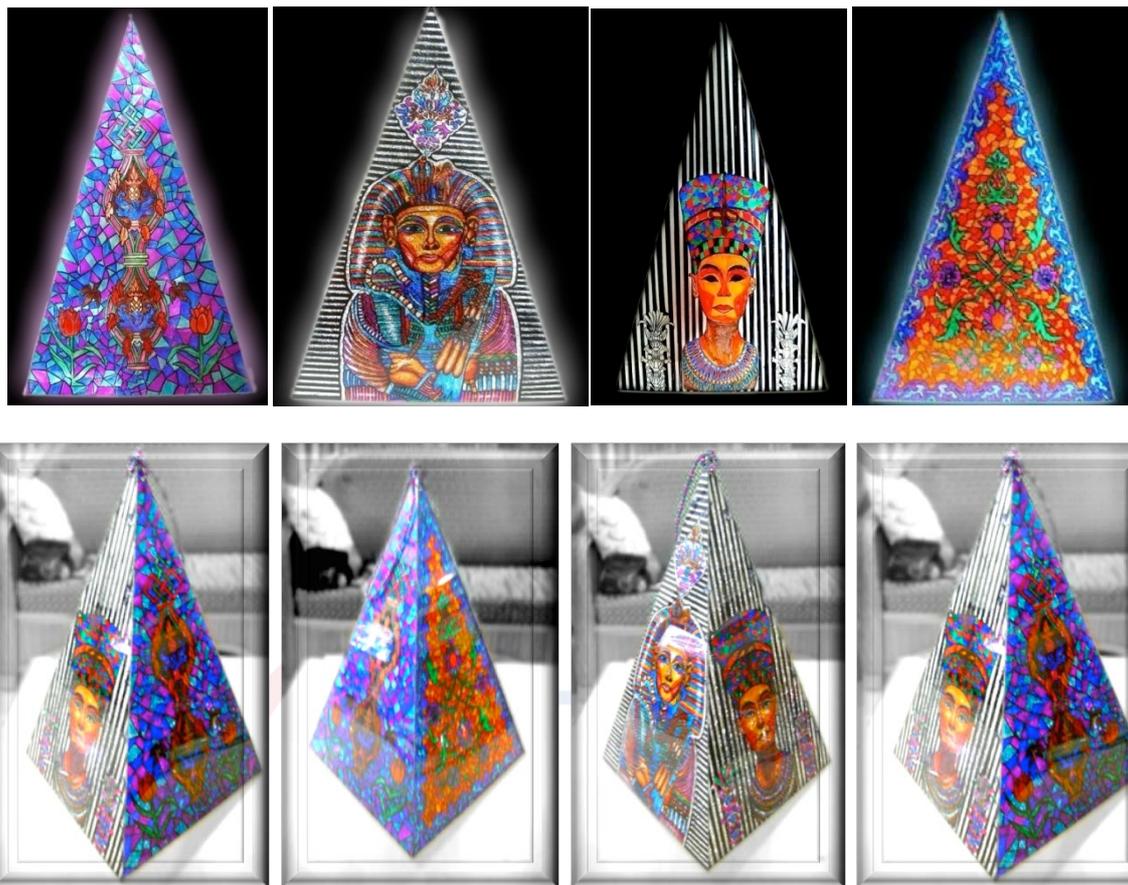
⁴ These students were taught by the author while she was an art history lecturer at Nanyang Academy of Fine Arts in Singapore.

⁵ Italicised words refer to personal key skills.

⁶ This image can be found in <http://www.visitingdc.com/paris/sainte-chapelle-paris.asp>.

⁷ This image can be found in <http://blog.newsok.com/bamsblog/2009/05/03/art-review-king-tut-at-the-dallas-museum-of-art/>.

⁸ This image can be found in <http://www.csub.edu/~mault/paglia2.htm>.



The above images show the overall view of a prototype of a lampshade.

Conclusion

Upon completion of the project, the students were extremely happy and they continued to produce more challenging artworks in class because of the confidence they attained based on the positive results they achieved in their group art project. It also helped them to realise that their imagination to create a prototype lampshade could be materialised in reality by innovating their new ideas from art history.

The group artwork also shows the facet on the relationship between extended logic, self-confidence and learning art history, which are related to the development of personal key skills and skills from the MOE arts syllabuses such as observation, perception, research, imagination, exploration, experimentation, improvisation, problem-solving, manipulation and inventive. All these are a reflection of innovation that defined the element of generating new ideas from original ideas, in this case art history. It also helps one to realise that innovation comes with the discipline to undergo rigorous processes in order to create and material new ideas into reality.

The development of personal key skills through visual arts education is able to cultivate extended logic, self-confidence and learning art history. The personal key skills are also similarly found in the MOE arts syllabuses and as such it concludes the interrelationships between these skills. It also shows that these skills are a mirror to the development of innovation and imagination, which are desired skills for the creative economy in Singapore.

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What We Listen to with Music

Seeking a General Theory of Musical Emotion with the Aid of the Humanities Perspectives

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Topics: Music, Arts, Computer Music, Contemporary Music, Musicology, Humanities, Brain Science, Sociology

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Abstract

When listening to music, we recognize our own musical emotion, an emotional response to the music. When empirically investigating musical emotion as physiological phenomena, music is often viewed as auditory stimulation. However, music is not purely an auditory stimulation but something established through rich cultural inheritances, and musical emotion arises not only from sounding sounds. Therefore, to which other aspects of music do we listen?

In this collaborative research article, we first introduce how we incorporate some humanities perspectives such as value and meaning of music by neuroscientists, engineers, and composers of experimental music. While conducting the empirical research with psychological and physiological measurements, we consider that music produces (and is produced by) the interplay between an individual and society. We describe how humanistic and scientific approaches can enlighten one another in the exploration of musical emotion, and encourage new discoveries in both fields.

Then we discuss the formation of a new framework in music theory and musical expression, in which social factors in music play an important role. Rather than observing musical emotion by isolating humans and music from their social factors, we employ the premise that musical behavior mirrors the holistic structure of musical emotion, and discuss that musical emotion formulates (and is formulated by) society, culture, humans, and music itself. A new model of musical expression may be established from this framework of musical emotion.

1. Introduction

What do we indicate by the word *music*? We have not found the answer to the questions of what *music* is, or what *music* means or does not mean. Confucius says, “Inspire yourself with Poetry; establish yourself on The Rituals; perfect yourself with Music” in his *Analects*. He says that poetry is an origin of emergence, ritual is a root of regulation, and finally that music leads people to harmonization, the perfect system of human being. Music generates harmonization of people, and that harmonization gives social aggregation the meanings that go beyond an individual.

In medieval Europe, humans founded the principle of musical aesthetics on numerical harmonization. Therefore, they defined music as a study of numbers in the same category with geometry, arithmetic, and astronomy. Observing music as a ratio and mixture of oscillation, a

transition in temporal space by acoustic energy, we can reduce musical harmonization to physical and rational phenomena. Nevertheless, music that can affect our mind is the dynamic and comprehensive structure realized by entwining the relationship that surrounds listener and music, and listener and social situations and conditions.

Presently, we are surrounded by a lot of music through television, radio, and so on. We can choose our favorite music and listen to it each time with the feelings from television, radio, and CD corrections. Further, we can go out and bring it along by copying it to a portable music player like an iPod; we can listen to our favorite music anywhere and anytime we want. In this way, many people listen to music everywhere. On the other hand, music flows into the ears of people who usually do not voluntarily listen to or bring music from television, radio, and various speakers in the street. It is difficult for us to image a world where music does not exist, but on the other hand, if such a world existed, we can easily image that our health and daily life would not be affected by an absence of music.

In this way, our world is filled with music. One reason might be that many people know that music can stir the minds of many people. Both the person and the other audiences listening to music know that listening to music would move the mind, and it would be the course of various actions and behaviors. The title of this article indicates the question of what we listen to with music. It asks what the elements are that move our mind. We cannot state positively that the reason is the emergence of a feeling of expectation while listening to musical structure based on harmony, rhythm, shift of acoustic energy in the time line, and so on.

We are researching a general principle of music and human emotion based on measurements of psychological and physiological reactions while trying to capture music and emotion from an extended viewpoint that includes the several reconsiderations for the definition of “music” from brain scientists, physiologists, engineers, and composers of contemporary music. In this article, we demonstrate that a new image of music, by using such multiple viewpoints and the new music expression model, derived from the research.

2. Reconsideration of “Music”

When listening to music, we can feel our emotions. These emotions are caused by listening to the basic structure of musical rhythm and the logical coordination of harmony and structure. In this section, we point out the significance of considering music from humanities perspectives.

2.1 Free Will and Habitus in Choice of Music

When we listen to music voluntarily, it is natural to think that we choose music by our free will. When we listen to music on television or radio, we can choose our favorite channel. In the CD shop, we can choose and buy it by our free will. On the other hand, we can avoid enduring disliked music by our free will.

One of the Tower Records in Tokyo stocks about seven hundred thousand titles of CDs. If one CD’s duration is assumed to be one hour on average, we would need seven hundred thousand hours to listen to all of the CDs. Namely, if we continue to listen to music the whole day, we need eighty years to listen to all of the CDs at Tower Records. In such a situation, the possibility is strong that we do not choose to favor music by the music itself.

Bourdieu points out that the behavior and perception of an actor is potentially regulated by the habitus formatted by society or culture to which the actor belongs. In the culture reproduced in the habitus, our free will and ordinary things are decided unconsciously. Our free will might not be so free and the ordinary things might not be so ordinary. Additionally, we cannot deny the possibility that the value of music is formatted by the community of understanding Fish points out.

If we need to reconsider the reality and the situation through an ordinary thinking about the environment that surrounds us, we need to make greater efforts to understand the culture and

society of others. The relationship between music and listener realized when we use the word “music” may not be able to fit into all global cultures and societies. Geertz points out the necessity of a cultural relativism when understanding the culture of others.

Seeking a general theory of music and emotion, we need to extend our understanding about the object to which we ordinarily point by the word “music,” and to re-establish the subject of presupposition. It is necessary to approach it from outside the framework of an objective method that was previously approved by society.

2.2 Reconsideration about Music from Epistemological Perspectives

The reality that we do not point to sounding sounds of music by the word “music” becomes clear. This is in agreement with the fact that the whole of the world we are seeing is not the whole of the world observed by us, as indicated by Gibson in *The Ecological Approach to Visual Perception*. Volmer indicates the possibility that the object itself, which we perceive, is invented in the process of abstracting by system of *self*. As for the originality that composers feel, and the value it gives to a listener and society, it would also be the definition formed in the process of human perception. Now we have to verify the object it is we call “music.”

In the beginning of *Tractatus Logico-Philosophicus*, Wittgenstein indicates that the world is not the whole of things, but the whole of reality, and that reality is a materialized matter formed by the states of things. Our understanding of an object is realized as a relationship between a subject (such as “myself”) and the object. We do not understand what the object is, but how the object is. Likewise, it is possible for us to understand what music is like or how music exists, but not necessarily what music is.

Further, when we indicate the object by using the word “music,” the indication is the separation of music from another object or its background. What is it we indicate as “music,” and what is the placement of things that are not “music”? In the same way, how do we know what “unknown music” is like, and can we perceive, and indeed understand, “new music” as “music”?

If we are trying to reconsider the term “music” as a dynamic object formed by relationships among humans, society, and culture, then it is necessary to originate an idea of creation in new musical expression models based on schema that include its dynamic modality.

2.3 Music Formed by Participation of Society

Music might not be produced only by composers. The various social factors that complexly lock together participate in the formation of music by composers. While this may say nothing about how composers bring structures and figures of music directly into compositions, their free creative powers, on the other hand, are often inflected by various requirements from the society in which they belong. For example, composers have to consider many time span requirements and spatial conditions, such as the duration of a concert, expanse of the concert hall, and so on. Further, the temporal and spatial conditions of a concert are formed by the behavior of performers and audiences. Only pieces that could be represented in given conditions would be produced. Now we need to understand the fact that we are exploring a general theory of music and emotion in this situation.

3. Capturing Music and Emotion from Humanities Perspectives

In this chapter, we indicate the definite approaches to music and emotion from humanities perspectives.

3.1 Scientific Perspectives and Humanities Perspectives

Both viewpoints from science and humanities do not confront each other. Scientific approaches have often projected philosophical reasoning. Further, there are many phenomena in

the world we find difficult to explain because of the complexity of too many entwining factors. The study of music and emotion might be a typical case of that complexity.

How can we capture its complex structures? The often illogical and irrational behavior of actors in society shows how hard it is to explain from scientific viewpoints. It is possible that the value and meaning of “music” does not exist in “music” itself. Because both the creative power of composers and desires of listening to music are situated socially and culturally, we, as subjects of observation, are also in this situatedness.

Hence, we need to reconsider “music” as a complex and dynamic structure based on the relationships between music and listener, actor and society, and society and music. Each participates with one another in the creation of new musical expression models based on the general theory of music and emotion. To achieve this purpose, it is necessary to seek the way instead of abstracting and extending scientific schemas of topics with humanities approaches.

3.2 Music as Human Action

Weber defined human actions as those to which the subjective means are not a given “behavior,” but the subjective means are both a given “action” and an action through relationships with others’ “social action.”

Music, reconsidered as a human social action, is the entire structure in which both confronting forces, and, by extension, by free creative ideas and suppression from environment are working (fig.1). An actor exists in a system as a “self” in their environment, and “music” is also system that has a logical organization and structure. The process in which the figure of music forms by both systems working mutually is in common with the idea of self-organization by structural coupling, indicated by Maturana and Varela.

Durkheim indicates a peculiar disposition of gathering existence where a primary factor that moves society is not the will of individuals but a restriction of individual by social will, as “sui generis.” That the gathering of primary factors is possible to contain the meaning of the sum total is similar to the principle of Gestalt Psychology. It is necessary to consider the pattern of cognitions or understandings peculiar to human participation in human emotion.

Music can be interpreted as the whole of the actions of individuals. The gatherings of actions form society, and, in the meantime, the society or community restrict the action of individuals. Here, the important theme is how we can observe its structural circulation. Setting the point for observation to interactive reciprocal action brings ambiguity to the whole structure. Reconsidering “music” as a gathering of human actions is to index the “music” as a kind of order that forms from the interaction of disordered behavior. Alexander explains that social order forming from irrational human behavior, and he indicates the necessity of an integrated micro/macro viewpoint. Thus, it is possible to deepen the research of music and emotion by approaching it as an interactive and dynamic structure: emotion produced by music and music produced by emotion.

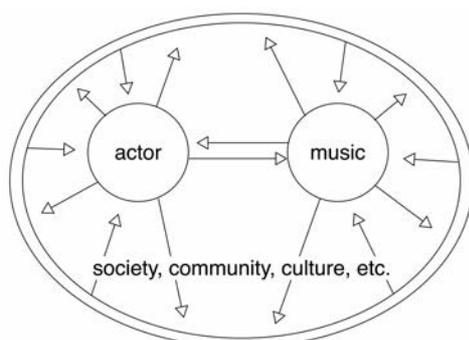


fig.1 music as a human behavior

3.3 Toward Multi Modal Music Expression

Humans succeeded in transferring the actual spatial extension of the two-dimensional plane surface by handling the perspective. The spatial extension by the perspective is the representational world of just one person. Presently, humans acquired images of the world represented by plural viewpoints of inter-subjectivity. Rothko brought the sensual abstract paintings.

Feldman gave listeners floating feelings like forfeiture of the focus in consciousness for the time and space by rejecting expectations and reasoning while listening to music. His pieces late in life have very long time reaches (250 minutes, for example) and extremely abstract structural formation. When walking inside of a house or building, the architecture makes it possible to walk without collision; Taki indicates the existence of reception in architecture by tactile sensation.

These multimodal expressions by artists connect with Gibson's schemes, which indicate a new cognitive system by integrating all the human senses (visual, auditory, and tactile) in his work *The Ecological Approach to Visual Perception*.

The actor is a complete system physically separated by the skin from others and the environment. On the other hand, the mind of an actor would not be separated as a completely independent system from the habitus to which the actor is disposed. A person as an actor, disposed in the habitus of ourselves, mutually coexists with others beyond the system of mind. Music participates in this mutual relationship, and this relationship participates in music too. How can we build its circulative and self-referential system with the new expressional model? There are many affairs to conquer by recent technologies of computing.

4. Formation of Future with Emotion

Confucius says, "Inspire yourself with Poetry; establish yourself on The Rituals; perfect yourself with Music." It is possible to read that poetry by intuitive vision raises the emergence of a system from a chaotic and disorderly situation; following that, the process that each individual system establishes is the reciprocity connected with musical harmonization.

Nowadays, there are many art expressions where information technology is put into practice. In most cases, musical compositions with information technology have systems where the present moment acts as a trigger, and information processing by a computer follows. That is, the representation of information processing by a computer is impossible to exist as a phenomenon that will arise preceding the trigger. Our creative activities are a comprehensive practice that include the redefinition of the term "new music." One of the most important themes that should be central in the research is the design of a model based on the emotion theory that participates in the formation of futures.

We entrain various expectations of the future, and go through the present moment as a result of expectations. Minsky explains the structure of future expectations and the valuation by mental functions of Difference Engine, and indicates that listening to music is an adjustment and maintenance of the system. Narmor proposes IR theory. In his theory, musical pieces can be decomposed as a set of parts by the connection of three notes: the appearance of first note is established by arrival of following second note, and the second note raises the feeling of expectation to the following third note, which is read as the consequence of the appearance of third note. Huron explains the workings of the emotion of expectation while listening to music through ITPRA theory. It is possible to say that Minsky's conclusion is connected to Narmor's IR theory and Huron's ITPRA theory.

The expression model we image is not a kind of system that follows a present moment, but a system that generates musical schemes toward the future based on the emotion theory with expectation and reasoning (fig. 2).

In trying to deepen an understanding of musical emotion in a larger frame by redefining “music” as the whole of human behavior, it is necessary to establish a system that unites both the micro and macro viewpoints. That process is the formation of thought dynamism by a union of induction and deduction. The hurdle that we should jump over is the logical paradox that sets the limit to our own thoughts, and the problem is how we can present a system impossible to process by a computer as a simple model. It is an enlarged theme confronting the problem of implementing a paradoxical scheme hard to cover through human thoughts to a computer. It is a confrontation of larger themes of paradoxical thoughts, such as the liar’s or barber’s paradoxes, to possibly process by computers. It is nothing less than the collaboration of scientific and humanities perspectives that offers a possible solution.

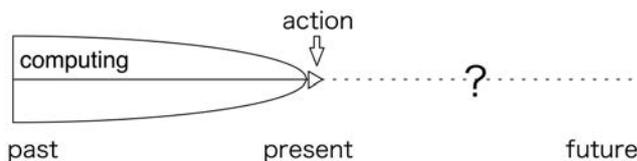


fig.2 What will we design in the future by computer?

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Title Strategic Japaneseness Abroad: The case of Japanese local hires in Hong Kong

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Strategic Japaneseness Abroad: The case of Japanese local-hires in Hong Kong

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Abstract

The widening disparity between the rich and poor has become a primary concern in Japan. Those who enjoy lifetime-employment are called *kachigumi* (the winners) and those who work part-time are known as *furitā* ('free-ter') or called *makegumi* (the losers) and they are under tremendous social pressure to find regular work. Straying from the well-worn path from university to secure employment is regarded by many Japanese as a grave mistake, or at best, a risky gamble with one's life plan.

Among the Japanese community in Hong Kong, a similar dichotomy is found. Expatriates (*chūzaiin*) enjoy lifetime-employment and high salaries, while local Japanese hires (*genchi-saiyō*) work on short-term contracts for relatively less salary. Previous research has described the tensions between these two groups. Japanese local hires were said to reject the premises of the postwar Japanese social order, characterized by a belief in the superiority of the male gender, a seniority-based pay system, and a distrust of institutions and values outside of Japan (Mathews, Sone 2003).

However, our research found that local Japanese hires did not reject these premises outright. Rather, it was clear that they used them strategically while selectively incorporating Western and Chinese values and traditions into their new-found lives. Many work for Japanese companies in Hong Kong, and have learned to work within the Japanese system - fulfilling duties in the workplace but also enjoying a greater work-life balance. They foster relationships with Hong Kong Chinese and other expatriates, speak other languages, and promote greater gender-equality and meritocracy in their workplaces.

These narratives offer an empowering lesson for the marginalized *furitā* in Japan to become more flexible and strategic in their use of value systems, including those of postwar Japan, in order to decontextualize their status as "losers" in Japanese society and realize greater possibilities for their lives.

Introduction

In recent years, growing inequalities in income and decreasing prospects for secure lifetime employment for young people have become a focus of social and economic concern in Japan. The term 'gap society' (*kakusa shakai*) coined in 2004 by Masahiro Yamada, characterizes these growing disparities. Those who enjoy lifetime employment are referred to as 'winners' (*kachigumi*) and those who work part-time, contract jobs, or take on otherwise temporary

employment are known as ‘freeter’ (*furītā*), or simply, ‘losers’ (*makegumi*). Recent revivals of these sociological terms within popular cultural discourse may reflect a deepening anxiety within Japanese society about the rapidly changing social landscape. Freeters are looked down upon for their employment situations, or at least regarded with suspicion by mainstream Japanese society. Indeed, the very idea of straying from the well-worn path from university to secure employment is regarded by many in Japanese society as a grave error, or at best, a risky gamble with one’s life plan. As such, freeters are under tremendous social pressure to pursue the security of more regular work, even as the prospects of such regular employment, let alone lifetime employment in Japan is growing ever more elusive.

Expatriates and local-hires in Hong Kong

According to the most recent demographic data made available by the Consulate General of Japan in Hong Kong, there are 21,518 Japanese nationals living in Hong Kong (MOFA, 2009). Within this Japanese community in Hong Kong, a similar dichotomy of ‘winners’ and ‘losers’ can also be found among the expatriates (*chūzaiin*) and local-hires (*genchi-saiyō*). Expatriates enjoy lifetime-employment and high salaries, while Japanese local-hires work on short-term contracts for relatively less salary and job security. Previous research has documented some of the tensions between these two groups. Japanese local-hires were said to reject the premises of the postwar Japanese social order, characterized by a belief in the superiority of the male gender, a seniority-based pay system, and a distrust of institutions and values outside of Japan (Mathews & Sone, 2003).

Ayako Sone (2002) also conducted extensive fieldwork within the Japanese community in Hong Kong in 2002 and sought, among other things, to describe the various ways that Japanese living in Hong Kong understand and perform their own cultural identities vis-à-vis other Japanese, as well as Hong Kong Chinese and other foreigners in the various realms of their work, social and personal lives in Hong Kong.

It should be noted that the distinction between *chūzaiin* and *genchi-saiyō* is clear, not only anthropological and sociological circles¹, but also to the Japanese themselves. One general observation made in our interviews was that when we explained the purpose of our research, our informants were readily aware of the terms *chūzaiin* and *genchi-saiyō* and the typical characteristics of each group. Our informants comments also suggested they had an awareness of the implicit hierarchy in place between these two groups.

With new data collected from our interviews conducted with Japanese people living in Hong Kong in 2011, we hope to provide an updated understanding of Japanese cultural identity in Hong Kong, suggest several ways in which notions of Japaneseness may be changing for those Japanese living here, and offer some preliminary avenues of exploration into how these notions of Japaneseness might help freeter and other disenfranchised groups to re-envision their positions within the rapidly changing contemporary Japanese society.

¹ Previous work has also described the complexity of relations between Japanese expatriates and local-hires in other traditional business locales such as London and Singapore; see Ben-Ari 2000; Ben-Ari and Yong 2000; Sakai 2000.

Methodology

Our previous research on recent Japanese migrants in China and our interactions with Japanese migrants in Hong Kong since 2007 provided us with background knowledge of our informants. The research for this paper employed a combination of methods including interviews, questionnaires and short life histories.

The interviews were conducted in early 2011, at various locations including restaurants, bars, and informants' homes. We limited our informants to the local-hires who intended to stay in Hong Kong, and excluded expatriates who had been sent by their companies and intended to go back to Japan. We interviewed 15 informants. 12 of them were female and 3 of them were male. The interviews consisted of questions based on the following: 1) Their social and professional interactions in Hong Kong – Who do they hang out with socially, at weekends? Who do they work with at the office? Who are their friends?; 2) Their comparisons between Japanese and Hong Kong societies – What is good or bad about Japan? What is good or bad about Hong Kong? What are their opinions about Japanese and Hong Kong people?; 3) Their perception of Japaneseness – When do they feel they are Japanese and different from Hong Kong people? How do they define their Japaneseness? And, to encourage our informants to share their experiences and disclose their feelings, we also expressed our opinions and shared our own experiences as local-hires during these interviews.

We also distributed questionnaires that were designed to gain basic information on our informants. The contained basic questions about age and sex, length of stay in Hong Kong or other foreign countries, level of foreign language skills, occupation, and family make-up. The questionnaires and the abstract of our research were sent by e-mail or provided to our informants during interview sessions for them to better understand our research topics and objective.

We also asked our informants to write short life histories. This provided us with appropriate background information to better understand their comments and opinions in the interviews by analyzing them within the context of their overall life experience. It also helped us to realize the subjective viewpoints of our informants. To be fair to our informants and encourage them to write, we also wrote our own short life histories and provided them to our informants at the close of each of our interviews.

Using Japaneseness strategically

Our discussions of Japaneseness (*Nihonjinron*) are framed by the broader theoretical debates within the fields of cultural studies and anthropology about what cultural identity means in today's globalized world. Stuart Hall writes of identity as an aspect of our lives that is highly unstable, "...never unified and, in late modern times, increasingly fragmented and fractured; never singular but multiply constructed across different, often intersecting and antagonistic, discourses, practices and positions." (Hall, 1996) Several of our informants provided comments that suggested such instability in their Japanese identities.

In his book “Global Culture/Individual Identity”, Gordon Mathews also problematizes the notion of cultural identity as a tension between a particular national culture, or “the way of life of a people”, and what he calls “the global cultural supermarket” in which individuals are free to pick and choose from the values and traditions on offer in the global flows of information. It was readily apparent from our informants’ comments that they were constantly dealing with such tension, between their conception of themselves as belonging to a Japanese cultural identity on the one hand, but also living in Hong Kong and being free to choose from a plurality of alternative cultural values on the other.

So, what does it mean to be “strategic” with one’s cultural identity? What are the possibilities on offer to Japanese in the cultural supermarket of a highly globalized city like Hong Kong? In the case of Japanese living here, our interviews suggest that Japanese are able to adopt strategies to maneuver amongst the multiple cultural value systems at play within their workplaces and social lives in Hong Kong, using selectively, to their professional and personal advantage, their Japanese cultural identities, while also incorporating other characteristics from Chinese and Western value systems.

Findings and Implications: Japaneseness for local-hires

When asked about aspects of their identity that our informants felt were not Japanese, many of them told us that they had a lot of non-Japanese characteristics and pointed out examples such as being late for work or burping in public. One informant said:

If I went back to Japan, I would have had to learn so many things again. I feel nervous even here when I meet other Japanese people as I have already forgot how to behave in front of them. I followed so many unwritten rules when I was in Japan, ‘ but I am not sure that I can do that here.

They also attributed non-Japanese characteristics to those Japanese, particularly women, that had been ‘Hong Kong-ified’ in their way of working. One male informant said:

Since women have less pressures in their lives, they tend to change their employers quickly. They have a kind of ‘Hong Kong-like’ adaptability.

One female informant responded to it:

[In Hong Kong] I can speak clearly, directly. If I’m asked to do something, I can say ‘no’, I can decline and be clear about it. People say this gives others a bad feeling. I also get angry suddenly, easily.

We also found that our interviewees echoed sentiments presented by Sone’s informants - that there was a distinct separation between expatriate and local-hire groups, not only in the workplace, but also socially. One of our informants put it this way:

I have various Japanese acquaintances, some friends that often come by to visit, all of them are working in Hong Kong. I don’t really know any housewives or expatriates. The groups I socialize with are usually a mix of Hong Kong friends and Japanese. I rarely get together with a group that’s purely Japanese. I probably wouldn’t like that very much...

...The fact that I don't socialize much with expatriates is because our schedules don't coincide. And for these working people [expatriates] they can't really spend long hours socializing...

...and I don't speak much to expatriate wives either. Actually, I don't have any particular interest in them [expatriate wives] anyway. They only talk about their husband or other wives of expatriates. We don't have any topics of interest in common...

...I don't have chances to socialize with expatriates. There's a hierarchy in place, their salaries are different, they get 30-50,000 HKD housing allowances and so they end up living in different areas...

From our interviews, we found that Japanese in Hong Kong tend to feel a certain sense of relief by living in Hong Kong. As Japanese, while they see and understand the Japanese system, and often times also work within the well-defined hierarchy at their Japanese workplaces, they also suggested that they were, in a sense, freed from the confines of being Japanese.

Even though I'm Japanese, they [expatriates colleagues] don't look at me as a Japanese. Rather, because I seem like a strange Japanese to them, they don't do things like invite me out to dinner or to socialize after work. This is a relief, it even makes me happy.

This realization that stresses often encountered in Japan were not present in Hong Kong life was mentioned in several interviews. Another informant mentioned:

Perhaps I don't have much stress. Of course there is some that comes from the workplace, in my relations with colleagues, and from life in a city like Hong Kong, but this is all completely different from Japan.

And yet another informant mentioned:

When I was in Japan, speaking plainly and having an assertive personality was difficult. I wanted recognition, appreciation from people for my point of view and I thought that being assertive was good, but being this way became problematic [in Japan]. When I came to Hong Kong, I felt at ease and my stress disappeared.

One of our informants suggested she was quite unhappy with her circumstances as a local-hire in her workplace.

For us [local-hires], we seem only to be treated as Japanese when circumstances are unfavorable, such as when an expatriate colleague's wife returns to Japan and we have to buy a present for her. We also have to work hard as we are the ones who understand both Japanese and local rules. Expatriates don't know much about local situation and often depend on us too much. As for whether or not I want to be treated as a Japanese, it really depends on the case and circumstances...

However, many of them suggested, although they envy salary and benefits that expatriates enjoy, they wouldn't want to be an expatriate themselves. One of our informants said:

They [expatriates] can not even decide where to live by themselves, they have to go where companies send them and do whatever they are told. They have to work on Hong Kong holidays as the head office in Japan is still open. And what is more, when business goes wrong, they are the one to be blamed.

When asked if they had stayed in Japan, what did they think they might be doing, many of them told us that they wouldn't be able to imagine it. One informant said:

I would have committed suicide if I had stayed in Japan. I had too many problems there, and arguments with people around me. As I can say things assertively and don't feel much stress, I am happy in Hong Kong.

Other informants said:

We have a lot of free time and we got to know many local friends or other international friends. With them, we enjoy hiking at mountains in Hong Kong, traveling to foreign countries and drinking wines at weekends. Sometime we spend a whole day playing music with other band members.

Conclusion

Discourses on Japaneseness (*Nihonjinron*) have been criticized by many scholars for not admitting to the ethnic and cultural heterogeneity of Japan. It does not recognize ordinary people's varied daily patterns of living (Befu 2009). However, Japanese mainstream media reinforces the homogeneous image of Japan represented in *Nihonjinron* and this image has been widely accepted by the Japanese. One of the reason why freeters are looked down upon is that they don't fit into the image of typical Japanese depicted by *Nihonjinron*.

Japanese local-hires have a social situation in Hong Kong similar to that of freeters in Japan. Our local-hire informants were also fully aware of Japanese characteristics described in *Nihonjinron*. Moreover their comments indicated that they highly value Japaneseness and even attributed their personal strength to their Japaneseness. However, they often define themselves as 'not Japanese enough' and described their non-Japanese characteristics as their own unchangeable idiosyncracies.

Junko Sakai (2003) sarcastically described herself and single women aged over 30 as 'loser dogs' in her book. Strategically using the dominant traditional point of view toward single women, she introduced the achievements of women who pursue careers to wider readers and successfully expressed the opinion that marriage was not an institution that suits everyone.

Our informants also did not express their non-Japanese characteristics as something they should be proud of. They, however, tend to say that they can't or don't change those features. When being Japanese works for our informants in a favorable way, they strategically used the discourses on Japaneseness to describe their seriousness or punctuality. However, when their Japanese identity seems to work against them, they emphasize their non-Japanese characteristics such as assertiveness or open-mindedness. Their identity as a Japanese is flexible and they

strategically use discourses on Japaneseness in their favor. This flexible identity and strategic use of discourses on Japaneseness employed by Japanese local-hires in Hong Kong can be useful for freeters who are constantly pressured by dominant mainstream media in Japan.

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Factors that influence Design Competitiveness in Taiwan's Industries

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Abstract

Competitive force is in reality an attitude of continuous pursuit of progress. Companies with unique abilities can create differences to enhance the competitive forces and will not be substituted by the rivals. The sustainability of competitive advantage is the most important foundation for companies to maintain long-term dominant position. The industrial competitiveness of Taiwan is the theme of this research. From the perspective of in-house design department and design companies, the research explores the main factors that influence design competitiveness of Taiwan's industries, in order to find out the strategies and methods for strengthening the competitive forces.

The research conducted a semi-structured and in-depth interview in six in-house design departments and ten design firms. There are some competitive factors which Taiwanese companies most valued, such as organizational operation, management, finance, technology, and human resources. The factor of human resources includes hiring highly professional designers and the ability to integrate diverse design team. The design technology factor is using design experience to integrate the research and development. The quality and efficiency of design services, the ability to access the resources and the characteristics of cultural subjectivity, all of these design factors are important assets of design competitiveness of Taiwan's industries.

Keywords-design, design competitiveness, industry competitiveness, in-house design department

1. Background

Competitive force is in reality an attitude of continuous pursuit of progress. Companies will choose the position within its industry which has the least competitive pressure. They focus on its own tangible and intangible factors affecting competitiveness, which are valuable, rare, hard to imitate and irreplaceable, in order to develop superior condition to surpass the rivals within the same field. Competitive advantage is the ability for companies to perform activities more superbly and efficiently than the rivals, therefore they can possess a unique and superior competitive position in the long run (Porter, 1985, 1990; Pitts and Lei, 2000). Prahalad and Hamel (1990) discerned the competitive advantage of a company is based on its core competence. Company with unique abilities is irreplaceable and is difficult for its rivals to imitate. The core competencies of a company are those activities which outperform its competitors. They are regular combination and asset that serve as the complement to market needs, and they supply as competence based for the company to sustain its competitive advantage (Collis and Montgomery, 1995). Porter (1980) proposed three generic strategies for competitive advantage. First, cost leadership strategy involves obtaining overall cost leadership by reducing operation costs. This is achieved by improving internal operation processes and the functional policies to reduce waste. Second, differentiation strategy is focused on strengthening the customer service and product features positioning. It creates industry the unique products and services. Differentiation is generated by enhancing design competence and brand image, using technology, strengthening the product features and customer service. Third, focus strategy mainly targets at distinct customer groups, product lines and regional market. Companies can satisfy specific customer by elevating the value of the products. This is accomplished by cost leadership or providing better product features as well as good design and quality (Ghemawat, 1999). Therefore, companies continuously innovate and optimize the development process of products, enabling organizations to obtain a sustainable advantage and favorable market position. By raising the value and creating difference, companies can enhance the competitiveness. The sustainability of competitive advantage is an important foundation for companies to maintain long-term dominant position. Creating value for customers is the key element of business profitability. The value which appears in various stages of production process enables companies to understand the target customers and the economic benefits created by its own.

Kelm (1995) conducted an empirical study of 793 listed companies in the United States. The study explores whether innovation in R & D and commercialization has an impact on shareholder value. The results indicated when companies announced the message of innovation development, the stock price rose an average of 0.88%, and when the companies introducing the new products, the stock price rose an average of 1.02%. The innovation in R & D and commercialization has a notable impact on raising profitability and the value of the companies. Design represents the planning and action of certain things. The processes include designing, selecting, drawing, modeling, and producing. There is systematic organization, which combines

new idea and reconfiguration, in order to differentiate the products that manifest the pattern to meet human needs. Therefore, design plans to accomplish some ideas which will enhance the competitiveness of products. In the competitive environment, design is the crucial resource of the organization. The use of design is a business process for reforming the companies. Managers must effectively allocate resources, and bear the responsibility for achieving organizational goals (Lussier, 2000). The training of the manager is focused on objective and rational analysis techniques, but designers are relatively more subjective with unfamiliar concepts and visual information. Walker (1990) discerned the different characteristics between designers and managers, and proposed there are considerable differences on their goal, key thought, education and behavior. Nevertheless, those differences can serve as the value to complement each other.

2. Methodology

The research used qualitative case study methodology to explore in-house design departments and design firms in Taiwan respectively. For in-house design department in Taiwan, the selection was based on the size of the scale with more than five industrial design personnel. They must have R & D capability as well as production and manufacturing capacity. The six selected companies included computer manufacturing (2), consumer electronic products manufacturing (2), optical (1), and precision instrument (1). The respondents included senior managers (3), head of industrial design section (1), director of designer (1), and senior designer (1). For design firms, we selected ten companies, which included product design (3), graphic design (2), interior design (2), and interactive multimedia design (3). The main respondents were design managers (8), together with marketing director (1) and senior designer (1).

The approach in collecting data was in-depth interviews using semi-structured questionnaire. The respondents were asked to describe in detail according to each question. The interview data was analyzed by qualitative methods (Wang, 1997) and content analysis (Teng, 1999). After that, we conducted a cross-case comprehensive analysis to explore the similarities and differences between the cases, in order to find out the key factors that influenced the design competitiveness of Taiwan.

3. Analysis of the results

3-1 The factors influence the design competitiveness

According to the interview data, we discovered the main factors that influenced the design competitiveness including the aspects of management, organization structure, human resources, technology, marketing, internationalization, and patent. The management aspect involves persistence to put effort in design, establishing corporate culture and brand reputation to maintain the high visibility of the companies, and emphasis on the development of diversified design. The organization structure aspect includes the size of the scale, the capability for expansion, the extent of the flattening of the organization, and its mobility. The capacities and human resources of design are important competitive force. Organizations need to consider the

creative force of designers, as well as their professionalism, diverse expertise, execution, teamwork, and the ability to integrate. A strong professional team and interdisciplinary integration are the basis of competitiveness. Acquiring talent is important for guaranteeing the sustainability of competitive advantage. The technology aspect involves the understanding of other relevant technical knowledge which includes using relevant technologies and the capabilities of integrating and R & D. Advanced design techniques can be obtained from accumulated design experience. In addition to enhanced design marketing and capabilities of business development, the marketing aspect is about understanding the market and grasp of the business opportunities through research and surveys. Word-of-mouth marketing can enhance the overall image and have great impact on business performance. In the competitive international market, active participation in international design competitions may also demonstrate the design competitiveness and enhance the visibility. Designers, who understand the international market and possess the communication skills of foreign language and global perspective, would help the companies to build an international brand and expand on the international design market. A patent is granted to protect the legitimacy of design. The corporate in-house design department should have the knowledge of the patent protection and the ability for collecting information and avoiding the breach of patent law.

There are another two factors that influence the competitiveness of design companies. They are financial and design service aspects. The financial aspect needs to consider the capital adequacy and the ability of raising money. It is necessary to acquire the reasonable revenues from design fee and to control the budget for the customer. The pattern and scope of design services also affect the design companies in the competitive environment. The quality and efficiency of the service are the best competitive weapons. It is more important to understand and satisfy the customer needs, and to response well to them. The design resource is yet another factor that influences corporate competitiveness, including resources provided by government agencies and the corporation. The competence of the design organization includes the capabilities for acquiring the resources of the corporation and manifesting the cultural subjectivity.

3-2 · Strategies for enhancing design competitiveness

To strengthen its competitiveness, Taiwanese design company adopted a series of tactics. The management must grasp the trend of the times and social needs, as well as adjusting and transforming them whenever is necessary. Some companies adopt horizontal alliances, or cooperate with famous foreign companies, or internationalize to upgrade themselves to the international design company.

Design service is an expansion of service coverage of the company, from planning to marketing, in order to provide the full-service. They include the development of diversified design services, strengthening the implementation of integrating diverse design efforts, finding the strengths of design services such as highly specialized to create a high threshold of technology. The marketing aspect includes creating self-brand, segmenting the design market to

expand the overseas markets, or setting the overseas bases, in order to seek the opportunities.

The strategies of the companies to strengthen the competitiveness, in terms of business management, include actively shaping its own brand through transformation and adjustment, or merging the well-known brands in Europe or America etc. The global layout strategies are controlling the market demand and social trends in order to expand the overseas markets, exchanging with international design team to obtain an international perspective, and upgrading them to the international well-known companies. The design organizations of a corporation which have mature technology can quickly provide the design to meet the needs of the consumer market. The studies of ergonomic design pay attention to the user needs and the reactions. They conducted the research on the design trends of international market, for the purpose of product positioning and segmentation to meet the different market needs. Alliances with partner companies in the design and development can obtain new technologies with professional support and reduce the pressure to keep the stocks. The other benefits include the development of diverse product line, design innovation for product differentiation, the implementation of integrating diverse design capabilities. From planning to marketing, the full-services can fulfill the vertical integration of product design and development, as well as establishing the standard operation procedures of design.

3-3 · Develop design policies to enhance competitiveness

The research proposed the specific recommendations for enhancing the competitiveness of the design company. In the policy aspects, establish (1) design regional clusters; (2) design matching platform; (3) design and sales platform, strengthen the counseling case of design, and provide capital loans for design business. In the aspect of system, there is the necessity to establish the certification system and the protection of design right. The aspect of training the personnel should focus on design management, design professionals, design business development and international marketing staff. The aspect of design internationalize expects government for organizing various activities to facilitate the international marketing of design, helping the design company to establish a foothold in foreign countries, international, and assisting them to expand the international design business.

There are specific issues the companies suggested that the relevant agencies of the government should develop the policy to assist them in enhancing the design competitiveness. They are mainly divided into design counseling, financial capital, establishing exchange platform, and training. The four areas are described as follow:

(1) Design counseling

Taiwan's industry was based on OEM production for a long period of time, hence the industry lacks of capability and approach for industrial upgrading. The companies suggested that the government strengthen the establishment of the corporate brand image and provide counseling cases. Advise the companies for the promotion of the international market and help them to transform for increasing the visibility in the international market.

(2) Financial capital counseling

Taiwan's industries are mostly small and medium enterprises. Due to the lack of capitals, the budget that put into the design efforts is generally too low. The companies suggested that the government provides design capital loans, or tax relief, or other support measures.

(3) Establishing exchange platform

Government should establish regional clusters, design matching platform and sales platform. The design for everyday life will increase the interaction between the public and the idea of design. The establishment of certification systems and organizing major international design competition can stimulate the creative design elements of Taiwan, and provide design platform for healthy competition.

(4) Personnel training

Government should help to provide the diversity training for design professionals. The training will focus on design management to integrate the cooperation of core and key technologies and international design marketing, design professionals and the development of design business, etc. The establishment of foreign foothold to provide the assistance for design companies when they present in the international design market is also important.

4. Conclusion

The main conclusions of the analysis of the case study are as follows:

- (1) The factors that influence the competitiveness of the design companies include nine aspects: the company management, company organization, design human resources, design technology, marketing, design services, finance, internationalization, and patents.
- (2) The factors that influence the design competitiveness of corporation include eight aspects: the company management, company organization, design human resources, design technology, marketing, design resources, internationalization, and patents.
- (3) Design companies are more focused on horizontal alliance to expand the diversity of design services, from planning to marketing to provide a full-service, or design services for highly specialized technology to create the high threshold.
- (4) The strategy for strengthening the corporate design competitiveness is more focused on the business transformation that is directly related to enhance the specialized and diversified capacities of design implementation, and to create the self-brand.
- (5) The design company proposed the recommendation for government's policy to enhance the design competitiveness. They include the establishment of design regional cluster, design matching platform, and design sales platform. The companies require assistance in four areas, which include the design business counseling, financial capitals counseling, the establishment of exchange platform, and personnel training.

The companies of Taiwan attach importance to the competitive factors of organizational operation, management, finance, technology and human resources. The factor of human resources includes hiring highly professional designers and the ability to integrate diverse design team. The design technology factor is using design experience to integrate the research and development. The quality and efficiency of design services, the ability to access the

resources and the characteristics of cultural subjectivity, all of these design factors are important assets of design competitiveness of Taiwan's industries.

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CONCEPTUAL FRAMEWORK IN STUDYING THE VISUAL OF COMIC ART

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Introduction

The reason we studying visual images, Ball and Smith (1992) argued were simply because it is everywhere and we used to reading them all the time (as cited in Holm, 2008, p. 325). Visual images have exhausted much of our physical and emotional energy on the act of seeing (Berger, 1998) and it inevitably play a central role in the culture of the twenty first century (Sturken & Cartwright 2004). Sturken & Cartwright (2004) in ‘*Practice of Looking*’ noted that culture are pliant and mutual in a ‘shared practices of a group, community, or society, through which meaning is made out of visual, aural and textual world of representation’ (p.3). As for comics which ‘are arguably younger than literature, certainly older than moving pictures have received less critical attention’ for quite a long time (Berninger, Ecke, & Haberkorn, 2010, p.1). Its impact to contemporary popular culture is huge but only lately, as a popular culture, comics gradually succeed to influence other storytelling medium (Talon, 2004), as well as the eagerness to study comics at large make it notable as an emerging art and literature medium (Harvey, 1996; Hatfield, 2005).

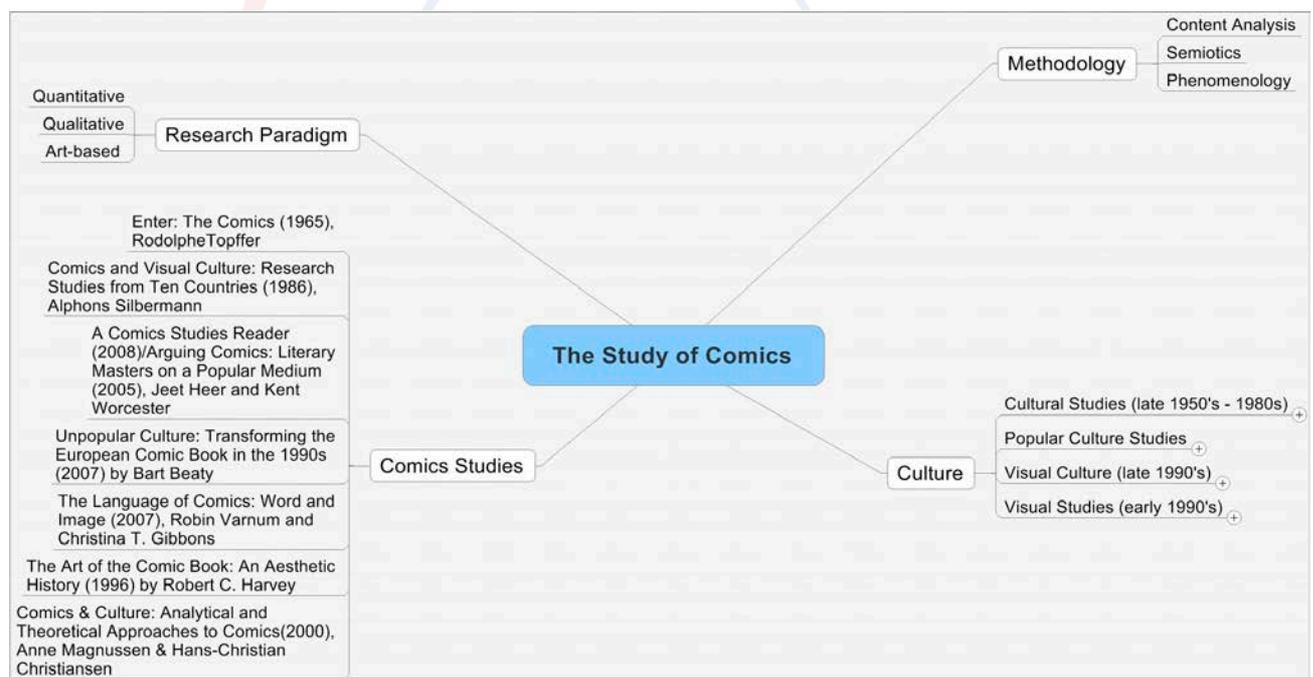


Figure 1.1 Sources addressed to the body of knowledge in the comic art’s research.

Research Paradigm and Methodology

Recently, research as the creation of knowledge draws increasing attention to the creative arts field (McNiff, 2006, p.11; Leavy, 2009, p.2). The usual assumption bear in mind attempts research as a form of knowing and explaining. Indeed, Shaun McNiff (2006) suggested that a research task could be preoccupied objectives such as the need to experience, to inspire, or to build a profession collectively. Egon Guba (1990) in *The Paradigm Dialog* imposed that a researcher ‘must understand the basic ontological, epistemological and methodological

assumptions of each, and be able to engage them in dialogue’ (as cited in Denzin & Lincoln, 1998, p. 191). Indeed, Joseph A. Maxwell (2005) asserted that underpinning any research, there are some at least implicit philosophical assumptions about the view of the nature of the world (ontology) and the way to understand it (epistemology); and by making them explicit, carefully considering them Gary Potter (2000) believed that will be of practical benefit (p.3). The philosophical assumptions known as worldview or ‘paradigm’, is significant thought disseminates by Thomas Kuhn (1922 – 1966) concerning our ideas about reality and how we going to gain knowledge out of it (Maxwell, 2005, p. 36). There are many paradigm, which is nothing more or less than a conceptual framework (Garratt, 2005), used in guiding research inquiry. The research paradigm helps to distinguish the inquiry in science, social science, and the arts. Correspondingly, Henk Borgdorff (2006) in *‘The Debate on Research in the Arts’* indicated that what will ‘make art research distinguishes and qualifies as academic research in its own right is by scrutinizing the question of ontological, epistemological, and methodological’ which means not only following what already been done and without proper knowledge about what the philosophical assumption behind the practices.

The study of art is not the same as scientific study of nature. Natural processes investigated to find a causal link that was considered necessary according to the formulation of deductive-nomological, which phenomena that repeatedly experienced then it results in a covering law theory. If art studies using this approach as such, James F. Walker (2004) assured that the artist would perform an instrumental rationality that is controlling and manipulating (experimental) the art object. It treated art as ‘an impersonal representation of the world as described by an objectivist science’ (Matthews, 2006, p. 137), which end up in a deductive premise proposition as the literal meaning. Walker (2004) in *‘The Reckless and The Artless: Practical Research And Digital Painting’* argued that:

“...the absurdity of the 'objective' criteria of art school research speak, the absurdity of using the models of the physical or social sciences when framing research in visual art; the models should come from the humanities, where 'objective truth' is somewhat hedged around with questions of viewpoint and interpretation. It was as if visual art suffered from an inferiority complex, and had to wear a different set of clothes to look respectable...”

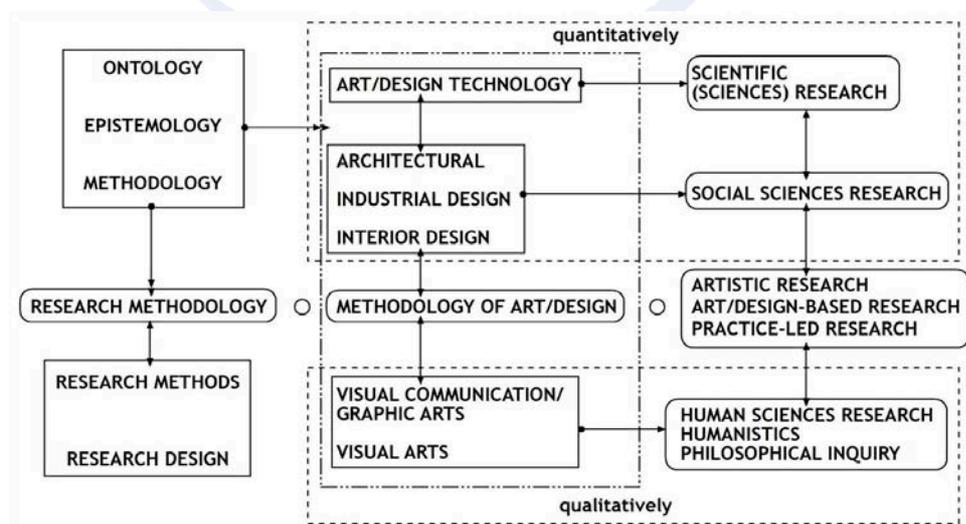


Table 1.1 Positing the study of art. The research paradigm helps to distinguish the inquiry in sciences, social sciences, and the arts.

Conceptual Framework

Following Grossberg (1995) ‘studying popular performance can not be successful without the researcher being serious about her own connection to pleasure’ (as cited in Hanulla, Suoranta, & Vadén, 2005, p.73). This study of comics as popular culture as such is a search for meaning through reading comics’ activities, or a re-reading the lived-experience into-the-world of comics. The study accordingly analyse the visual content based on observing the appearance of amount characteristics in purposively sampling of four comics magazines. The analysis of appearance things in the visual form from the selected sampling are not merely a statistical compilation but concerning the themes, iconicity, models or patterns and conceptual development which accepts as given existence that hopefully will serve as an aid to sensitization and interpretation in deciphering their meanings.

| COMICS STUDIES AS VISUAL ART RESEARCH | | |
|---|-----------------------|--------------------------------|
| CONTENT ANALYSIS | SEMIOTICS | PHENOMENOLOGY |
| DISCOVERY | SELECTION | EXPLICATION |
| DESCRIPTION CATEGORIZING CLASSIFICATION | ANALYSING MEANINGS | UNDERSTANDING |
| VISUAL TAXONOMY | | DESCRIBING LIVED-EXPERIENCE |

Table. 1.3 Research Methods: Comics Studies as Visual Art Research

Renée Green (2010) offering a definition for artistic research that can be contemplated and further probed developed taking from Sha Xin Wei (2008) who described how art research differs from other form of research:

“...Like research in other domains, art research has its own archive, but whereas historians use textual archives, and anthropologists use materials gathered in fieldwork, art research’s “body of literature” is the body of prior works and the critical commentaries surrounding them. Like other research, art research is open-ended, we cannot declare in advance what is the “deliverable”: if we already know the answer, then we would not need to do the research... (as cited in Green, 2010, p.18).”

Studying art is not to explain the nature of art, because art is not a kind of knowledge whereupon to find the law of causation as natural scientific per se. Carole Gray and Julian Malins (2004) based on Guba’s analysis of paradigms suggested that artistically or designerly paradigm of inquiry is illustrated as the role of ‘practitioner is the researcher’ whereupon the ‘subjectivity, involvement, reflexivity is acknowledge; Knowledge is negotiated – inter-subjective, context bound, and is a result of personal construction’ (p.21). Regarding obscurity in art research upon two apparently disparate modalities, the *visible* (image) and the *writable* (text), Jonathan Lahey Dronsfield (2009) in ‘*Theory as Art Practice: Notes for Discipline*’, intriguingly put forward that ‘visual art is not simply visual – there is always something written in the work’, which he further expressed:

“It is a space, an interval, in the work of visual art which is given by how the work itself writes and writes of itself...., it is something *writerly*, what Jean-Luc Nancy calls “a certain *writability* or *scriptuality*”, which makes possible what we see, within what is seen, something which makes the art itself possible as something *seeable*. Art writing what it wants to say itself – this is what the researcher can draw out from the visible.”

| | Positivism | Post-positivism | Critical Theory | Constructivism | Artistic? |
|---|--|--|--|---|---|
| ONTOLOGY The nature of reality (the 'knowable') | Realist - reality exists 'out there' and is driven by immutable natural laws and mechanisms. Knowledge of these entities, laws and mechanisms is conventionally summarized in the form of time - and context-free generalizations. Some of these latter generalizations take the form of cause-effects laws. | Critical realist - reality exists but can never be fully apprehended. It is driven by natural laws that can only be incompletely understood. | Critical realist - reality exists but can never be fully apprehended. It is driven by natural laws that can only be incompletely understood. | Relativist - realities exist in the form of multiple mental constructions, socially and experientially based, local and specific, dependent for their form and content on the persons who hold them. | Embrace both positivist and constructivist. An investigation of practice as a personal creating construction and diverse relative interpretations of practice in the visual arts. |
| EPISTEMOLOGY Nature or relationship between inquirer and the 'knowable' | Dualist / objectivist - It is both possible and essential for the inquirer to adopt a distant, non-interactive posture. Values and other biasing and confounding factors are thereby automatically excluded from influencing the outcomes. | Modified objectivist - objectivity remains a regulatory ideal, but it can only be approximated, with special emphasis placed on external guardians such as the critical tradition and the critical community. | Subjectivist - In the sense that values mediate inquiry. | Subjectivist - Inquirer and inquired are fused into a single (monistic) entity. Findings are literally the creation of the process of interaction between the two. | The practitioner is the researcher - the practitioner identifies researchable problems raised in practice, and respond through aspects of practice. Subjectivity, involvement, reflexivity are acknowledge. |
| METHODOLOGY How should the inquirer go about finding out knowledge? | Experimental / manipulative - Questions and/or hypotheses are stated in advance in propositional form and subjected to empirical tests (falsification) under carefully controlled conditions. | Modified experimental / manipulative - Emphasize critical multiplism. Redress imbalances by doing inquiry in more natural settings, using more qualitative methods, depending more on grounded theory, and reintroducing discovery into the enquiry process. | Dialogic, transformative - Eliminate false consciousness and energize and facilitate transformation. | Hermeneutic, dialectic - individual constructions are elicited and refined hermeneutically, and compared and contrasted dialectically, with the aim of generating one (or a few) constructions on which there is substantial consensus. | Eclectic, diverse and creative in methods, drawn on positivist experimental methodologies and constructivist in interpretation and reflection. |

Table 1.2 *Artistic Research Paradigms inquiry* by Carol Gray & Julian Malins (2004, p. 20) developed from Guba's.

Patricia Leavy (2009) in *Method Meets Art* introduced the emergent of a new methodological genre called *'art-based research practices'* which she defined as 'a set of methodological tools used by qualitative researchers across disciplines during all phases of social research, including, data collection, analysis, interpretation, and representation' (p. 2-3). She asserted that 'art-based methods....comprises new theoretical and epistemological groundings that are expanding the qualitative paradigm' (p. 3). The term *art-based research* was coined by Elliot W. Eisner (1980). Art-based research is a form of qualitative research defined by the presence of aesthetics qualities which quite different from traditional forms of research that are associated with the social sciences (Barone, 2008, p. 29). But it need to differ that art research is not the same as art practice as argued by Sha Xin Wei (as cited in Green, 2010, p.18).

Influenced by Eisner, Leavy (2009) then purported 'the emergence of art-based practices has necessitated a renegotiation of the qualitative paradigm with respect to fundamental assumptions about scientific standards of evaluation' (p. 15). She further situated that:

“Traditional conceptions of validity and reliability, which developed out of positivism, are inappropriate for evaluating artistic inquiry. Unlike positivist

approaches to social inquiry, art-based practices produce partial, situated, and contextual truths” (p. 15-16).

Qualitative Analysis of Visual Content

Klauss Krippendorff (2009) as a leading exponent in content analysis argued that ‘the feature that distinguishes content analysis from other techniques of inquiry is that it provides inference by abduction’ (p.205). Abduction, as an interpretivist research strategy was also called as ‘logic of discovery’ by Russell Hanson and characterized as ‘reasoning to the best explanation’ by Gilbert Harman, as suggested by Jennifer Mason (2002) is a strategy that theory, data generation and analyses are developed simultaneously in a dialectical process such as moving back and forth between data, experience and broader concepts.

Krippendorff (2009) further explained that ‘content analysis utilizes text – writings, images and all kind of symbolic matter – as data to answer various social research question’ (p.205). Within popular culture studies, qualitative content analyses have been common for exploring films, magazines, and television (Holm, 2008, p. 329). Krippendorff (2009) inferred that ‘reading is fundamentally qualitative process’ (p.20) and ‘recognizing meanings is the reason that the researchers engage in content analysis’ (pp. 21-22). He also described that:

“Content analysis is a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use. . . . The reference to *text* in the above definition is not intended to restrict content analysis to written material. The phrase “or other meaningful matter” is included in parentheses to indicate that in content analysis works of art, images, maps, sounds, signs, symbols, and even numerical records may be included as data – that is, they may be considered as *texts* – provided they speak to someone about phenomena outside of what can be sensed or observed” (Krippendorff, 1980, 2004, pp.18-19).

We use content analysis as a systematic attempt to examine visual form that ‘goes beyond merely counting or extracting objective content from ‘*texts*’ to examine meaning, themes and patterns that maybe manifest or latent in a particular text’ (Yan Zhang & Wildemuth). Frequencies and cross-tabulation will be sufficient to describe the findings (Mosdell, 2006, p.107). Indeed, Bell as cited in Holm (2008) explained that it is not a theory-based process and does not tell much about meanings, it is better to establish variables with distinguishable values rather than just categories for classification (p. 328-329). Therefore, Holm (2008) suggested for exploring the messages intended to be perceived from the pictures, a content analysis needs to be combined with a qualitative semiotic analysis (p. 329).

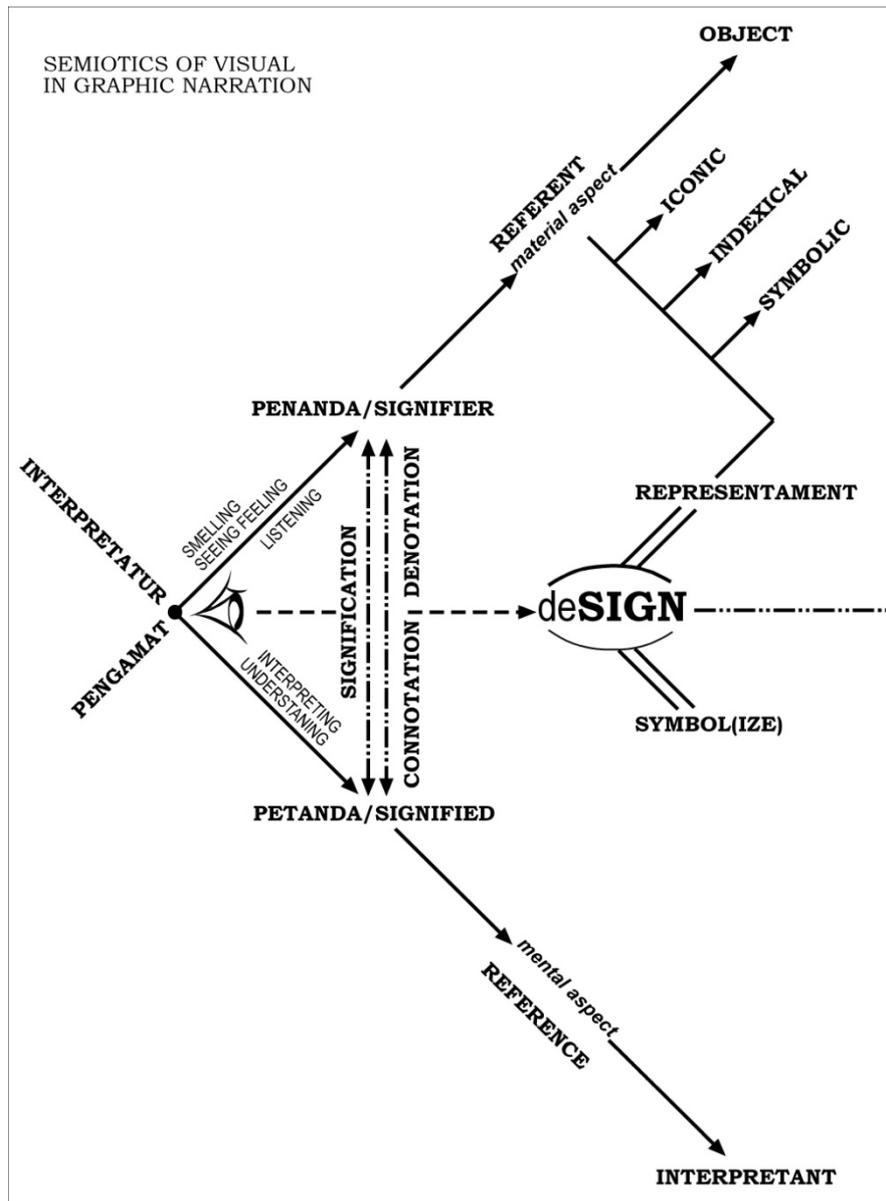


Figure 1.2 A simplify visual semiotics diagram for comics studies.

Visual Semiotics of Comics

Marcel Danesi (2004) argued that culture is everywhere “meaningful,” everywhere the result of an innate need to seek meaning to existence (p. 4). Niall Lucy (2001) further emphasized in *Beyond Semiotics: Culture, Text and Technology* by saying that:

“It would not be entirely wrong, though it may be provocative, to say that what used to be called semiotics is now called cultural studies. This would not be to infer that semiotics as such no longer exists - yet notice the ease by which an 'as such' can attach itself to 'semiotics' nowadays, seeming to diminish it. To say 'semiotics as such' is at the same time to say that Something has been lost to semiotics, that semiotics exists today as something less than it might have been” (p.25).

Semiotics, mostly renowned as the science of signs, is an enormous field of study which suggested by a few semiotician who believed that ‘everything can be analyzed

semiotically' (Berger, 2005), 'encompassing anything that is used, invented, or adopted by human beings to produce meaning' (Danesi, 2004); from a simple pictorial figure to a complex narrative or even scientific theory.

Phenomenology and the Aesthetics of Comics

Steven J. Taylor and Robert Bogdan (1984) in their *Introduction to Qualitative Research Methodology* elucidated that 'the phenomenological perspective is central to our conception of qualitative methodology' (p. 8). It is an exploration of intangible variables resulting in description of the phenomenon being studied. A researcher role in qualitative approaches suggested by Gideon Sjöberg and Roger Nett (1968) is part of the variable in the research design (as cited in A.A. Berger, 1998, p. 27), and as the research method (Gay & Airasian, 2003); or is the instrument itself (Janesick, 2001). As a method applied to art criticism, Edmund Burke Feldman (1994) gives a provisional understanding about phenomenology as art criticism:

"...a powerful method of focusing the critic's perceptual powers on the actual features of an artwork. Through the *epoché* – or "bracketing" or suspension – of preconceived notions, the phenomenological critic endeavours to experience the distinctively aesthetic properties of the art object..." (pp. 16-17).

'I', the researcher, found that adapting the Maurice Merleau-Ponty's phenomenology is particularly advantageous to be used as an investigation of the phenomenon in the creative arts. The discussion derived mainly in the phenomenological account of art of Maurice Merleau-Ponty's embodiment and temporality, and through the voices of others including Mikel Dreyfuss's, Roman Ingarden's, also refrain to the phenomenological conceptions provided by Edmund Husserl and Martin Heidegger.

Merleau-Ponty implied 'phenomenology is the study of essences' and accordingly it includes finding the essence of comics through phenomenological inquiry as part of uncovering the meaning of comics.

The act of reading comic means a lived-experience to read in-between the panels (gutter) to disclose the treasure life-world behind an elliptical and paradoxical formulation using a sophisticated style of intricate and symbolic language found in comics. From this point of view, the understanding of comics as an invisible art is not only achievable through writing an explanation of the visible, but essentially need to do the practice of reading comics and explicate how the comics show itself to the researcher as it is.

Conclusion

In this study of comic arts, the quantitative numbers simply denote the presence of a specific sign which is defined objectively and limited to the surface characteristics of the comics. The next step is to pursue an analysis of comic art via semiotics theory and intertwines correspondingly with psychology of art, art theory, aesthetics and related comics art theory. It focuses on the visual(art)-based research by carefully examine the drawings characteristics. This research into drawing method and models derived from Pierce sign theory which is developed by William Morris that constructed within the triadic models of semiotics and deliberately used the visual communication design models. Last but not least, the understanding of comic arts is an intersubjective reading horizon. To read is to share the

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The Influence of Malay Cultural Elements in Motion Graphic among Students' in Universiti Brunei Darussalam

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Abstract

Motion graphic has been a popular medium for conveying cultural elements among designers' throughout the world. The importance of local content in most creative art works has been proven to be one of the factors that enhance cultural awareness among the audience. Integration of cultural elements in most motion graphic products such as advertising, network branding, music videos, film title and commercials seems to be one of a dominant features applied by designers today. The act of integration involves creativity and hence extends the cultural aspects further to societal development. The main objective of this paper is to observe the use of Malay cultural elements in motion graphic projects as created by creative art and technology students. The cultural elements can be seen clearly through the conceptualization of ideas, storyline and design elements such as color, pattern, visual effects etc. The study also attempts to analyze the extent in which Malay cultural elements has been integrated in the students' works and projects. A sample of 25 undergraduate creative art and technology students who enrolled in the motion graphic course is used in this study. At the end of the course these students are made to respond to a questionnaire specially designed for this course. This study will also report on the students' cultural sensitivity in designing the motion graphic products. It will also report visually the extent in which Malay cultural elements are being utilized in designing motion graphics products.

Keyword

Motion graphic, Malay cultural elements, Cultural integration in motion graphics, Motion graphic and creativity.

Introduction

Animation cannot be achieved without understanding the fundamental principle of human eye: persistence of vision. This phenomenon involves our eye's ability to retain an image for a fraction of a second after it disappears (Krasner, 2008:2). The constant way of looking at moving objects through our eyes seems to be a basic principle on the development of motion graphic. Motion graphic which is also synonym with the terms animation because both terms are involved with a documentation of moving object that is sequentially arranged according to the storyline. This involved the *language of motion* (terms used by Krasner, 2008:132); the movement of an element across the screen that can enhance its meaning.

It is certainly important to understand the workings of the human visual system and the structure of effective computer vision systems for processing moving objects, but the representations that are chosen to elucidate some mechanism cannot be viewed in isolation (Badler, 1984). Prior to the development of the motion graphic products the designer should consider their surrounding factor as part of the mechanism to carry out part of their design task.

Two main criteria that can be used as our working definitions are;

1. The way how people perceived moving objects in context of their experience
2. The way how designers judge the people's view on any moving objects

Culture Definition in Context of Creative Works

Culture can be defined as '*the whole way of life of a people*' (Haralambos Holborn and Heald, 2004:791). Imposing cultural elements in creative products needs to look into more relevant definitions. Jencks (in Haralambos Holborn and Heald, 2004:790) in one of the definitions of culture stated culture as '*the collective body of arts and intellectual works within any one society*'. Cultural elements can easily be adapted in creative works by referring to definitions on subculture. Haralambos et. al. (2004:792) stated that "*subculture is a term widely used in sociology to refer to groups of people that have something in common with each other which distinguishes them in a significant way from other social group*". These two definitions are used as the foundation to identify the common things being practiced in the Malay culture that affects the design of the motion graphic products.

The elements of culture seem to be an essential task in determining the scope or area as a theme in embarking any creative art project. To fully understand culture, Jandt (1995:6) describes that "*you need to understand all the experiences that guide its individual members through life, such as language and gestures; personal appearance and social relationships; religion, philosophy and values; courtship, marriage and family customs; food and recreation; work and government; education and communication systems; health, transportation and government systems; and economic systems*". He added that "*culture, then refers to the totality of a people's socially transmitted products of work and thought*".

Implementing Cultural Elements in Motion Graphics

This section discusses on possible elements that can be used to design our conceptual framework as an input in the development of cultural sensitive motion graphic products. It focuses on relevant areas in *cultural studies* (Alasuutari, 1995) such as *communication* (Vestergaard and Schroder, 1985), creativity and *form-associated linkage* (Dubbs and Whitney, 1980). All cultures include ideas and behaviors that provide aesthetic pleasure (Taylor, 1980:239).

A long statement below shows the importance of culture in human's daily life. The designers should consider the roles of culture in their design, hoping that the end product will be able to fulfill the needs of the target audience. Awareness to culture among designers will be able to implement the ways of life practices by their own society hence will bring them very close to their society. The motion graphic product which has cultural input in it will greatly influence people. This situation will give impact to business particularly marketing strategy that effectively promotes a particular campaign or a product.

As the human being is constantly destined for change in himself and his surroundings, such dynamism in the human nature keeps his culture on a constant change. This is evident from the fact that he is no more a creature of primitive or metal age, but of satellite and space age. During these ages all his efforts aimed at refining his life and surrounding, for which he invented and introduced many new things. These efforts resulted into the existence of societies which taught him to live in an orderly fashion and decorate his life with language, education, ideas, customs, habits, religion, manners, values, music, art, architecture and other artifacts. The manifestation of all these activities was given the name of culture. (Iqbal, 2010:230).

Artists and designers are influenced by their cultural orientation of the society in which they live. Their thinking and thoughts are likely manifested in their activities and works. As reported by Krasner (2008:7), “*at the turn of twentieth century, postwar and technological and industrial advances and changing social, economic and cultural conditions of monopoly capitalism throughout Europe fueled artists' attempts to reject classical representation. The impulse led to rapid evolution of abstraction in painting and sculpture*”. This scenario tells us how artists or designers are actually sensitive to their surroundings in order to convey their ideas in their artworks.

In implementing cultural elements in Motion Graphics we should consider two important factors; ‘cultural studies’ (terms given by Alasuutari, 1995:25) and practical definition of motion graphics. Fundamentally, cultural studies concern itself with the meaning and practices of everyday life (Hall, no date). In order to identify components of culture in motion graphic product we should start with studying on the meaning and practices of our everyday life. The specific element to be identified in the motion graphic product is the visibility of ‘*non-verbal communication*’ (terms given by Jandt, 1995:74) in those products. Non-verbal communication can be narrowly used to refer to intentional use as in using a non-spoken symbol to communicate a specific message (Jandt, 1995). In earlier phase of the design of

motion graphic products, in most cases designers tend to start by researching about their client. It is wise to review with the client a clear articulation of the project's objective before the creative process commences (Krasner, 2008:284). Working with client before embarking on the creative process will help the designer to determine the needs of the client in the context of their customer's culture and values. Krasner (2008) stated that research is key to effective communication.

On whole cultural studies involved understanding on the 'meaning' which is *generated, disseminated and produced through various practices* (Wikipedia, 2011). In the context of our study, this involves various areas such as media theory, film/video and art history/criticism (Wikipedia, 2011). In order to design a clear mechanism to measure a motion graphic product, perhaps we should also look into Dubbs and Whitney (1980:33) on *form-associated linkage* that can be summarized as a study on *form* to depict *meaning*. *Form is the shared image of what something is liked as experienced empirically; meaning is an implicit association of the form image* (Dubbs et. al., 1980).

Non-verbal communication elements need creativity input from designers. In order to create a clear understanding on application of creativity in non-verbal communication, one should not ignore the main key element of culture i.e. communication. Communication is an element of culture (Jandt, 1995:35). However there are limitations in applying creativity in motion graphic products due to the opinions and biases of the clients. Krasner (2008:286) argues that the restrictions should not be perceived as limitations to creativity, but rather as guidelines to help give your ideas direction.

Communication

Communication plays an important role in conveying messages between two participants. In the context of our study the terms communication means the way how designers react and interpret their target audience prior to scripting and image identification that will be used in their storyboard and identity designs.

Communication necessarily involves at least two people, the person speaking (the addresser) and the people spoken to (the addressee). In the process of communication meaning is transmitted between two participants. However, meaning cannot be transmitted in the abstract form; it must be embodied in some code (Vestergaard and Schroder, 1985:15).

Bruneian Culture

In general, the Malays are seen in the ASEAN regions. Distinct Malay Culture is seen in Brunei Darussalam, Malaysia, Indonesia and Singapore. Malay language is the lingua franca for the region i.e. spoken language through the Malay Language.

Standardized varieties of Malay are the official languages of Malaysia (Malaysian), Indonesia (Indonesian) and Brunei. Malay is one of four official languages of Singapore, and is a working language of East Timor, a consequence of over twenty years of Indonesian administration. It is spoken natively by 40 million people across the Malacca Strait, including the coasts of the Malay Peninsula of Malaysia and southern Thailand, Riau province, the eastern coast of Sumatra, and the Riau Islands in Indonesia, as has been established as a native language of Jakarta and of part of western coastal Sarawak and Kalimantan in Borneo. As a second language, Indonesian is spoken by an estimated 140 million (Wikipedia, last modified on 1 March 2011).

Brunei Darussalam National Cultural Policy

Culture in general means overall way of life in a society that reflects the national identity (Ministry of Culture, Youth and Sports, Brunei Darussalam, 2010). Creative artwork such as motion graphic product can be one of the media to convey and share ideas on cultural elements to its target audiences. Malay culture among people in Brunei has been in place over the century. The Malay Sultan, custom, religious practice and Malay language is a part of manifestation of Malay culture is still strong till today (Ministry of Culture, Youth and Sports (MYCS), Brunei Darussalam, 2010). Designer should be sensitive to their surroundings in order to produce the products that will be able to suit the people needs. This scenario needs to be structured and implement through a mechanism that has been determined by the system. In terms of managing of culture MYCS (2010) stated that there is “a need to establish a Culture Management and Communication System that can effectively interact with National Culture Centre and other government institution to acquire and disseminate information on culture to the whole nation and people outside Brunei”.

Problem Statement

To effectively deliver the symbol as conveyed by motion graphic products, designers should consider the way how to interact directly to their target audience (society). In order to carry out this task designers should refer to the term ‘intercultural communication’. Lack of communication between the designers and society can create a big gap in terms of cultural application in motion graphic products; as a result there will be a communication break down between the products and society.

Intercultural communication generally refers to face-to-face interaction among people of diverse culture. Imagine how difficult communication can be if the source and receiver are in different context and share few symbols (Jandt, 1995:30). Due to other priorities in lives, people tend to neglect their own cultural practices. People are also lacking in understanding on the relationships of the organization of culture, value and

national sustainable in the context of the changing world today. The culture that is based on Malay Islamic Monarchy (MIM) has changed from time to time due to the assimilation of foreign cultural elements. Due to this scenario Brunei culture should be rebuilt and expanded by considering the national concept i.e Malay Islamic Monarchy (Melayu Islam Beraja). (Ministry of Culture, Youth and Sport, 2010)

Objective of the study

The aim of this study is to observe the awareness of the students in implementing Malay cultural elements in motion graphic products created by creative art and technology students. This study also intends to analyze the use of cultural elements in conceptualization of ideas, storyline and design elements.

Research Questions

1. Are the designers aware of their own culture in designing motion graphic products?
2. What are the visual elements used by the designers that are related to the Malay culture?

Methodology

A sample of 25 students who enrolled in Motion Graphics course is used to respond to our survey questionnaire posted in <http://www.surveymonkey.com/>. Prior to that the students have undergone the whole process of pre-production, production and post production of motion graphics products for one semester (14 weeks). The students were given freedom to choose the type of the motion graphic products they want to create and they were also free to set up their own theme or idea regardless of their awareness on the cultural elements in their mind. This is to avoid bias between the processes of development and react on the items listed in the questionnaire.

Contextual Review

This study observed a large amount of visual elements and other supported elements that are closely related to a cultural element discussed in a subsequent paragraph. Gray and Malins (2004) mentioned about contextual review saying that, *“it is a critical and analytical activity that defines both the scopes of the inquiry as well as the state of the relevant knowledge base to date. In this process it is a ‘bridge’ between the identification of the research problem – ‘the what’ - and researching that problem through the methodology – the ‘how’ – and contributes to both”*(2004)

Analysis of data is conducted in three ways. First, analyzing the data from the visualization process. Second, Contextual review (Gray and Malins, 2004) is used to observe the motion graphic product which means it can be properly understood only by discovering how it fits into the cultural context in which it was produced and has meaning (Taylor, 1980:248) and third, analyzing the data from the questionnaire. The data are then triangulate to confirm the research findings to address the research questions. The motion graphic end products, which are the outcome of the whole process, will be judged whether the designers are able to implement their cultural elements in the end product.

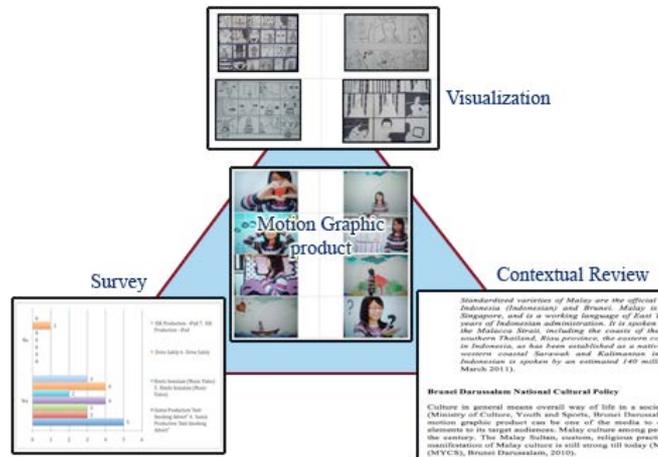


Figure 1. Triangulation Approach applied in Production of Motion Graphic Products.
 Note: Adapted from O’Grady, K. & O’Grady, J., 2006 From ”A Designer’s Research Manual –Succeed in Design by Knowing your clients and What They Really Need”, Rockport Publisher, Inc. Pp. 77.

Findings

Demography

Twenty five respondents completed the online survey instrument with 22 (88%) at age ranged 20-25, 2 respondents’ (8%) ages ranged 31-35 and only 1 respondent (4%) below 20 years old

TABLE 1 Frequency and Percentage of the age range for the respondents

| Age range | % | N |
|------------------|-------|----|
| below 20 yrs old | 4.0% | 1 |
| 20 – 25 yrs | 88.0% | 22 |
| 26 – 30 yrs | 0.0% | 0 |
| 31 – 35 yrs | 8.0% | 2 |
| 36 – 40 yrs | 0.0% | 0 |
| Above 40 yrs old | 0.0% | 0 |
| <i>Total</i> | | 25 |

From Twenty five respondents, majority of them are Malays (N=21, 84.0%) followed by 2 Tutong (8%) and 1 (4%) for Chinese and Kedayan

TABLE 2 Frequency and Percentage of the race for the respondents

| Race | % | N |
|--------------|-------|----|
| 1. Malays | 84.0% | 21 |
| 2. Chinese | 4.0% | 1 |
| 3. Dusun | 0.0% | 0 |
| 4. Tutong | 8.0% | 2 |
| 5. Kedayan | 4.0% | 1 |
| 6. Belait | 0.0% | 0 |
| 7. Others | 0.0% | 0 |
| <i>Total</i> | | 25 |

Research Question 1. Are the designers aware of their own culture in the designing of motion graphic products?

Chart 1 below shows that most of the 95.2% of the respondents are aware of their culture while designing their motion graphic products.

CHART 1 Awareness of designer's own culture while designing their motion graphic products

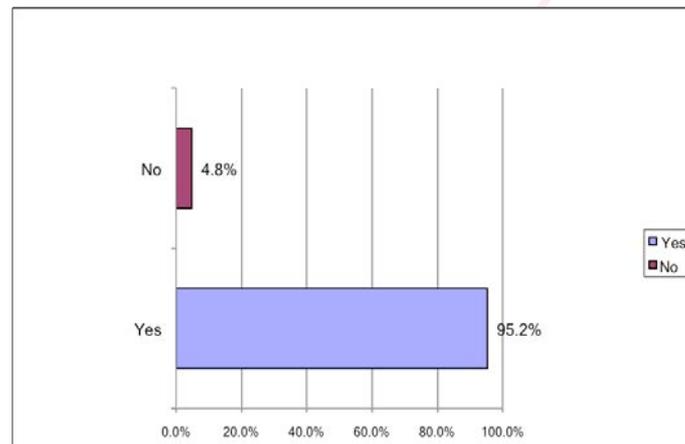


Chart 2 shows the numbers of responses by the respondents stating their awareness of their culture while designing their motion graphic products. Most of the respondents inside all groups are aware of their culture while designing their motion graphic products except one respondents from Drive Safely group.

CHART 2 Awareness of the designers' culture while designing their motion graphic products

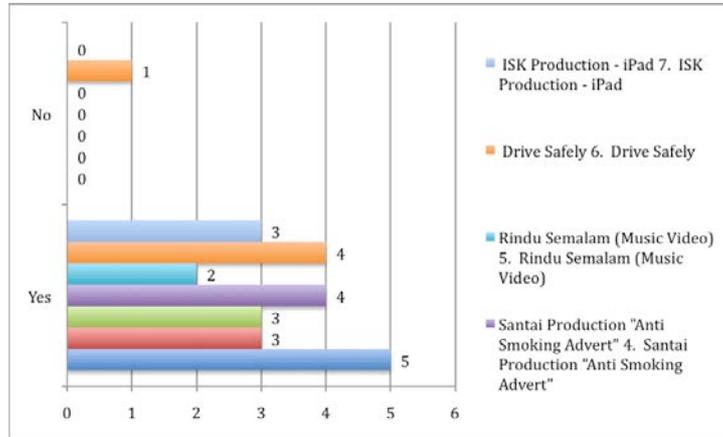


Chart 3 shows the distribution of mean on the designer's perception on culture elements that can be implemented into all design products through integration of all design elements. Overall findings shows that all items on cultural elements can be implemented in most of the design products. This shows that cultural elements can be implemented in elements of creativity and design.

CHART 3 Cultural Awareness while designing Motion Graphic products according to production group.

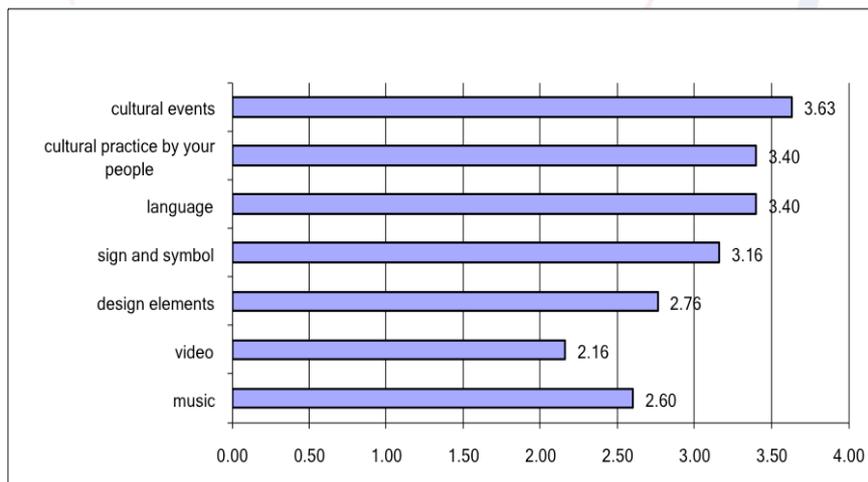


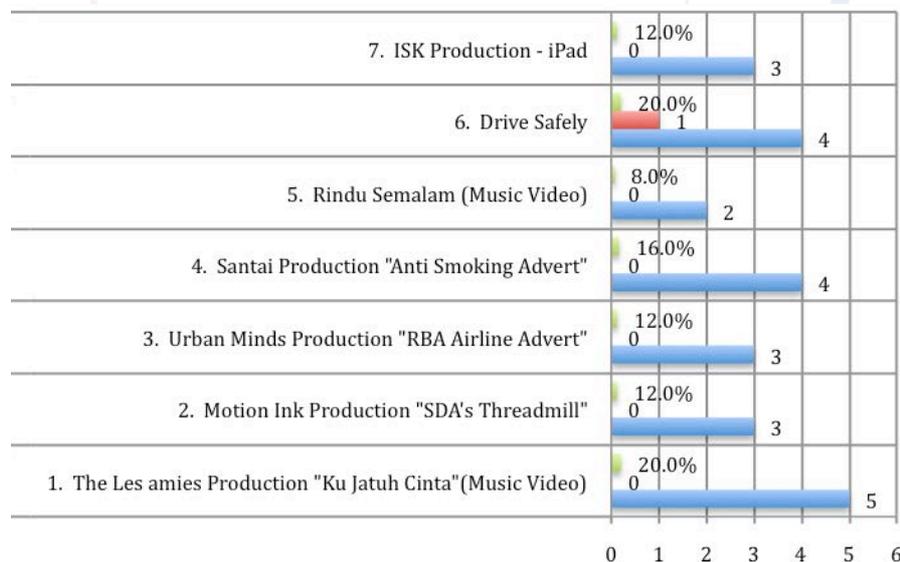
Table 3 shows the distribution of mean on designer's perception in the application of cultural elements in their design product. Most of the respondents believed that cultural elements could be implemented into all design products through the implementation of creativity and design element .

TABLE 3 Distribution of mean on designers' perception in applying cultural element in their design

| I believe culture can be implement into all design product through integration of all design elements with my own culture | Mean |
|---|------|
| I believe that creativity can be easily expressed by sign and symbols | 3.16 |
| I believe that creativity can help me to control my design by implementing cultural elements | 3.12 |
| I believe all design elements such as line, color; etc can convey my own culture through any design products. | 3.00 |
| I believe culture can be implement into all design product through integration of all design elements with my own culture | 3.00 |
| I believe that creativity can be accepted by my target audience if I include the cultural elements in my design | 2.92 |

The chart 4 shows the percentage and numbers of responses from the respondents on the awareness of culture while designing their motion graphic according to production group. Most of the designers who work in group are aware of their culture while designing the motion graphic products except one respondent from the 'drive safely' group.

CHART 4 Awareness of culture while designing their motion graphic according to production group

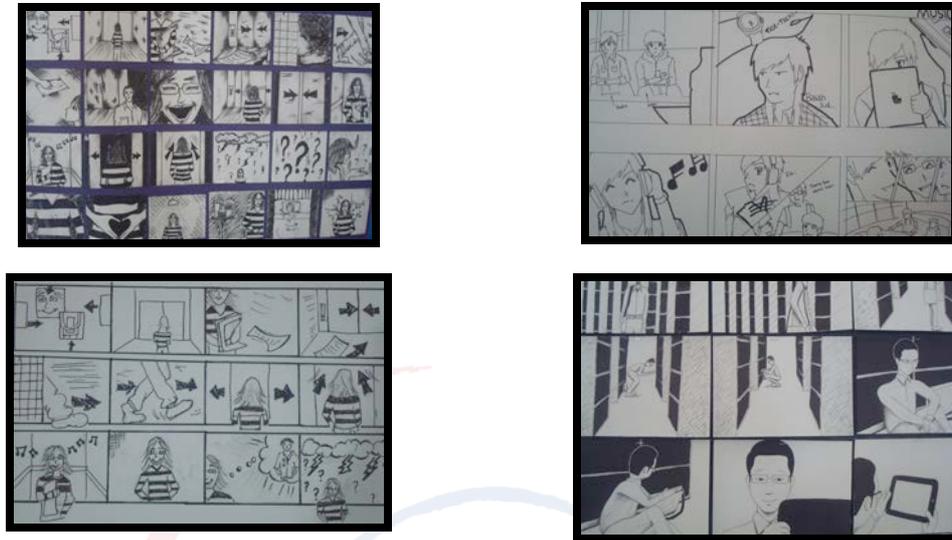


In two samples of the storyboard below, even though all designers from both group are aware of their culture while designing the motion graphic product but there are no indicators such as sign or symbol shown in the storyboard indicating their culture.

Image 1. The Capture of the Storyboard from *The Les amies Production for Music Video* and Storyboard from *ISK Production*

Storyboard from The Les amies
 Production for Music Video

Storyboard from ISK Production



The findings show that even though the designers are aware of their culture in the process of designing their motion graphic product however they are not applying it in their visualization process. This scenario can be proved by Table 4 showing that the most important elements in designing motion graphic products are music, video, design elements and sign and symbol. Cultural practice by your people and cultural events seems to be not important.

TABLE 4 Distribution of frequency on the importance of part of motion graphics elements in conveying the message to the target audience

| | The Les amies Production "Ku Jatuh Cinta"(Music Video) | Motion Ink Production "SDA's Threadmill" | Santai Production "Anti Smoking Advert" | Rindu Semalam (Music Video) | ISK Production - iPad |
|----------------------------------|--|--|---|-----------------------------|-----------------------|
| Music | 2 | 2 | 1 | 1 | 2 |
| Video | 4 | 2 | 1 | 1 | 1 |
| Design elements | 3 | 2 | 1 | 1 | 0 |
| Sign and symbol | 1 | 2 | 2 | 0 | 0 |
| Language | 0 | 1 | 1 | 1 | 0 |
| Cultural practice by your people | 0 | 1 | 0 | 0 | 0 |
| Cultural events | 0 | 0 | 1 | 0 | 0 |

Most of the designers are aware of their culture while designing the motion graphic product.

The findings yield 4 important findings

1. Most respondents are aware of their culture while designing their motion graphic products.
2. Most of the respondents inside all groups are aware of their culture while designing their motion graphic products.
3. The findings show that even though the designers are aware of their culture in the process of designing their motion graphic product however they are not applying it in their visualization process.
4. All designers stated that the most important elements in designing motion graphic products are music, video, design elements and sign and symbol. Cultural practice by your people and cultural events seems to be not important.

Research Question 2. Are all designers able to implement Malay cultural elements in their motion graphic products?

Chart 5 shows that most of the elements that convey the message to the target audience in all motion graphic products are language, sign and symbols, design elements, video and music. Only two groups, motion ink Production (33.3%) and Santai Production(25%) stated that cultural events and cultural practice by your people are one of the elements that conveys the message to the target audience.

The finding shows that cultural events and practice seems not to be important elements in conveying the message to the target audience in all motion graphic products.

CHART 5 Element that conveying the message to the target audience in motion graphic products according to Rank 1

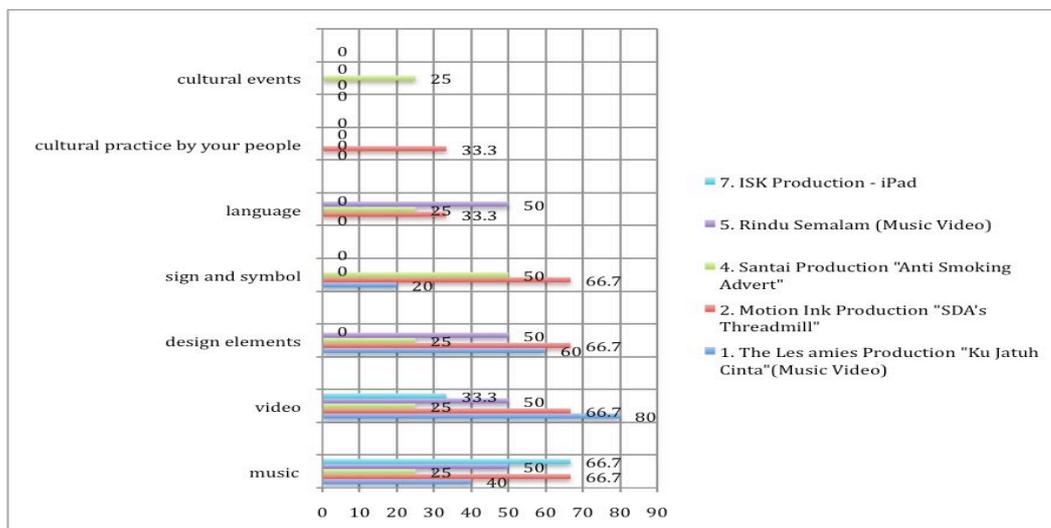
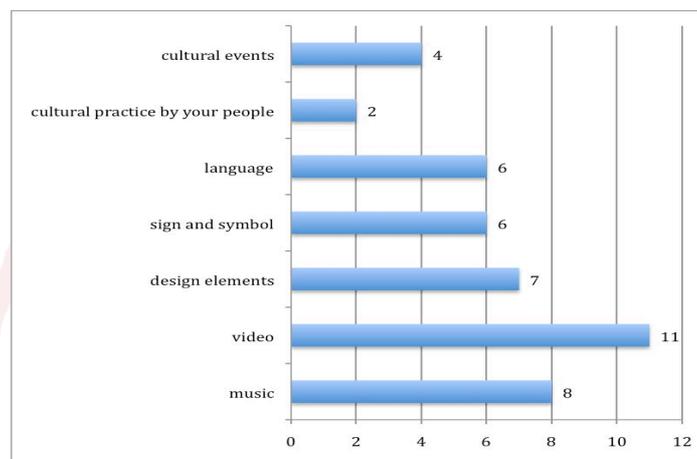


Chart 6 shows the most important elements that convey the message to the target audience in motion graphic products among Malay respondents. The finding shows that most of the respondents stated that language; sign and symbol, design elements, video and music can be the important elements in rank 1 among Malay respondents. Cultural events and practices by your people are likely to be the most important elements in conveying messages to the target audiences through motion graphic products.

CHART 6: The most important elements in conveying the message to the target audience in motion graphic products among Malay respondents (Rank 1).



The video screen capture from one sample of the motion graphic product in image 2 below showed no indication of cultural events or cultural practice. In fact the sign and symbols can be identified as universal design elements.

Image 2. Video Screen Capture from Les Amies Production group

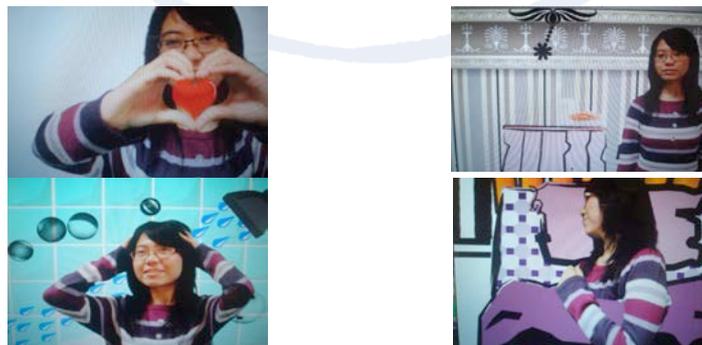
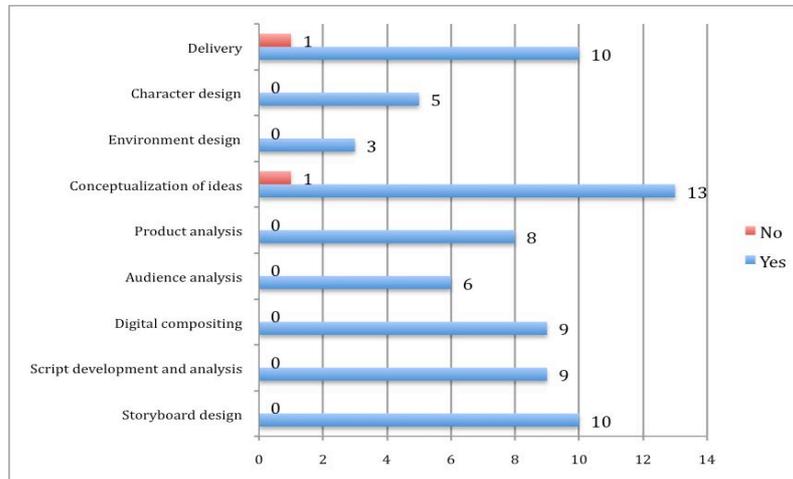


Chart 7 shows the cultural awareness while designing the motion graphic products versus production process. Almost all respondent are aware of their culture in all processes. Thirteen respondents are aware of their culture in the conceptualization of ideas, Ten respondents are aware of their culture while designing the storyboard and delivering the products. Nine of the respondents are also aware of their culture in the script development and analysis and digital composition.

The findings show that even though it is not visible in the designer's artwork but most of the time they are aware of their cultural elements.

CHART 7: Cultural awareness while designing the motion graphic products vs production process according rank.



The finding above yields three important facts:

1. Most designers are not able to implement Malay cultural elements in their motion graphic,
2. Most of the designers are aware of their cultural elements in most of the process of making the motion graphic products,
3. The difference between the data from the survey and their output (artwork) indicate that designers have constraints in applying the Malay cultural elements due to the nature of the motion graphic products.

Conclusion

As stated earlier by Ministry of Culture, Youth and Sport in highlighting on rebuilding the scenario of Brunei culture, they need to consider a practical approach in applying the cultural elements in all activities. For the context of creative industry, the young Bruneian talents who is aware of their own culture, they need to be exposed to a practical way on applying cultural elements especially in designing the motion graphic products.

The finding shows that all student-designers are not able to apply the cultural elements to their products due to the limitation in their product specification and lack of application knowledge. The project specification needs to be inline with their way of life (culture). The cultural elements need to be explicitly visible in their artwork.

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Human and Architectural Settlements: A Case Study of Gilan, Iran

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Dr onacloV (Caitlin de Bérigny Wall)²

Abstract:

Global sustainable development is facing enormous challenges, the United Nation's World Summit (2002), highlighted three crucial pillars in sustainable development, including: economic, social and environmental considerations. In addition, culture was announced as the fourth dimension of sustainable development. Traditional rural architecture in villages demonstrating interactions between local atmosphere and first people's settlements have long historical backgrounds. Although, some of these vernacular heritages have remained stable despite the changing world, they are threatened to vanish.

The main purpose of this paper is to illustrate interactions between environmental factors as well as people strategies to compare rural settlements' architecture in the Eastern plain and the Central forestry part of Gilan, in order to express the local vernacular architecture as a native art. Gilan is a Northern Province of Iran which is situated on the Southern West of the Caspian Sea; it has been divided into three different geographical parts. Field observation is the methodology used for this study. The conclusion focuses not only on how local knowledge of native residences is in harmony with the environment towards sustainability, but also on how people can artistically overcome environmental limitations or natural catastrophes.

Keywords: sustainable development, art, vernacular architecture, Gilan.

Introduction

The 2002 the World Summit on Sustainable Development marked a further expansion of the standard definition with the widely used three pillars of sustainable development: economic, social, and environmental (Robert et al, 2005). Furthermore, Nurse (2006) premised that sustainable development is only achievable if there is harmony and alignment between the objectives of cultural diversity, social equity, environmental responsibility and economic viability. The architecture and the art of constructing may be the best reflection of a regions culture (Bon et al, 2010). Referring to the cross culturally comparative method of anthropology, Schefold emphasises the importance of traditions. In fact the traditional house is culturally an accumulation of various and different lines of development. House forms can also be strongly related to patterns of cultural behavior, cultural values and worldviews (Egenter, 2009). Unfortunately, vernacular heritage is threatened to vanish, either due to urban crawl as an outside factor, or as a result of changes in users' perspectives on how they want to live (Dabaieh, 2009). "Vernacular Architecture" may be simply defined as "the

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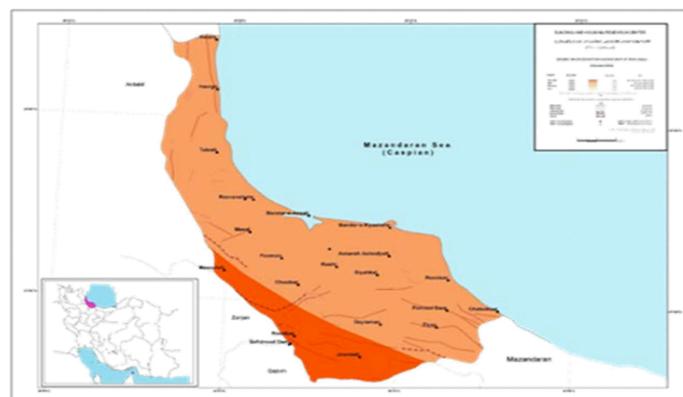
architectural languages of the people”, but it can be stated precisely as architecture that: “comprises the dwellings and all other buildings of the people. Related to their environmental contexts and available resources, they are customarily built utilizing traditional technologies” (Oliver, 2007). Believing that urbanization and absorbing westernized concepts have greatly endangered the ethnic vernacular of India, Sasidharan concluded that the central factor of every settlement is the culture and socio – economics (Sasidharan, 2008). Analyzing the Serander, one of the secondary types seen in Eastern Black Sea Region of Turkey, Al assumed it as a former example of Green Architecture (Al, et al.2010). Indeed, successfully designed green projects can involve an extensive array of factors, ranging from the resourceful use of materials, to careful consideration of function, climate, and location (Larum, 1999).

Iran is ranked as a semi-arid climate country, however, because Gilan is enclosed between the Caspian Sea and the Alborz mountain chains, it has mild and humid climate. Having found Gilan vernacular architecture in utmost harmony with the local materials, topography and nature, we discuss building methods by the village man in coherence with the surrounding situation.

In many traditional societies the house is man's most important three-dimensional creation. It creates space within space, it places borders around a piece of the universe and, in so doing, Schefold continues, the house: "is the thing which obviously can serve as an expression of conceptions about the world in its entirety” (Egenter, 2009).

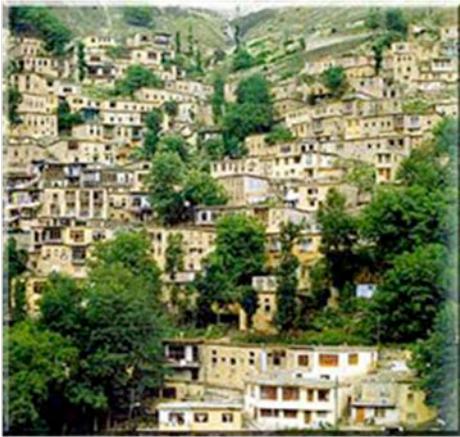
The study area

Gilan, a province of Iran, has the land measurement of 14711 km² between Alborz mountain chains and the Caspian Sea in the north of Iran. Gilani residences in Northern area live totally different from the Southern, consequently different houses' typology. Gilan County is divided into three parts based on the nature: the Eastern (plain), Central (forest) and Western (mountains) ones, which although settlement's textures have lots of similarities, distinctions can be scrutinize with a closer measurement. Indeed, this province has a long history of immigrating. Tribes with totally different background and worldviews have been settled down here for instance, Talesh, Gilak, Tork, Kord and etc. Putting everything stated above in to account, we can see different dwellings in Gilan.



Fig(1): Gilan province of Iran

The plain of Gilan's climate brings an immense amount of rain, around 1940 mm per year, compared to the total precipitation of 400 mm annually in Iran. There is also a high percentage of humidity, sticking soil, and hurricanes in winters. However, the situation brings some advantages, for instance fertile lands, plant diversity, variety in agricultural resources as well as the easy access to water sources. People living in this region plant rice, tea and tobacco. Sub provinces such as Astan-e-Ashrafie, Lahijan and Langerood are situated in the plain part where land is fertile because of the number of rivers from the mountain part towards the Caspian Sea. Moving away from the Sea, pastures are limited while the numbers of tall trees are enhanced. Roodbar, Fooman, Masal and Shaft are in the wooden part surrounded by oak and free [Azad] trees [Fig 2&3].



Fig(2): Masooleh village in mountainous part



Fig(3): Rood-sar village in plain part

General village houses' formation

Some architectural characters are as a result of climate condition.

Air condition: All buildings in Gilan are built to gain air current acting as a kind of natural fan. House plans are vast and open oriented for gentle breeze comes from the Caspian Sea. In some places there is air current, those parts towards strong winds are either completely or partially closed by a long roof [Fig4].

Spatial characteristics: Gilan's architecture is a kind of Green and Extrovert being in direct contact with the outside area (Naserian,2010), slopped roofs, light and open spaces in fourth round of buildings (or sometimes two rounded roof), vertical buildings (usually two floored), orientation to gain much sunlight, and to avoid rainy winds. Moreover, there is no subterranean in this region. High humidity, wet soil, overwhelming rivers and stings caused rural bricklayers keep the floor high above the ground [Fig 5]. Non- limited front yard is a character which can only be witnessed in Gilan and nowhere else in Iran. Nighbours easily move across others land properties. The only boundary avoiding wild animal invasion

through the extrovert yard is the association of harsh woods and thorny plants acting as a fence. Lewis Henry Morgan, in his study among Gilani people interpreted the longhouse in regard to this communal life, particularly to the capacity to invite outsiders and to offer them hospitality (Diba, 1993).

All dwellings have a balcony [called Fakoon] at least on one side. This part is sheltered by the chimney and has a main role not only connecting inside rooms from utter side of the building, but also it is a place for women doing house chores such as cooking, making pickles or jams, and storing delicatessen. Moreover, this kind of balcony around the building protects walls from rain, snow and storm by not letting them hit the walls (Fig 6 & 7).

Materials: Woods next to rice farms are used as the main sources for building. Special straw called "Vali" and rice stems cover roofs. In some places there is accessibility to baked clay which lies underneath the straw to absorb the water of the rain or snow. In wooden parts of the province, flat pieces of wood are used for the same reason (Rad, 2009).

As nails and metal wired are hardly ever used by rural bricklayer, plant tissue called "Varis" which is twisted rice stems, match elements. In some plain places "Katoos" which is similar to ivy, growing till 20-30- metres long, are used as plant ropes in order to fix logs of foundation by tying them together.

Generally woods are divided into two groups: the soft and hard. Hard woods are those playing great role for foundation, doors and windows as they are resistant against humidity and termite invasions for long time. Berry trees' wood is commonly in use here. However, because the mentioned kinds of woods are not smooth and tall enough for columns, spruce and alder are suitable for these purposes.

Incrustation: In Gilan such as other places in Iran, there is a common plaster containing mixed clay, straw and water for covering tiny spaces of wooden walls. Straws are not longer than 10 centimetres [Kah-gel]. Yet, there is another incrustation native to this area called [Fal-gel] which is a mixture of clay, water and shattered rice stalk. The latter mortar is produced with utmost care and is used inside the buildings and for more elegant activities.

Art elements: Beautification and Ornamentation in Gilan village houses are both wooden and thatched whether for columns, balconies or cogged features around shelves and windows (Moosavi, 2007) [Fig8&9]. Depending on the residences' economical condition, parapets are simple or complex in which non-symmetry is an identical characteristic in total harmony with the nature. Often tree trunks are used as elements not only for the structural use, but also for beautification (Miryosefi, 2008) [Fig10].

A comparison

Rapoport has basically interpreted house forms as individual units, which is a rather problematic assumption. The roof is a primary evolutionary line. Similarly the entrance, the windows and the walls have their own developments. All these components have their own lines of development and can combine to form this or that type of house according to various conditions (Bromberger, 1986).

As it has been stated above, Gilan vernacular houses have many elements in common. However, as a result of different climate and cultures (settlers from different tribes such as Gilak, Talesh, Galesh, Tork and Kord) they also differ.

One of the differences between houses structure in timber part and plain part of study area is about the height of floor. Sticking soil and runoff with the mixture of surface water and groundwater is more seen in the plain part which caused buildings of districts located in that part made by 100-150 cm above the ground land; while this height is lower in forest part about 80-120cm.

Another distinctive factor is the roofs and chimneys. Although chimneys are four sided in both parts, their slope is in various range. Hurricanes in winters caused drought, danger of fire, crack on walls, melting snow too soon to make floods. Therefore, sloped roofs are designed to deal with this situation. The slope in plain parts near Lahijan is 100-150% is a result of curved wind and rain, however, the slope gets milder going towards Fooman and the jungle villages.

Building materials are various in two mentioned parts. In the Eastern part of the plain wood performs the main element and exists in every level of building from the foundation till the roof [Fig 11]. Moving from Eastern plain towards the jungles, we can observe that wood application gets limited and some parts of the house has made of clay or stone. Also, as dwellings in the plain area are near rice farms, their incrustation is "Fal-gel" while "Kah-gel" is more common in wooden areas.

Foundation of houses in plain parts is made of hard long life woods only. On the contrary, cottages foundation in forests contains compressed soil, wood and stone.

In the plain part, roofs are covered by "Gali" or rice stems depending on houses locations. If the dwelling is situated near rice farm, its stems are easily accessible. As "Gali" is a kind of plant with long and vast leaves native to lagoons, local cottages can use it to cover the roof. But, in jungle, roofs are usually covered by flat pieces of wood named "Lat".

Conclusion

When sustainable development is considered in architecture it is normally discussed in terms of the use of materials and an environmentally friendly construction process a design which is in tune with the environment and perceptive to the inhabitant's needs (Shekha, 2011).

In this study, wood, clay, stone, and plant tissue are the most accessible materials for buildings. Their usage is cheap, easy, eye-catching, and in harmony with the environment. As it has been mentioned before, "Gali" is used to cover the roof which can be found in plenty in the plain part of Gilan. It is a suitable temperate isulator, because tiny air spaces are poisoned among tissues and perform as an isulation. However, this kind of roof not only has a short life time (Maximum 7 years), but also "Gali" gets dry and fragile in front of sun and its shattered parts falling down in the yard must be swept regularly. Added to that, roofs covered by "Lat" in the jungle houses are not considered sustainable against storms and earthquakes as rocks and stones are used along with wooden pieces.

Thus, recent governmental policies reducing buildings' vulnerability and natural hazard's victims focus on resistance materials. Replacing new materials like what use in the cities, enhances buildings consolidation, though reduces dwellings' harmony and beautification. Based on Rahmani field study, although the network services development goals in villages are to reduce deprivations and to prevent the immigration, this has led to rural habitat forms get more similar to urban forms, and lose their unique indigenous identity (Rahmani, 2010). While by technological improvements in wood characteristics, rural settlements reconstruction and physical risk reduction are achievable (Arabtabar et al, 2010).

According to Schefold: "the house is the thing which obviously can serve as an expression of conceptions about the world in its entirety". He gives his conclusion saying that there are many factors defining house form. One of these factors can be of great importance, but the interaction of several factors can be equally important (Egenter, 2009). As such, Gilan's rural architecture mirrors its settlements' interaction with the environment, livelihood (whether the house is near the rice farm or jungles), social and economical status (based on the size of house and store), worldview, customs (extrovert dwelling's plan reflexes hospitality and reliance), artistic talents (Ornamentation), and technical building skills.



Fig (4): long chimney protected building from curved rains or strong winds



Fig(5): the height from the ground



Fig (6):Fakoon a place for house chores



Fig (7):Another vision of Fakoon, the balcony



Fig(8): Wooden ornamentation for column



Fig(9): Thatch Cogged features



Fig (10): Example of parapet



Fig(11): Wooden foundation



Fig(12): A farm rice



Fig(13): Extrovert vision of Gilan's house

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Effects of mild music on Promoting Reading Habits: A Case Study of Patrons in Iran Public Library Foundation

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Abstract

Purpose - This paper aims to provide knowledge about the effects of playing mild music on promoting reading habits in Iran Public Library Foundation s' clients.

Methodology/Approach – In this descriptive survey, the research society includes 40 public libraries and their different age patrons in Tehran (Iran). The sample society, selected randomly, consists of 650 clients. Data gathering tool is a questionnaire. Hypotheses are: 1- Listening specific types of music is suitable while reading. 2- Music listening, while reading makes people happy and sharpness. 3 - Playing music, while reading promoting interesting, effectiveness and productivity. 4 - Music has generally a positive effect on establishment of reading habits. In order to analyze research findings, descriptive statistics (frequency and percentage) and statistical inference (Ch- Square) used and the software applications such as SPSS and EXCELL applied.

Findings – Specific types of music can be used by all public libraries. Between four categories of voice tissues, which discussed in this study; monologue or polyphonic orchestral is to be chosen and suggested. When music as a single melody (without any accompaniments) perform, it really comes in to the calm. Music major (big step) would also lead to happiness and vitality in people. This effectiveness leads to increasing the frequency of fast reading, listening, guessing, memory training, recall, and concentration techniques in them.

Conclusion – Traditional public's libraries are under pressure. People are experiencing reading in new ways, rapidly changing media habits as well as different play cultures and styles mean that public libraries need to take action to ensure they remain relevant in the lives of the people they serve, if we want to make sure the library upholds its status as a central cultural institution for all the people of society.

Keyword(s) – Iran, Public Libraries, Music, Effects, Concentration, Productivity, Reading habits.

Type of Article – Research paper

Introduction:

World civilization is based on information revolution and the level of awareness and wisdom of the individuals and the future management of society will be in the hands of those who have more information and wisdom and are more successful in macro decision-makings than others. Therefore development of studying and book reading in various fields and increasing awareness and intellectual growth of society through reading is a necessary and inevitable issue and, on the other hand, a dynamic society is the one in which reading is prevalent (Hakimzadeh, 2005, 2).

By increasing the level of studying and the tendency of various social classes towards reading, the growth rate and the socio-cultural will be richer. It is generally accepted that music has a direct effect on human body and soul and increasing excitation in those who love it. Therefore, they listen to it with higher attention and concentration. While music is mentioned as one of the cultural components of a country, it is evaluated as one of the most powerful art forms in social and psychological functions. This art due to its immediate effect and its powerful emotional quality has always been one of the most effective art forms.

Music has a tremendous effect on thought so that following this impression, conspicuous changes occur in the lives of the individuals. Besides being an art form, music is one of the most significant media in learning (Ghaderi Nikoo, 2008).

in a way that the presence of music continues to be felt as a constant, everyday and ceaseless need and efforts are everyday made to improve it (Jabal Ameli, 2000, 4).

The effect of music on living organisms is one of the issues that along with the advances in sciences, has been scientifically investigated. In order to have a more appropriate efficiency, man examines various methods and in this regard makes use of music such as studies that suggest that playing music has an effect on the rapid growth of plants or increasing the milk production of the cows or has some effects on reproductively of the fish all of which indicate that man makes use of music not merely for its general aesthetic functions and special purposes it serves but also as a factor in increasing efficiency. In case of human beings also the effect of music on human behavior and optimizing his performance has ever been considered by the researchers. We all have had the experience of reading in quiet as well as noisy environments and often confirm that in quiet environments away from commotion reading is faster and learning is easier (Aref Nazari, 1998, 1).

Nevertheless, some people have a tendency towards reading while listening to music, watching TV or having a conversation with friends while reading (Anderson and Fuller, 2007, 1-2) and, on the other hand, they are always looking for new ways for more useful and efficient reading.

Research purposes

The need for finding and developing better ways of promoting reading in today's world is felt more deeply and increasing use of music for different purposes in order to enhance efficiency and performance in all fields is being implemented. The collection of these factors results in:

- 1- Studying and trying to find a new method for promoting music.
- 2- Realizing the effect of playing music on making reading hours efficient and therefore promoting reading so that presenting the results of the research and providing a special kind of music may be used by all libraries and reading halls.

The importance and benefits of the research

Anyone who is more knowledgeable is more successful and this knowledge must be acquired through reading (Hakinzadeh, 2005, 3).

Due to the importance and role of reading it is necessary to identify and strengthen factors which make people interested in reading. The present research seeks to study the effect of music on increasing reading hours. By proving this issue will provide lovers of reading and knowledge with an appropriate strategy. The higher the efficacy of reading, the person will be more inclined to reading.

Hypothesis

- Playing music while reading is effective on promoting reading
- Playing music while reading is effective on reading efficiency
- There is a special type of music which is appropriate for listening to while reading
- Listening to music while reading can enliven people

Operational definitions

Reading: reading books or writings is a dynamic and vigorous act which is performed on writing in order to achieve our goal in regard to our requirements and is a useful activity for understanding and comprehending something (Hakinzadeh, 2005, 7).

Music: music is an art which is composed by considering the beauty of form or expression of emotions and song voices or instrumental sounds are combined based on the cultural standards for rhythm and melody and harmony in western music. Other major sound characteristics include tone, color, basis or music adjustment it (Jabal Ameli, 2000, 8).

Music has been defined as the science of sounds, art of sounds or sounds which have rhythm, melody or tone or structure (Ramazanpour, Saharkhizr, Hakim Elahi, 2001, 15).

Music is a way of conveying emotions through sounds.

Delineating the problem

Music has a positive effect on reading. Music causes a great ability in reading, listening, guessing, training memory, remembering, concentration techniques or fast reading (Satei, 2003, p. 72).

Music is one of the factors affecting the emotions of individuals. Impressionability of the youth from music is higher than the other layers of society and this impressionability can be negative or positive. Their being full of emotional energy on the one hand and the appeal which music has for them, on the other hand, make this layer of society be affected by music in their personal as well as social behavior (Ramazanpour, Saharkhizr, Hakim Elahi, 2001, 11).

In this regard, a research shows that music affects individuals' behavior and motivation at any age so that some schools use this knowledge in line with their practical programs in order to create a more positive classroom environment (Rae Drowns, 2002).

Studying the effects of playing music on reading level is the main problem of this research. This research aims to find out whether increasing reading hours under the conditions where music is played has a significant difference from conditions where music is not played and if listening to music increases reading.

Backgrounds of the research in Iran and other countries

A brief survey of the effects of music reveals its powerful and undeniable effect. Aref Nazari (1998) in a study entitled "The Effects of Playing Music while Reading on Learning" has found out the effect of playing music while studying and fatigue has also been found to be effective on learning. The effect of music in fatigue is more than in a relaxed mood. In this research, music as an emotional texture has a positive effect on learning. The assumption was that music with its effect on the nervous system and due to its emotional effects leads to reading in a better environment. Memory has a better performance and hence, learning is made easier. When a person is exhausted, he is a lower ability in concentration and active attention and without concentration leaning does not occur. Therefore, fatigue during reading is an important factor. Music can be useful as an effective factor on leaning. The most important recommendation resulting from this research is that if we are tired and we want to study we'd better make use of music. We must also keep in mind that when in a good mood music can significantly increase our learning. The selected music for this research was melodic and homophonic because by producing and accompanying various accords homophonic texture is not monotonous and also due to the existence and probably difference among melodies will not disturb the concentration and reading process and the selected music by him is a composition (Ramazanpour, Saharkhizr, Hakim Elahi, 2001).

Ghaderi Nikoo (2008) has done a research with the overall aim of studying the effect of listening to music on elementary school children's learning during the years 2007-2008 on the fourth grade students of Tehran's district 8 in the form of pre- and after-test. For three courses of Persian, mathematics and memorizing English words over three successive days he has come to the conclusion that the effects of music on the results of different courses are not the same. Also its effects on boys and girls are not the same. The tests were held by playing no music in the background on the first day and playing the classical music of Mozart on the second day and playing the Persian traditional music on the third day. Music has a positive effect on increasing the scores of the subjects in courses which merely require memorizing (such as memorizing English words), but it does not have a positive effect on increasing the scores of calculation tests (such as a math test) and even in some individuals (mostly in boys) it has a disturbing effect on concentration and leads to lower scores on the test.

According to Washington Post studies, both those who studying with music and those studying without it comprehend and learn the subject. The only difference is in the brain centers which are activated during the learning process. Those who listen to music while studying, learn the subjects but display less flexibility in using the learned information and, on the other hand, those who study without listening to music learnt the same subject but with the difference that they can apply their knowledge in conditions outside the class.

Jells (1991) stated that most of the students' activities while music is played is performed well and good music at the proper time can lead to reduction of the stress, more ecstasy and better results and claimed that the best music for enhancing children's performance is the one they love but which does not excite them (Ghaderi Nikoo, 2008, 53).

The effect of music and poetry on mood and memory (Sousou-SD, 1997): 137 volunteer students were selected for studying the effect of music on mood and memory. In a plan there were two poetic modes (joyful and gloomy poetry) and three modes of music (without music, happy and sad music). The subjects were asked to listen to the music or mentally create a melody for the poem they are listening to. This research studied the remembrance of self-expression mood and psychic stimulation. The analyses revealed that the participants were affected by the music but were not impressed by the poem. These results also suggested that producing a melody for a poem by the person has no effect on the memory.

The mood-stimulating effect of music on the interactive behavior (Dorand-MV Mepston-A, 1998): the modifying effects of playing music on the interactive behavior of three individuals with disabilities were studied. Fast music led to the increase of aggressive behavior whereas mild music led to the adoption of logical interactive moods.

In a research (Mc Carty-R, Barrios Chaplin-B, Atkinson-M) different effects of various types of music on the mood, tension and mental peace were studied. All the 144 subjects completed a psychological questionnaire before and after listening to four different types of music for 15

minutes. The four types of music included rock, classical, modern and mild. By listening to rock music, a conspicuous increase in the level of aggression, sadness and respiration was observed. It was also observed that the level of the person's mental peace, physical relaxation and ability decreases. While after listening to mild music, a remarkable decrease in sadness, anger and respiration was observed. The changes in emotions in case of modern and classical music were different. Emotions under any test condition and in all subjects changed. The results show that mild music can be useful in reducing negative emotions, treating tension and mental distraction and negative moods.

And the effect of using music as a conditional means for remembering the subjects by high school students (Mc Laflin T- F. Helm J. L., 1993): This test was participated by two high school students both of which had disabilities. The results of the test showed that the score of correctness and accuracy of solving mathematical problems under the condition of playing music is rather higher (Aref Nazar, 1998, 65-67).

Research method and data collection approach

In this research, two stage cluster sampling has been used so that out of 37 clusters (libraries covered by the Public Libraries Institution located in Tehran) 8 libraries were selected using the simple random sampling method. Using the table of random numbers, numbers of (2-4-8-13-15-23-34-37) were obtained. Therefore, libraries bearing these numbers which were selected in the first stage include Nezami Ganjavai- Valiasr- Markazi Park Shahr-Chamran-Shahid Bahonar-Shemiran-Asghrafi Isfahani-and Resalat libraries.

- Using Morgan formula, the amount of obtained sample from each library is as follows:

| Library name | Resalat | Ashrafi Isfahani | Bahonar Shemiranat | Chamran | Markazi park shahr | Valiasr | Nezami Ganjavi |
|-------------------------------|---------|------------------|--------------------|---------|--------------------|---------|----------------|
| Amount of each cluster | 1314 | 3438 | 1662 | 2163 | 9574 | 1879 | 1811 |
| Amount of the selected sample | 90 | 94 | 91 | 92 | 95 | 92 | 92 |

- The amount of each cluster is that of the column of February members

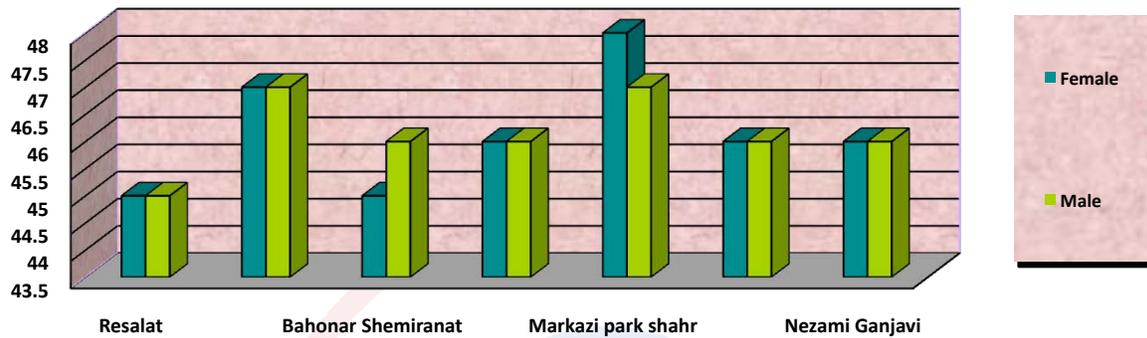
Findings of the research

In this section first the data including abundance tables and abundance graphs are described as compared among libraries and then in order to analyze the relations between the variables, the data and variables have been analyzed and described. In the next section, we study the research

assumptions. This research includes 4 assumptions which using T-test and Chi Square test and 95% certainty are performed.

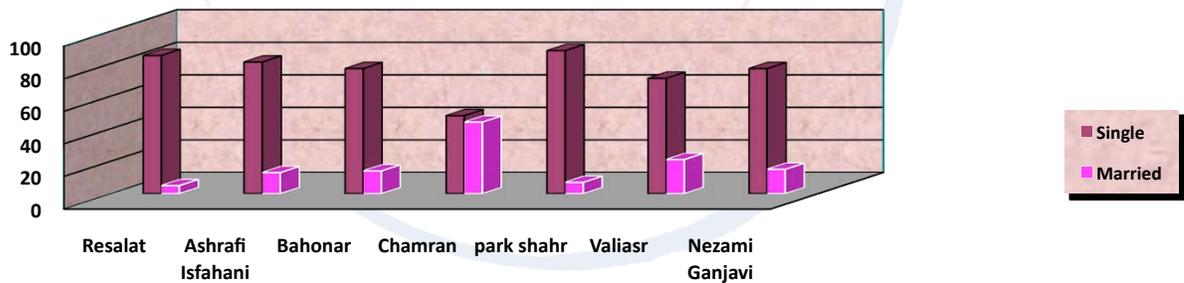
Table 1- the following table show the gender of the respondents to the questionnaire. The highest number is that of men.

Abundance graph of the gender of the respondents



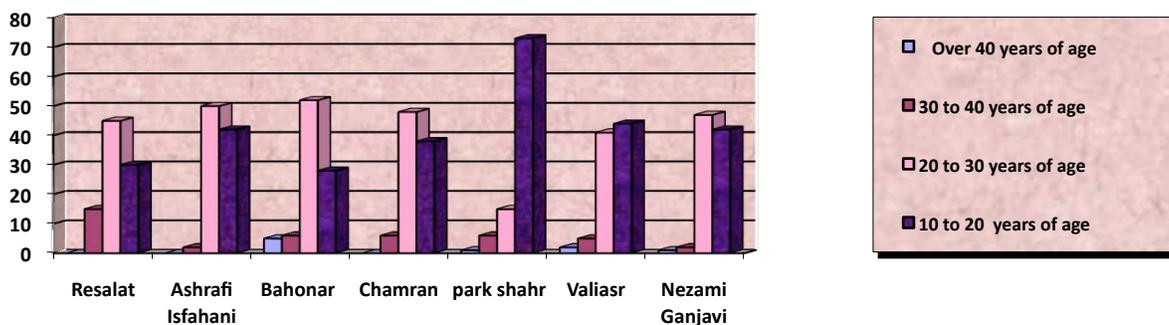
Graph 2: indicates that the majority of the respondents are single.

Abundance graph of the marital status of the respondents.



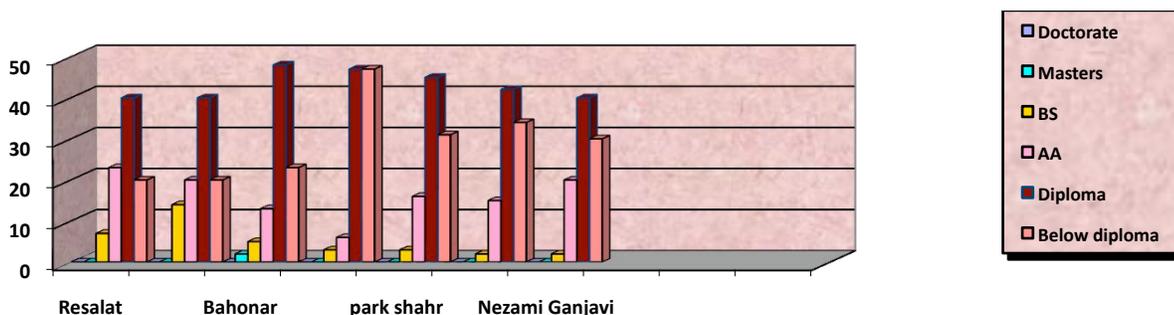
Graph 3: indicates the age of the respondents to the questionnaire

Abundance graph of the age of the respondents.



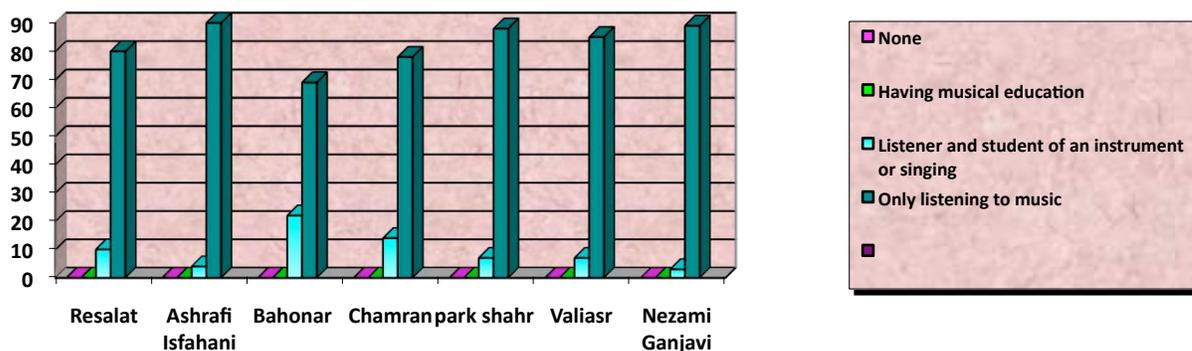
Graph 4: is related to the education of the respondents.

Abundance graph of the education of the respondents.



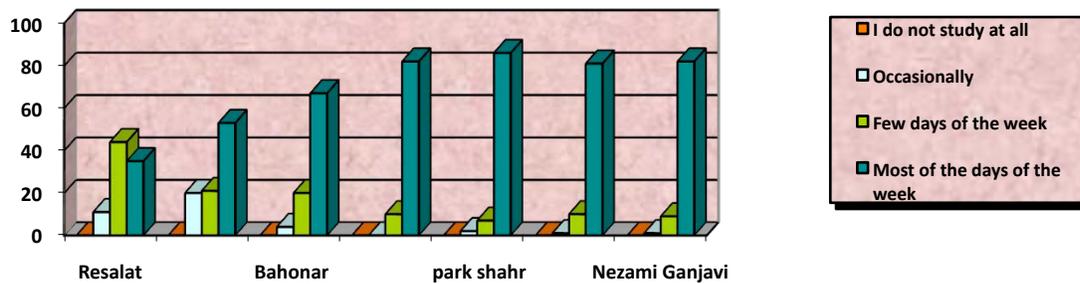
Graph 5- is related to the familiarity of the respondents to the questions.

Abundance graph of the question “familiarity with music”



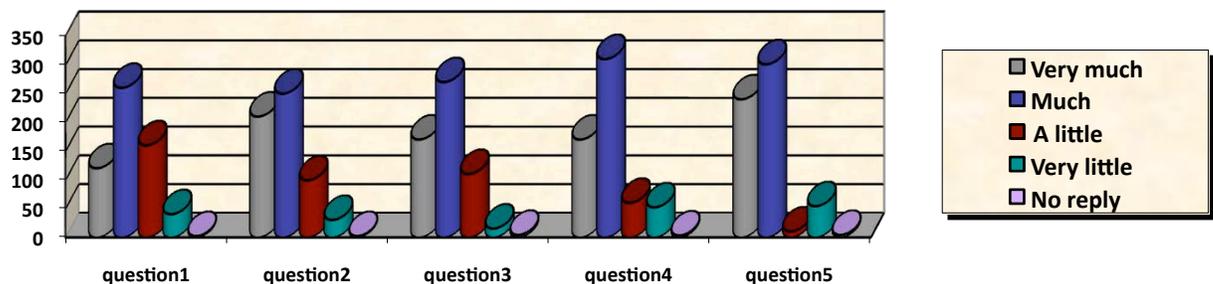
Graph 6- related to the level of reading of the individuals

Abundance graph of the question “how much do you study? (both textbooks or other books)”



First hypothesis: playing music while reading is effective on promoting reading. Due to the number of 644 respondents to this question and the mean of 2.91, standard deviation of .41, standard deviation from the mean of .01, and with regard to the above table, the amount of the statistics t is equal to 25. 481 with the significance of .0000 Since significance level of the test (.0000) is less than .05 therefore the assumption of zero is rejected and with a certainty of 95% it can be said that playing music while reading is effective on reading. In this hypothesis the amount of habits and interest of individuals to playing music while studying and its effect on the length and speed of reading and that reading makes them return to reading again was also investigated. In regard to the results of the conducted studies which were introduced in the background of the study and due to the two certainty extremes being positive, it can be said that the amount of this effect is high.

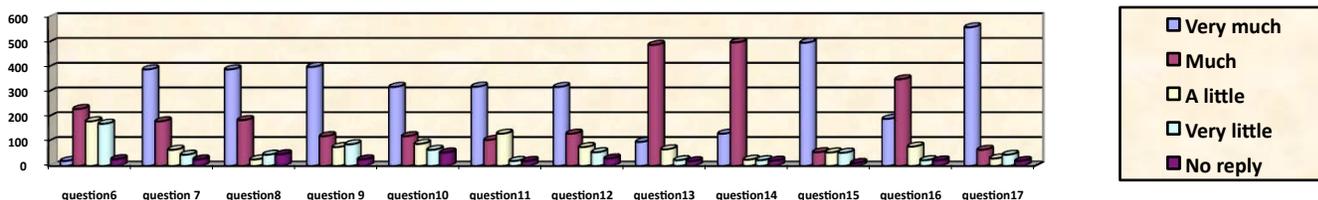
Abundance graph of the questions 1, 2, 3, 4 and 5.



Second hypothesis: playing music while reading is effective on reading efficiency. The number of 644 respondents to this question and the mean of 3.13, standard deviation of .32, standard deviation from the mean of .01, and with regard to the above table, the amount of the statistics t is equal to 49.799 with the significance of .0000 Since significance level of the test (.0000) is less than .05 therefore the assumption of zero is rejected and with a certainty of 95% it can be said that playing music while reading is effective on reading efficiency. And due to the two certainty extremes being positive, it can be said that the amount of this effect is high. In this hypothesis by studying the

amount of distraction or accuracy, quality and quantity of learning, improvement of the long-term memory, better organization of the subjects, learning ratio, reduction of fatigue, reduction of sleepiness, reduction of anxiety, volume and pressure due to the subject, remembrance of the learned subjects while music is or is not played has been in efficiency and performance has been evaluated. Mr. Aref Nazari in his study has reached the conclusion that when we are tired and want to study we'd better use music. Also when we are in a good mood, we must remember that music can significantly increase the learning. Therefore, by playing music we attain an increase in the reading efficiency. In the study by Wallas-Vanda it has been observed that music has an effect on remembering the learned subjects. Mr. Aref Nazari in his study has concluded that there is not a significant difference between playing music, fatigue, and the cooperation of these two in their effect on learning. And positively conclude that music results in an increase in learning. Groups which received music while reading, had a better performance in comparison with similar groups. A group which while being tired read along with listening to music had a better performance than a group which read in a good mood because music reduces the effects of fatigue. The overall effects have led not only to reduction of fatigue but also the special effect of music on learning has been revealed and has been proved to increase it. But under the conditions of fatigue this effect has been rather more.

Abundance graph of the questions 6,7,8,9,10,11,12,13,14,15,16,17



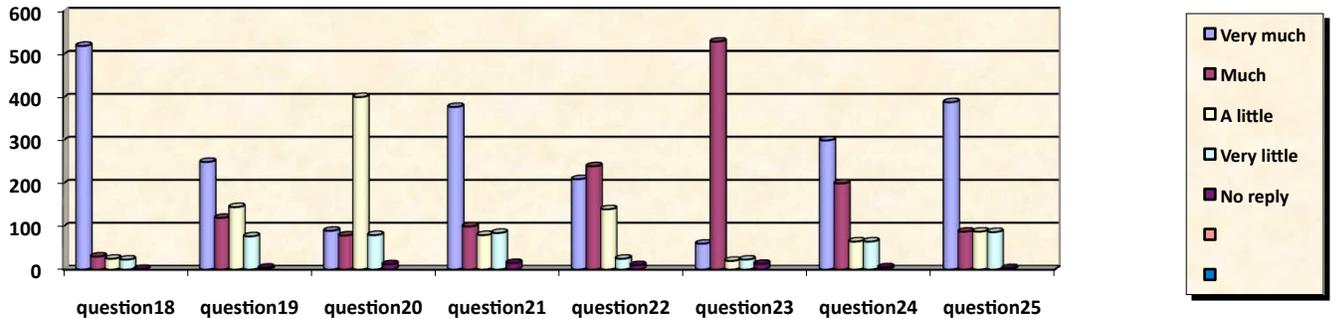
The third hypothesis: There is a special type of music which is appropriate for listening to while reading. The number of 644 respondents to this question and the mean of 3.03, standard deviation of .33, standard deviation from the mean of .01, and with regard to the above table, the amount of the statistics t is equal to 40.201 with the significance of .0000 Since significance level of the test (.0000) is less than .05 therefore the assumption of zero is rejected and with a certainty of 95% it can be said that there is a special type of music which is appropriate for listening to while reading. And due to the two certainty extremes being positive, it can be said that the amount of this effect is high.

In this research, by considering lyrical, wordless, classical, modern, Persian/traditional, very familiar, monophonic, polyphonic, and orchestral music, the music used while reading has been examined.

In Mr. Aref Nazari's research, it has been mentioned that many of the students are aware of the fact that after a few hours of study the speed of reading reduces and fatigue

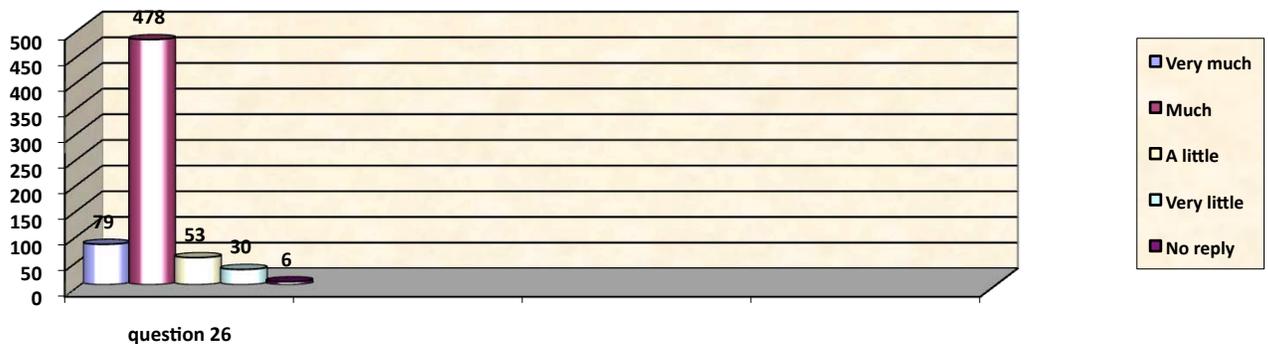
decreases the efficiency of reading. At such times, it has been recommended that we listen o our favorable music in order to be able to continue better.

9- Abundance graph of the questions 18, 19, 20, 21, 22, 23, 24, and 25



Fourth hypothesis: Listening to music while reading can enliven people. With regard to the above table, the amount of the statistics Chi square is equal to 850.213 with the significance of .0000. Since significance level of the test (.0000) is less than .05 therefore the assumption of zero is rejected and with a certainty of 95% it can be said that listening to music while reading can enliven people. In music therapy it has been quoted from Fedder that music leads to metabolic activation and increase of efficiency and the findings of Mr. Aref Nazari’s research confirm this. Increase in learning level due to playing music while reading can be considered in line with the aims of music therapy.

Abundance graph of question 26.



Recommendations:

Playing music with song apart from audio perception requires a conceptual and verbal understanding but music without song, especially for the ordinary listener who is not familiar with musical structures creates no need for a conceptual understanding and does not even attract any attention in this regard. But song or a lyric with music is automatically perceived and

consequently interpreted by the individual. Therefore, it can have a negative effect on the reading process. Maybe for the students of music or for those whose ears have been trained for listening and aesthetic understanding of music playing music be as effective as for the ordinary people because these people have learned to pay attention to the texture, rhythm, melody, notes and many other aspects of music (Aref Nazar, 1998, p. 44). Selecting music is of vital importance in achieving the intended result. The proper way of listening to music while reading, is listening to wordless music such as classical music of Mozart which has tremendous effect on human soul or very familiar music. Melody and harmony are called the warp and woof of music and the characteristic condition and dependence of melodic and harmonic factors in music is called texture and among the four types of texture (monophonic, homophonic, polyphonic and non-melodic) which are famous in music it is recommended that monophonic solo or orchestral polyphonic be used while reading. What is meant by monophonic texture is when music is performed solely as a single melody without any accompaniment, that is; when only one sound forms the melodic line. Prayer is the greatest monophonic musical monophonic context in all ages. And polyphonic texture is when two or more melodies of rather equal significance are performed simultaneously. Major music (long step) creates feelings of happiness, liveliness, freshness, joy and awareness and minor music (short step) stimulates feelings of melancholia, gloom and despair in the individual.

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A Journey to True Repentance:
The Role of Pearl in *The Scarlet Letter*

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Journey to Discovery

A Journey to True Repentance:
The Role of Pearl in *The Scarlet Letter*

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Abstract

In Nathaniel Hawthorne's *The Scarlet Letter*, Hester and Arthur's most serious sin is not committing adultery, but their hypocrisy in performing repentance. The purpose of this paper is to examine through textual analysis how Hester and Arthur's true repentance is elicited by their daughter Pearl's imitative behavior and provocative questions. Although Hester Prynne is punished to wear a scarlet letter for committing adultery, she does not really repent or feel guilty. Rather, she plans secretly to begin a new life with her lover Arthur again somewhere else. Meanwhile, Arthur Dimmesdale cowardly avoids confessing his deed in public for he is afraid of losing the status and reputation he has earned as a minister of the village. He lets Hester and Pearl suffer all the insults and punishments alone. With complete innocence and inquisitiveness, Pearl, Hester and Arthur's child of sin, observes her parents in public and in private. Her responses confront Hester and Arthur's hypocrisy directly. Pearl is like a mirror that reflects whatever her parents refuse to see. She is the agent who helped her parents discover their own hypocrisy. Hester and Arthur finally discover the harm they have done to Pearl and others and atone for their sins at the price of their lives. In sum, the stigma of wearing the letter A which the village people impose on Hester only clouds Hester and Arthur's conscience. It is Pearl's loving yet penetrating observations that dissolve Hester and Arthur's hypocrisy and awaken their moral obligations.

Keywords: *The Scarlet Letter*, hypocrisy, Pearl, moral obligation, textual analysis

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In the first part of the paper, Hester and Arthur's hypocrisy will be analyzed. Although punished by the village people for her sin, Hester believed that her pursuit for love is normal, rather than sinful. Arthur, on the other hand, was deeply troubled but did not have the courage to admit his sin publicly. The second part of the paper will then analyze how Pearl confronted her parent's hypocrisy through her innocent yet penetrating observations and imitative behaviors. Little Pearl's playful and inquiring behaviors acted as a magic mirror to her parents through which their sin and selfishness were dawned to their own eyes and conscience. The final part will investigate how Hester and Arthur journeyed to the spiritual purification. Only after Hester and Arthur had atoned for their sins with the price of their lives, Pearl finally admired their courage and forgave them. In sum, the stigma of wearing the letter A which the village people impose on Hester only clouds Hester and Arthur's conscience. It is Pearl's loving yet penetrating observations that dissolve Hester and Arthur's hypocrisy and awaken their moral obligations.

I. Hester and Arthur's Hypocrisy

Hester stays in the village to wait for her secret lover, Minister Arthur Dimmesdale, even though she has the option to leave instead of being punished and humiliated for committing adultery. Frederic I. Carpenter points out that Hester knows she has done something unacceptable in the Puritan society, but she does not think it is wrong to love, in the following passage:

To the transcendental, her love was not sinful because it was not disloyal to her evil husband (whom she had never loved) or to the traditional morality (in which she had never believed). Rather her love was purposefully aimed at a permanent union with her lover—witness the fact that it had already endured through seven years of separation and disgrace. Hester did well to ‘obey her heart,’ because she felt no conflict between her heart and her head. She was neither romantically immoral nor blindly rebellious against society and its laws. (295-296)

The passage is imitating Hester’s thoughts that she believes her love is not wrong. Though love itself cannot be judged as right or wrong, it was Hester and Arthur’s fault that they blindly sought for temporary physical pleasure out of wedlock. What she thoughts and what she does are different things. Hester may be hypocritical to her heart but she cannot deny committing adultery is a crime. If Hester and Arthur really loved each other, they should find ways to release Hester from her unhappy marriage.

One can discover Hester’s hypocrisy on reading the way Hester cursed Chillingworth, her husband: “‘Yes, I hate him!’ repeated Hester, more bitterly than before. ‘He betrayed me! He has done me worse wrong than I did him!’” (*SL* 120).¹ The reason Hester blamed Chillingworth was because he refused her request to leave her lover, Arthur, alone. She was worried that Chillingworth would reveal in public the truth that the respectable minister was Pearl’s father. When she got a chance a few days after, she went to Arthur immediately to plan for their elopement to Europe. As Anne Marie McNamara claims in the note of her critical essay, “The Character of Flame: The Function of Pearl in *The Scarlet Letter*,” “Hester does not actually [changed] interiority during the course of the novel. Outwardly, she [seemed] to [have changed]; she [adjusted] to her social ostracism and she [appeared] to be repentant. Inwardly, however, she [was] not repentant, as we see in her bold instigation of Dimmesdale to flee and to undertake a life of deliberate sin with her” (538). Hester’s request of elopement shows that she had never really repented. Wearing the disguise of being a repenting woman, she was just waiting for the right moment that Arthur would leave the village with her voluntarily. She thought “sin is normal,” as Seymour Katz suggests in his essay, because everyone makes mistakes. So, Hester believed the definition of evil and good was a result of different social values. For example, women who committed adultery would be punished death penalty, while a man who did the same thing would be praised as popular. Nevertheless, Hester is the last person

¹ *The Scarlet Letter*, henceforth abbreviated as *SL*.

in the world who has the right to curse Chillingworth for he was the true victim of Hester's betrayal. Though he did not forgive Hester's betrayal, he promised he would not take revenge on her and Pearl. Moreover, Chillingworth even cured Hester and Pearl in prison at the first time they met after their departure from England. All he wanted to know was the truth that who cuckolded him in the village. On the contrary, Hester never apologized for her deeds but blamed her husband Chillingworth as the origin of her misfortunes. She was a person who did not have the ability to reflect on herself and to empathized with others, until her daughter challenged her.

In contrast to Hester's strong belief in the righteousness of her own love, Arthur, the village minister, is ambiguous about love and weak in moral character. He has no courage to admit his sin to the public, instead, he expects Hester to reveal the truth and relieve his guilt. As the secret lover of Hester and the father of her baby, when he is commanded by the older clergyman Wilson to persuade Hester, who is on the scaffold with baby Pearl in her arms, to reveal the identity of Pearl's father, he tells her:

Be not silent from any mistaken pity and tenderness for him; for, believe me, Hester, though he were to step down from a high place, and stand there beside thee, on thy pedestal of shame, yet better were it so than to hide a guilty heart through life. What can thy silence do for him, except it tempt him--yea, compel him, as it were--to add hypocrisy to sin? Heaven hath granted thee an open ignominy, that thereby thou mayest work out an open triumph over the evil within thee and the sorrow without. Take heed how thou deniest to him--who, perchance, hath not the courage to grasp it for himself--the bitter, but wholesome, cup that is now presented to thy lips! (SL 48-49)

Though the utterance seems so earnest and touching, he is in fact begging Hester not to reveal his sin of hypocrisy! Moreover, Arthur is relieved when Hester refuses to reveal the name stubbornly. "‘She will not speak!’ murmur[s] Mr. Dimmesdale, who, leaning over the balcony, with his hand upon his heart, had awaited the result of his appeal. He now drew back with a long respiration. ‘*Wondrous strength and generosity of a woman's heart!* She will not speak!’” (49; emphasis added). From this passage, one can notice that Arthur did not feel sorry for Hester, his secret lover, and Pearl, his daughter, to suffer the villagers' insults, Mr. Wilson's threats and the shame of wearing the scarlet letter alone. When Hester and Pearl were suffering on the scaffold, all Arthur did was helping Mr. Wilson to question Hester. In fact, all he cared about was his status and reputation he had earned as a minister of the village. So he

appreciated Hester's strength and generosity for not revealing his sin in public.

In the article of Leland S. Person, Jr., "Hester's Revenge: The Power of Silence in The Scarlet Letter," he explains Arthur's strange expectation on Hester:

From one point of view, Dimmesdale is terribly unfair, even irrational; he would shift responsibility to Hester for his own cowardice. From another point of view, however, he is quite right. If his cowardice can be taken for granted (and, three months after Pearl's birth, surely Hester must expect him to continue his silence), Hester's silence will have the effect of compelling him to add hypocrisy to sin and, therefore, will compel him to suffer in silence for his silence. (473)

In other words, Arthur expected Hester to take the major responsibility for his hypocrisy and to be his scapegoat. So he could blame Hester either for betraying him or preventing him from salvation. He silenced Hester effectively by warning her the consequence of betrayal that he might lose his reputation. If Hester did know Arthur profoundly, she should understand the overtones and keep silent.

As Pearl grew up, the nervousness and agony also grew in Arthur's heart. He witnessed how the mother and daughter were discriminated and mocked by the cruel villagers everyday in seven years. It became his habit to hide his heart with hands as if preventing others to discover his secrets. His sickness of heart affected his physical health profoundly. For so many times, Arthur had opportunities to confess to Chillingworth, his best friend and personal physician. Yet, he cowardly failed to tell the truth all the time. Later, in the forest, it troubled Arthur so much when he learned Chillingworth was Hester's husband that he blamed Hester furiously. After he calmed down, a new fear arose in his mind: Chillingworth might reveal his secret. He pleaded for Hester's help, and then the idea of elopement came to their mind.

II. Pearl as a Mirror of Her Parent's Hypocrisy

Most adults ignore the fact that children are penetrative observers and smart imitators. As a way to learn how to get around, they will imitate everything they observed from the adults around them. As Mairi Macleod asserts, "copying others allows us to acquire useful knowledge without having to bear the costs of working everything out for ourselves" (40). In other words, to imitate other people's behavior is a necessary skill helping people survive. When Hester Prynne decided to stay in the village, she

was also making Pearl's education at risk. No matter how the meaning of the scarlet letter on her bosom changed from "adultery," "able," "affection," to "angel," as she devoted to the poor and the sick, most of the villagers discriminated against both her and Pearl continuously. Little Pearl observed the hypocrisy of the villagers everyday. For example, these people though despised Hester, received Hester's charities and employed her gorgeous needlework all the time. Pearl noticed her mother was treated unfairly. Though she did not understand why Hester was despised by the villagers, Pearl decided to stand up for her mother and herself. In contrast to Hester, who remained calm when insulted by the village children, Pearl fought back by gesticulating at the kids and chasing them away (SL 71). Pearl's violent temper in dealing with insults was a comfort to her mother for it was a revenge to the town people treating Hester badly. Michael L. Lasser has suggested, "Pearl, as the embodiment of the sin and as Hester's alter ego, enacts and 'mirrors' many of the actions in which Hester longs to involve herself" (275). According to Lasser, Pearl, is a projection of her mother's true self and desire, reacts as Hester's wishes. Rather than analyzing Pearl as spokesman of her mother, I think she is just a child in body and soul, who will spontaneously expresses her anger when being insulted directly. Children are true to themselves. They are far too innocent to conceal their emotions like adults usually do.

Albert Bandura suggests "the process of learning [is] through observation or by example" (*Personality Theories* 236). Children learn intentionally or unintentionally by observing people around them. Parents are the first examples children model after their birth. Pearl must have vaguely noticed that there was something unusual on Hester and Arthur through her daily observation. She noticed that Hester wore the scarlet letter A on her left bosom everyday; Arthur put his hands on his heart often as if he was hiding something there. Somehow, Pearl associated these two strange behaviors together and gave them a similar meaning. Since Hester was the only model for Pearl most of the time, it was natural for Pearl to imitate her mother's outfit and behavior. The fancy scarlet letter on Hester's bosom was the first thing Pearl identified her mother after her birth. Therefore, Pearl showed Hester the green letter A she made for herself. On seeing Pearl imitated and played the symbol of her sin, Hester nervously questioned Pearl whether she knew the meaning of the letter. Surprisingly, Pearl replied that it was just like the reason Arthur placed his hand on his heart. Hester tried to lie about the reason she wore the scarlet letter to Pearl. But this little observer did not believe her mother's explanation (SL 121-124). Perhaps for the first time, Hester saw her sin from Pearl's green letter. It reminded her that her sin and suffering were caused by herself rather than by Chillingworth who she had just

cursed. At that moment, Hester also sensed that Pearl was a keen observer, she imitated whatever she saw from her daily life. As a mother, Hester realized she had set a bad example for Pearl.

In the novel, Hester did not really repent for her sin but dreamed to begin a new life with Arthur again in somewhere else. In the forest scene, when Hester threw the scarlet letter away and planned to escape to the old continent to hide their sins with Arthur, Pearl refused to cross the brook but pointed at Hester's empty bosom. Hester threatened, blamed and begged Pearl to come to her. However, Pearl seemed not to recognize her mother without the scarlet letter. Pearl waited until Hester hid her feminine beauty under the cap and wore the letter again she then embraced her mother that was familiar to her. Lasser describes Pearl's indifference to Hester and Arthur's call to join with them is because of "their isolation from the mainstream of life—the primary result of their sins. Fittingly, the brook separates them until Hester restores the letter to its proper place and accepts the shadow in which she lives" (227). Pearl was reluctant to be reunited with her mother because Hester refused to accept her punishment for committing adultery.

However, Lasser failed to notice the reason why Pearl could not recognize her mother was not only due to the missing scarlet letter but also due to the change of Hester's expression:

The played around her mouth, and beamed out of her eyes, a radiant and tender smile, that seemed gushing from the very heart of womanhood. A crimson flush was glowing on her cheek, that had been long so pale. Her sex, her youth, and the whole richness of her beauty, came back from what men call the irrevocable past, and clustered themselves, with her maiden hope, and a happiness before unknown, within the magic circle of this hour. (*SL* 138)

The passage describes the change of Hester's expression from a woman who buried her youth and beauty under the outfit of dark and plain dresses and wearing a repenting expression to a woman full of hope and love, upon Arthur decision to leave the village with her. Such kind of expression had disappeared for seven years since the moment Hester wore the scarlet letter. So little Pearl never saw her mother really smiled heartily, with energy and beauty. Pearl sensed the unusual intimacy between Arthur and Hester. They tried to conceal their passion in front of Pearl, but apparently failed for Pearl "stood on the farther side [of the brook], *gazing silently* at Hester and the clergyman . . ." (141; emphasis added). The reason Pearl refused to join them is

because she was observing them critically. She tried to figure out what had happened on them which made her mother look so different and the minister look so energetic. On seeing Pearl peering them in this way as if she had found his relationship with Hester, Arthur could not help but hid his heart by hands. Arthur's reaction made Pearl notice the familiar scarlet letter, the one she grew up with, had disappeared from Hester's bosom. She regarded it was the missing scarlet letter that changed her mother into a person she was totally unfamiliar. Therefore, she urged Hester to put the scarlet letter back to her bosom. After wearing the scarlet letter, Hester also put on the cap to hide her hair. Then, Hawthorne described, "as if there were a withering spell in the sad letter, her beauty, the warmth and richness of her womanhood, departed, like fading sunshine; and a gray shadow seemed to fall across her" (143). Once Hester was forced by her daughter to put the letter back and wore the cap, she hid her happiness, youth and beauty again. Hester resumed the appearance Pearl was familiar with: a woman with sin. Apparently, it is Pearl's rejection of her parents' immoral decision that helped awaken their conscience.

Long before that night, Pearl had noticed the special relationship between Arthur and Hester. She was puzzled why Arthur showed his friendliness to them only in private places, for example, at dark night and in the deep forest. Therefore, she asked Hester whether Arthur would hold their hands into the town just as Pearl asked him to do at a dark night on the scaffold. But Arthur had refused her request and kept beating around the bush. Unsatisfied with Arthur's hypocrisy and refusal, Pearl also stubbornly refused to hold hands with him. Like Arthur, Hester also avoided Pearl's request of holding hands like a family in public, even though she kept picturing about how Pearl would live with Arthur and her one day happily. Pearl sensed the unusual intimacy toward Arthur in Hester's talking and behavior which made her feel jealousy. When Arthur kissed her forehead in the forest, Pearl ran to the brook to wash off the kiss. Pearl was angry at Arthur at that time because she thought he was her rival for Hester's attention and love. Few days later, on the day of Hester and Arthur's elopement, Pearl even revealed her suspicion to Arthur's hypocrisy directly to Hester:

"What a strange, sad man is he!" said the child, as if speaking partly to herself. "In the dark night-time, he calls us to him, and holds thy hand and mine, as when we stood with him on the scaffold yonder! And in the deep forest, where only the old trees can hear, and the strip of sky see it, he talks with thee, sitting on a heap of moss! And he kisses my forehead, too, so that the little brook would hardly wash it off! But, here, in the sunny day, and among all the people, he knows us not; nor must we know him! A strange, sad man is he,

with his hand always over his heart!” (155)

From the passage, one can know that Pearl did know Arthur was hiding something in his heart. She knew that it had connection with his inconsistent behaviors in showing his close relationship with Hester and her. Yet, she was not sure what it was.

III. The Journey to Repentance

McNamara regards the cause of Arthur’s sudden repentance to be Pearl, “from the moment of her dramatic rejection of him in the forest, he has moved in bewilderment and agony at the conflict within him towards this moment when he will identify her as his daughter to the world” (552). According to this passage, it is Pearl’s refusal that makes Arthur confess.

The truth is Arthur sensed if he followed the temptation offered by Hester (that is, to elope to Europe), he would be more sinful than he used to be. After he came back from the forest, the witch-like Mistress Hibbins welcomed him for joining the devils for he became more sinful than before. Her language reminded him that he was deceived by the beautiful dream Hester gave him and his own cowardice. The only way he could escape from compunction was to repent truly. In other words, he needed to confess his sin and to receive his punishment. Therefore, he made his decision, which was to confess his sin of cowardice and hypocrisy in public. Finally the minister purified his sin by his bravery. Then, Arthur asked for Pearl’s forgiveness for he, as a father, did not take his responsibility at all but being a bad example. As his daughter kissed him, the spell of his final guiltiness was broken. Suddenly Pearl felt she had grown up a little for “she would grow up amid human joy and sorrow, nor ever do battle with the world, but be a woman in it” (SL 173). Arthur’s confession taught Pearl that every one can make a mistake in one’s life but one should have courage to admit one’s fault. At this moment, Pearl also understood that a mistake can be forgiven if the person really repents. In other words, while Hester symbolizes a devil to Arthur, Pearl is the angel and the savior, who rescues him from falling deeper into the hell. Arthur died after his confession.

Arthur’s confession and death hit directly on Hester’s conscience. John C. Gerber regards, “she has been false to her own nature, with the result that Dimmesdale [had] suffered possibly beyond repair. Realizing all this and recognizing at last the obligation which she [owe] Dimmesdale because of her love and her share in his

crime, Hester becomes deeply and earnestly repentant” (289). According to this passage, Hester’s sin was not adultery but hypocrisy. It was her hypocrisy to conceal the identity of Pearl’s father and her stay in the village continuously tortured Arthur’s physical and spiritual health. Every time he saw or heard about the mother or the daughter, it reminded him of his hypocrisy and guilt. At the moment of her lover’s death, Hester finally realized the mistake she made because she was the one who caused the death of Arthur. Therefore, she left the village with Pearl to give her a better educational environment, away from the rumors and discrimination of the villagers. After Pearl had grown up and got married, Hester came back to the village to repent for her sins voluntarily. Hester thus transformed from a sinner into a spiritual guide for local people, women especially:

And, as Hester Prynne had no selfish ends, nor lived in any measure for her own profit and enjoyment, people brought all their sorrows and perplexities, and besought her counsel, as one who had herself gone through a mighty trouble. Women, more especially--in the continually recurring trials of wounded, wasted, wronged, misplaced, or erring and sinful passion--or with the dreary burden of a heart unyielded, because unvalued and unsought came to Hester's cottage, demanding why they were so wretched, and what the remedy! Hester comforted and counselled them, as best she might. She assured them, too, of her firm belief that, at some brighter period, when the world should have grown ripe for it, in Heaven's own time, a new truth would be revealed, in order to establish the whole relation between man and woman on a surer ground of mutual happiness. (SL 177)

By using her own painful experiences, Hester guided these women to deal with the problems of love and passion. She believed that one day the moral values and social standards would change. She comforted those who sought for her help that perhaps everyone could love whomever or do whatever they desire in the future. In Daniel’s article, she thought that Pearl is the angel who transformed the symbolization of sin, the scarlet letter which Hester wore, into different meanings. That is, the scarlet letter really has no effect on Hester and Arthur’s conscience, it is their daughter, Pearl, who has made a difference.

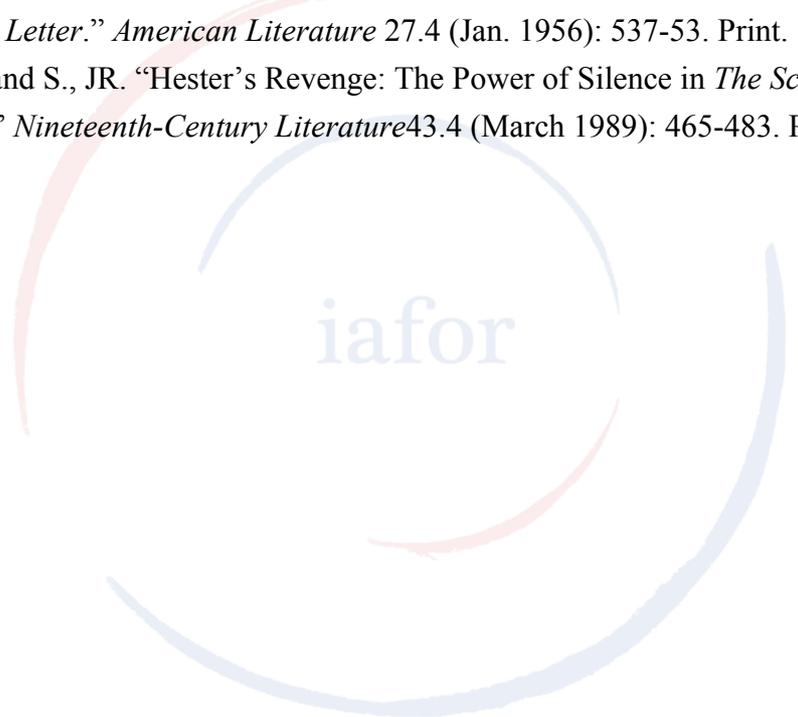
In conclusion, on first reading of *The Scarlet Letter*, one may only think Pearl as a flat character and the symbol of her parents’ sins. However, Pearl is more than the scarlet letter in another form. Instead, she is a child who sees the world naively and innocently. She is able to respond and question whatever she feels strange in the most

innocent, yet loving way. Therefore, Little Pearl's behaviors not merely mirrored her mother, but her sensitivity and responses to Hester and Arthur's hypocrisy evoked in her parents a sense of responsibilities that finally led to their repentance.



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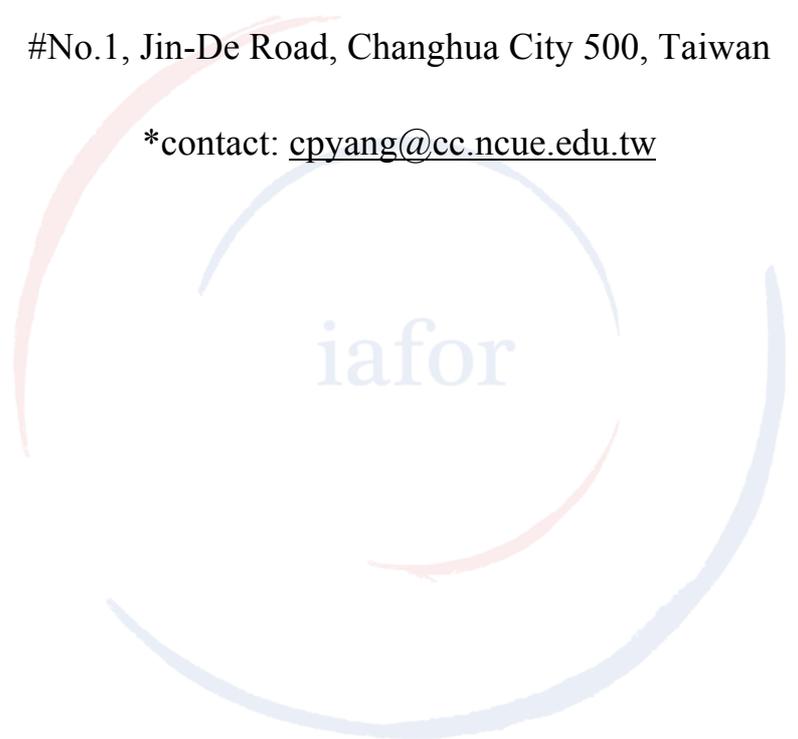
R. Hepburn's Natural Aesthetic and Its Implications on
Aesthetic Education

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R. Hepburn's Natural Aesthetic and Its Implications on Aesthetic Education

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ABSTRACT

Natural beauty is very rich. Everyone may touch natural beauty in daily life, but seldom can make an appropriate appreciation. Unfortunately, teachers always focus on how to teach students to appreciate arts, not nature. Aesthetic education is narrowed to art education, especially in Taiwan. Learning how to appreciate natural beauty is important equally in aesthetic education. We should cultivate students' aesthetic perceptual awareness and sensitivity in nature that can enrich their life and environmental protection consciousness. But how to teach? The research in contemporary natural aesthetics provides rich discussions and directions. R. Hepburn is one of famous natural aesthetician and suggests a creative view. This paper intends to inquiry his rich insights and its implications for aesthetic education. Hepburn suggests that we can reveal metaphysical meanings by imagination in nature. According to this metaphysical imagination model, we should contemplate the essence of "reality" of nature. We can imagine the meaning of life and experience a sense of being one with nature, equilibrium, sublime, absolute and infinity in appreciation of natural beauty. Hepburn also indicates value of paradoxical union in nature. For example, we can image a great rock fell down to a mountain side long time ago when watching a stone. It is calm but also vital. We can see co-presence of life and stillness in the great stone. All these aesthetic elements and principles will be inquired further. Accordingly, I will provide some implications for natural aesthetic education.

Keywords: Hepburn, natural aesthetic, metaphysic imagination, aesthetic education

1. Introduction

Natural beauty is very rich. Everyone may touch natural beauty in daily life, but seldom can make an appropriate appreciation. Unfortunately, teachers always focus on how to teach students to appreciate arts, not nature. Aesthetic education is narrowed to art education, especially in Taiwan. Learning how to appreciate natural beauty is important equally in aesthetic education. We should cultivate students' aesthetic perceptual awareness and sensitivity in nature that can enrich their life and environmental protection consciousness. But how to teach? The research in contemporary natural aesthetics provides rich discussions and directions.

There are two approaches in the field of natural aesthetics. One is called "Cognitive theories", such as theories of A. Carlson(2002), M. Eaton(2004), and H. Rolston(1998); the other is called "non-Cognitive theories", such as doctrines of R. Hepburn(2004b), A. Berleant(1997), N. Carroll(2004), and S. Godlovitch(2004)(Brady, 2003). In Carlson's perspectives, it has to base on knowledge of natural science, such as geology, geography, biology, ecology...etc, to appreciate nature. Sciences can lead us to find natural aesthetic qualities, such as order, regularity, harmony, balance, and persistence. His theory is viewed as a scientific cognition approach (Carlson named it as "natural environment model") and became a famous and important paradigm. But some scholars don't agree Carlson's theory and stress concepts of engagement(or immerse), feeling, imagination, mystery, etc. These debates involve about meanings of science, cognition, feeling, imagination, and aesthetic experiences, which enrich the research of natural aesthetics.

Among these scholars, Hepburn occupies a special place. He is one of famous natural aestheticians and suggests a creative view. Brady suggests that Hepburn is "the father of environmental aesthetics, who set out most of the problems and issues people are now writing about. He was the first key figure and an enduring one" (introduced from Reisz, 2009). His famous article "Contemporary aesthetics and the neglect of natural beauty"(1966) inspired contemporary researches of natural aesthetics later. Hepburn's theory is named as "metaphysical imagination model"(Carlson, 2002: 10-11), and occupy an important place in the aesthetic fields.

Hepburn suggests that we can reveal metaphysical meanings by imagination in nature. According to this metaphysical imagination model, we should contemplate the essence of "reality" of nature. We can imagine the meaning of life and experience a sense of being one with nature, co-present of opposites, sublimity and infinity in

appreciation of natural beauty. All these aesthetic elements, principles and rich insights will be inquired further. Accordingly, I will provide three implications for natural aesthetic education.

2. metaphysical imagination model

Some studies don't agree applying models of art appreciation to appreciate nature. Hepburn also rejects to appreciate nature by the model of arts. There are three different points between appreciating nature and art: (1)We can not keep distance with nature like as arts when appreciating natural beauty. We have to engage in nature. (2)Arts have frames, nature have not. (3)Because it is frameless, the aesthetic features in nature are indeterminate(Hepburn, 2004a: 45-47). If we cannot to appreciate nature as to appreciate arts, how should we appreciate nature? For Hepburn, metaphysics will be an appropriate base for appreciation.

Hepburn seems interested in metaphysics in his early research. Hepburn found that the concept "Being" in metaphysics may apply to aesthetics when he was studying philosophy of religion. As St, Thomas said, beauty is Being itself, Being is a transcendental aspect of beauty. Hepburn don't want this kind of religious explain. But he accepts views of Heidegger's mysticism of Being partly. He agrees with Jaeger's view that natural objects such as peaks and treetops are what they are as points of direction toward something beyond themselves. "The non-existent in existing reality is Being". Such experiences of non-existence can be found in contemplation of objects(Hepburn, 1968: 138-140, 143-144). Accordingly, we should contemplate nature and to get meaning of Being or "non-existence". This need helps from applying of imagination.

Hepburn(2004b, 128-129) indicates that metaphysical imagination is relevant to overall experience of appreciators to natural landscape. It prompts meditation about meaning of nature and essence of world. We would see or interpret natural objects as other things which link to metaphysics. It connects with sustainable theory and is different from fugitive fancy. For Hepburn, we can make a connection to metaphysical concepts about "how the world ultimately is" or human nature by expansion of imagination. Following Kant, Hepburn also insists imagination is central in aesthetic appreciation of nature. It frees the mind from limits of intellectual and practical interests and enables a play of associations and creative reflection about natural objects. Imagination can shift attention from one aspect to another aspect of natural objects and overcome stereotyped grouping and routine ways of seeing. It

makes us to reach beyond present experience of sense perception and leads to the discovery of new aesthetic qualities(Brady, 2003: 74, 147).

But imagination is different from illusion or fantasy. Hepburn says that we want our experience relevant to nature as it “really” is. We always use the word “realize” to express such fact. I may “know” the earth is round, but I “realize” indeed its curvature till I watch the ship disappear on the horizon. As Hepburn(2004a: 55-56) indicates:

If I suddenly realize the height of a cumulo-nimbus cloud I am not simply taking note of the height, but imagining myself climbing into the cloud in an airplane or falling through it.....Auxiliary imagings may likewise attend my realizing of the earth’s curvature,...and the loneliness may involve imagining myself shouting but being unheard, needing help but getting none.

“Realize” involve making or becoming vivid to our perception or to the imagination. It has an essential episodic component, namely, it is a coming-to-be-aware, a ”clock-able” experience. This kind of realizing is one of our chief activities in the aesthetic experiencing of nature. If I mistake a massive cumulus cloud in the far as a snowy mountain, I will downgrade my aesthetic experience(Hepburn, 2004a: 55-56; 2004b: 128). Accordingly, imagination involves realizing, thinking and transferring. It makes us to grasp the “real” qualities of natural objects but in the meaning of metaphysics not science. Truth of science may different from truth of philosophy. “Truth” are multiple in the appreciation of natural beauty.

According to Hepburn, there are many ways to appreciate or to disclose natural beauty in the metaphysical imagination. Sometimes, Hepburn’s words are not so clear, I will try to induce and explain some important features as below(Hepburn, 2002: 29-32; 2004b: 133-138):

(1)Unity or oneness: We can enjoy its beauty as towards an ideal of “oneness with nature” or “unity”. Unity or oneness is the key aesthetic principle in natural aesthetics(2004a: 48-49). Actually, Hepburn had mentioned “unity” in the early studies(1968, 2004a), but he seems more like to use “oneness” in later work(2004b). There are two meanings about “to be one with nature”:

a. To enjoy common properties that we share with nature. We may contemplate perceptible analogies between our life and nature. Branching stem ad leaf patterns like as our blood vessels; rhythm of calm waves like as our rhythm of calm breathing.

Nature's life is our life. We can enjoy such chiming, resonating, reconciling, rhyming forms. This is much more emotional respond than intellectual cognition.

b. To experience a sense of equilibrium. It means that "a suspension of conflict with nature, of threat, even of causal engagement". But we cannot see equilibrium as a telos of the world. In Hepburn's view, this may mean that whatever nature changed, it will keep balance automatically. Equilibrium also be saw as that both abstract and concrete are elements of appreciation.

c. To experience a mystic sense. Distinction between subject and object disappeared in the appreciation of nature. God-world distinction also be overcame. Oneness means "monistic" or "pantheism"—all is in God.

(2)Co-present of opposites or paradoxical union: We may find that some contrary qualities are presenting in the same natural objects. Calm and excitement, or tranquility and vitality, or stillness and motion are experienced in the appreciation of nature simultaneously. For example, we can image a great rock fell down to a mountain side long time ago when watching a stone. It is so still when we contemplate the old great rock under mountain. But meanwhile, we also see its great potential vitalities or energies. It is calm but also vital. We can see co-presence of life and stillness in the great stone. In our normal experience, increasing stillness means decreasing vitality, and what enhances life will lower tranquility. But these opposite qualities can coexist in appreciating nature. As I look at the full moon, I have a sense of sphericity and feel it floating in space. Then I turn back to see land or sea, I have a sense of the earth as also floating in space. It's a kind of formal unity, and "there is a sense of the two spheres over against each other, in a silent opposition"(Hepburn, 2002: 31). Such synthetic contemplation makes us enjoying great and magic aesthetic pleasure.

(3)Sublimity: Sublimity is another important aesthetic element. It is a excellent concept to help us to describe "a memorable, powerful, and perplexing range of experiences". We feel a solemn aesthetic delight or exhilaration and meanwhile, dread overwhelming energies of nature and vastness of space and time, when contemplating a strong storm before us. As H. Rolston says, sublime is a kind of grand and provocative force that touch heights and depths beyond normal experience. It is both attractive and threatening for us(Rolston, 1998: 162-163).

(4)Infinity: For some Romantics, the idea of infinity is a powerful source of good

energy and vitality. Hegel saw infinity as the power to light up heart and mind. When we contemplate sunlit landscape or a calm night sky, we would have such experience of infinity. We may feel serene, but sometimes see it as a nightmare if relating it to the never-completable and demonically unreachable goal. As Ruskin says, the sky night is a studded vault that seems to shut us in and down. It is dark. But we can see its infinite bright distance, rejoice in its purity of light. Rolston also indicate that to visit a forest makes us feel a kind of timelessness, duration, antiquity and continuity, even eternity(Rolston, 1998: 160).

To sum up Hepburn's suggestions, If we want to have a deep aesthetic experience when appreciating nature, to extend metaphysical imagination is necessary. Hepburn don't reject scientific or religious model of appreciation. He just stress his model is also important. As Brady says, we seek to engage with nature as other through this metaphysical imagination model. We will understand some ideas concerning our relationship to nature and reality(or essence) of nature, and the cosmos are brought to life or made our life more vivid(Brady, 2003: 106). Hepburn affords a deep, rich and inspiring insights to guide appreciation of nature. Carlson seems to agree that Hepburn's model is deep and inspiring. He also supports that finding true or real nature of natural worlds is important for appreciation. But he don't think it can be completed by metaphysics. Follow his "natural environment model", Carlson indicates that natural sciences is most successfully to deal with about the true characters of the nature and human's place in it(Carlson, 2002: 11). Accordingly, science is more successful and deeper than philosophy in inquiring truth. But is it "true"? Can Carlson's view be "justified"? If we insist that only science can find truth or aesthetic truth, it is unreasonable and arrogant. Natural science can not replace human and social science. Truth is multiple and complex. Every science may disclose some aspects of truth about worlds. Though Carlson's criticism is failed, Hepburn's worlds and explanations is too ambiguity and abstract to hinder our understanding. Some concepts like sublimity and infinity are also too close to religious doctrine. However, Hepburn's insights still could afford rich implications for aesthetic education.

3. Implications for aesthetic education

Actually, most of schools seldom to teach students how to appreciate natural beauty in Taiwan. Curricula of natural sciences just focus on teaching knowledge about elements and structures of nature. Teachers strive to explain how natural systems operating and according to what principles, not how to appreciate nature. Teachers of

other subjects(include arts) just teach knowledge about their fields, they don't need to care about appreciation of natural beauty. Unfortunately, in such conditions, education and cultivation of students' abilities to appreciate nature is neglected.

Hepburn mentioned that if a person's aesthetic education fails to distinguish differences between art appreciation and natural appreciation, take arts as the only model to appreciate, such a person will pay very little aesthetic heed to natural objects. Or he/she will notice them in the wrong way, to explore what can be found and enjoyed only in art, and can't find more appropriate and richer ways to appreciate nature(Hepburn, 2004a: 48). According to inquired above, there are three implications for aesthetic education:

(1)To teach students how to appreciate natural beauty should be included in aesthetic education.

Natural worlds is wider than arts world. We may touch the sky, sea, mountains, forests, trees, flowers, animals everywhere in our daily life. But we seldom have many opportunities to appreciate arts. Why we just teach how to appreciate arts? A complete aesthetic education should include natural objects as well as arts. The appreciation for nature is multi-sensory and unframed, so we can feel and contemplate indeterminate and rich aesthetic qualities. In this way, it can inspire and enrich our perceptual abilities, make our thing and life more vivid. This kind of natural experience cannot be replaced by arts or other educational activities and curricula(Yang, 2011).

(2)To cultivate imagination is important in natural aesthetic education.

We should engage with natural environments instead of know them by textbooks. Aesthetic education should be implemented in the setting of natural worlds though to supply background knowledge is also helpful. But teachers usually think to touch real nature will take much time and would like to state in classroom than outdoor. Education of aesthetic sensitivity involves engagement of the senses, feeling, cognition, body and imagination. Generally, teachers will teach students to appreciate forms, shapes, colors, types and stances about natural objects, but that's too superficial. We may offer related scientific knowledge to make students have deeper understanding for deeper aesthetic appreciation. But we should step further to introduce them enter the worlds of imagination. As Brady and Hepburn indicate, imagination is not fantasy, it is connected to beliefs and thoughts. Imagination moves

us beyond perceptual qualities to fly toward metaphors and philosophical contemplations, expanding and opening up new horizons of experience, and enriching it with meaning. Imaginative contemplation or awareness may lead us to discover more aesthetic values in nature, which can be a good ground to cultivate an attitude of respect and protection for environment(Brady, 2003: 216-219).

(3)Teachers should apply the metaphysic imagination model to teach students for natural appreciation.

According to “metaphysical imagination model” of Hepburn, we should imagine characters of oneness, co-present of opposites, sublimity, and infinity when appreciate the nature. Actually, we can just smell the fresh air, feel the warm sunlight, listen to sound of waterfall by sensation and intuition without thinking in nature. But that’s not enough if we want have more deep aesthetic experience.

Teachers should introduce students to imagine, for example, that our body and conscience disappear when we close eyes to feel the fresh air of a forest. There is no distance and distinction between us with trees. We can image trees speak to me and would like to dialogue with us when watching them. As mentioned above, I can also see co-presence of life and stillness in the great stone. I may image trees talk to each other though they are look so silent. Trees and flowers are still but also vivid.

Again, we may encounter with grand forces that touch heights and depths beyond normal experience, it will make us feel the sense of sublime. Besides, we see the sublimity and the beauty of plants from the struggle for life in the forest. As for infinity, we may feel a sense of awe, humility and sacredness in the forest. To contemplate forest may elicit questions of cosmos, meanings of life and human being’s roles in this world(Rolston, 1998: 163-166). Whole nature are antique, marvelous and timeless, it make us realize infinity of university. In these ways to teach students appreciating nature, they will learn more. Teachers can ask students to write, paint or compose a music after activities of appreciation. We may find their creative imagination is beyond our expectation.

4. Conclusion

According to inquired above, Hepburn suggests metaphysic imagination is a important way leads us toward more deep appreciation. Imagination involves sensation and cognition, not a private fantasy. We should extend imagination to

associate characters of oneness, co-present of opposites, sublimity, and infinity to natural objects when appreciating. Then we will obtain deeper and delightful aesthetic experience.

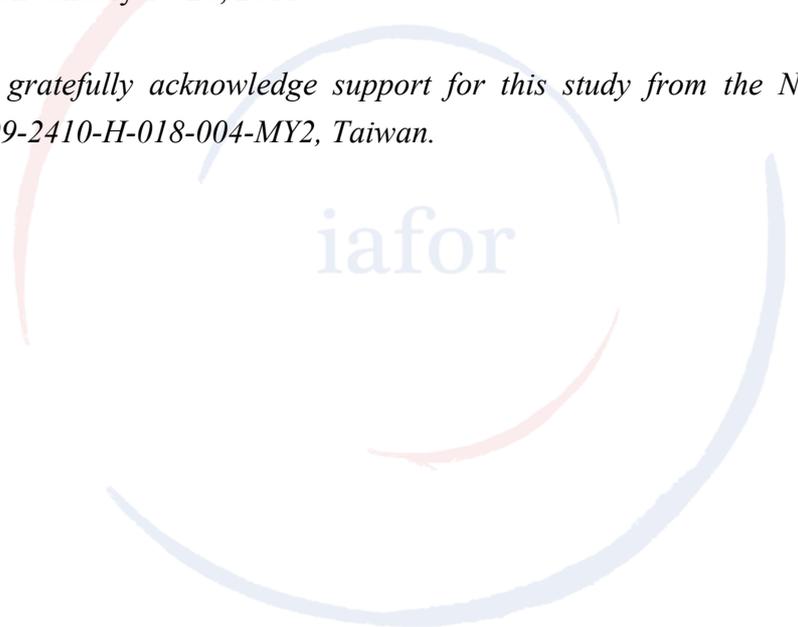
As E. W. Eisner suggests, the most important is to start interests and make them gain intrinsic satisfaction in schools, “The aims of the educational process inside schools is not to finish something, but to start something”(Eisner, 2002: 90). I believe that if we can introduce students learning how to appreciate natural beauty in aesthetic education, applying Hepburn’s model to extend our aesthetic experience, we will have more “aesthetic intelligent” and “ecological wisdom”(Bowers, 1995: 317). It will be helpful to rich students’ aesthetic literacy, and to light up desires to protect beautiful environment continually, when they grow and become a member of world citizens .

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The logo for the International Association for the Philosophy of the Arts (iafor) is centered on the page. It features the word "iafor" in a light blue, lowercase, sans-serif font. The text is enclosed within a circular graphic composed of two overlapping, semi-transparent arcs: a larger light blue arc and a smaller, slightly offset red arc.

Edge Commune: from alternative cultures to creative shopping in Hong Kong

(Humanities: Aesthetics, Design)

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Introduction

Hong Kong's image as a global financial hub is often complemented by its reputation as a "shopping heaven". While the former impression is supported by its super-efficient infrastructures and generic high-rise architecture that produces the city's spectacular hyperdensity, the latter renown is evidenced by the city's ubiquitous spaces of consumption that constitute the overwhelming leisure choice for the masses. The shopping mall, as the spatial expression of commodification and commercialism, remains the popular public venue for instant gratification. Its interiorized architecture is increasingly designed to entice people to stay and consume; its proliferation underscoring the mainstream "culture of shopping" and burgeoning phenomenon of "shopaholism" – the materialistic surrogate for genuine contentment outside work. On the other hand, those who refuse to succumb to passive, conformist consumerism, would use their creativity to seek alternative avocations, cultivating localized expressions of underground urban culture such as 'cosplay', indie drama and music, bands and hip-hop, etc., often performed in private spaces or urban interstices or margins.

This paper examines the intersection of architecture, urban culture and sociological phenomena symptomatic of Hong Kong's culture of affluence. Using Mongkok as a particular case study (one of the city's densest and busiest shopping district), the paper will delineate the area's shopping-dominated architectural conditions and layered urbanism, and explore the possibilities of creatively juxtaposing mainstream with marginal cultures. "Edge Commune" is formulated as an urban hypothesis to test how design can engender innovative configurations of programmatic scenarios and performative settings that transform insular shopping to beyond alienating consumption. The proposal converts an existing urban void, utilizing its subterranean qualities to engage alternative creative productions (artists and 'craftsmen' of new media), thereby generating hybrid shop-play-work sequences that potentially enrich impersonal, momentary shopping transactions into manifold performative communication.

Shopping and Consumption in Hong Kong

Shopping remains one of the favourite activities undertaken by Hong Kong people during their leisure time¹. Descriptions of the city as a "Shoppers' Paradise", "shopping mecca" or a city that has "immortalized the art of shopping till you drop" have appeared in different guises in guide books and travelogues since the early post-war years (Gershman 1997). Such kinds of catchphrases continue to be promoted by the Hong Kong Tourism Board to extol the city's unique shopping experience, diverse market niches and range of goods available - from

¹ See survey in *Indicators of social development – Hong Kong* (2006).

high-end global brands and designer fashion to bargain-hunting for local souvenirs. Yet while shopping is still considered Hong Kong's primary draw as a destination for international tourism (eg. West, Japan, overseas), its infrastructures equally cater for the dominant local consumption, and since 2003, have also been adjusted to accommodate shopping trips undertaken by increasingly large numbers of Mainland Chinese visitors on packaged tours². In fact, the phenomenal proliferation of shopping-related environments throughout the city in recent decades – from open-air street markets, trendy boutiques, to themed precincts, stylish department stores and in particular ever-larger shopping malls packed with comprehensive entertainment – has led to the claim that shopping has become “a central part, even the essence, of the Hong Kong way of life” (Lui 2001: 25).

In Hong Kong, the fact that shopping is the preferred urban leisure choice of the masses reinforces the synonymy of leisure with consumption typically found in capitalistic societies (Baudrillard 1998). Rather than dedication in productive work, the pursuit of leisure through the purchase and enjoyment of goods and experiences becomes an increasing preoccupation. The city's rapid economic advancement since the mid-1970s has given rise to an expanding sense of affluence that fuelled materialistic indulgences, and out of which an indigenous consumer culture has emerged (Chan 1994: 450-453). With the city's capitalist success, the prevalence of commercialism and profit-oriented pragmatism of its majority, it is not difficult to imagine the social emphasis on economic wealth, the commodification of society and the attendant “conspicuous consumption” in Hong Kong's “leisure class” (Veblen 1899/1994), with shopping as its most popular form.

To the extent that such phenomena exhibit the homogenizing effects of a globalizing world, it is nevertheless important to contextualize the mercantile city's particular consumption patterns and meanings. *Consuming Hong Kong* (Mathews & Lui 2001) is a pioneering study in this respect. With an in-depth ethnographic focus, the edited volume is dedicated to studying the multifaceted specificities of the city's engagement with consumption and its attendant. It notes the salient characteristics of life in Hong Kong as being - the upsurge of living standards at great speed in recent decades; the undisputed power of money as social measure; the shifting mixture of Chineseness and Westernness; and the hyperdense urban conditions. Historically, Hong Kong began its urban life as a British colony that thrived on its entrepot trade once controlled by a comprador (middle-man) bourgeoisie. While the town's cosmopolitan openness complemented the latter's opportunistic mercantilism, the group's thorough lack of cultural capital as a means of ‘distinction’ (in reference to Pierre Bourdieu 1984) resulted in an unashamedly wealth-based social hierarchy determined more or less by open competition. This ethos of materialistic aspirations of upward mobility rewarded through merit and resilient persistence has been perpetuated during

² The Individual Visit Scheme (IVS) was part of the Mainland and Hong Kong Closer Economic Partnership Agreement (CEPA) to promote the liberalization of services between the two regions.

subsequent population influxes, and has been perceived as a defining Hong Kong mentality.

Since the 1970s, as Hong Kong became more prosperous, the emphasis of conspicuous consumption as the explicit index of the good life and a major channel to construct meanings or differentiate oneself socially has arguably contributed to symptoms of “affluenza” – a social contagion characterized by an obsession with the endless accumulation of monetary wealth matched with a lack of fulfillment in life compensated by over-consumption. Concomitant effects include the disconnect between work life and leisure pursuits, the reification of social relationships and commodity fetishism, at worst leading to an unbalanced lifestyle fraught with the dangers of shopaholism. For some, shopping becomes the materialistic surrogate for genuine contentment outside work.

A local study in “shopping for fashion”, regarded by observers as the epitome of Hong Kong consumption, confirms its ‘therapeutic value’ of this constructed need of fashion shopping that “at once relieves the psyche (through providing fantasies and creating new imageries) and contributes to the reproduction and expansion of the capitalist world economy” (Chan 2001: 165). Such ethnographies of consumption reveal how consumers attempt to resist manipulation by advertising and marketing ploys and assert their individuality through their shopping judgment and choice. As for the unfortunate ones who have succumbed to “compulsive spending” there is the unpleasant risk of being sucked into the vicious circle of massive debts induced by heavy, irrational shopping. Media cases of shopping addicts surface periodically,³ while frequent surveys updates the local phenomenon.⁴ The film *Shopaholics* (2006) even dramatizes the entire phenomenon for local popular entertainment. Set around the city’s omnipresent shopping-malls, this urban cinematic farce parodies Kong Kong’s rampant materialism through a romantic comedy involving a stereotypical shopaholic. (Fig.1)

“Malling Process” and urban experience

As the pre-eminent spatial expression of commodification and commercialism, shopping malls undoubtedly form an essential part of Hong Kong’s public life. Since the 1990s, multi-storey mega-malls with flamboyant architecture such as Festival Walk (1998) in Kowloon Tong and Langham Place (2004) in Mongkok catered for the style-conscious local clientele. They serve as popular hang-outs for both young and old, as well as for families at weekends and holidays;

³ Newspaper articles

⁴ In 2008, the Tung Wah Group of Hospitals released the results of a survey conducted by the University of Hong Kong Department of Social Work, examining in the Chinese community “Compulsive Buying Behaviours of Hong Kong Chinese”. It observed that 6.7 per cent of people interviewed in the study could be classified as compulsive shoppers. A third of the compulsive shoppers interviewed had five or more credit cards, with some holding up to fifteen. 70% had outstanding balances on all their cards. In other countries, up to 90% of shopaholics are women. What surprised the researchers here was that as many as 40% of local shopaholics are men.

their interiorized architecture is increasingly designed to entice people to stay and consume, providing dining, shopping and a comprehensive entertainment experience (such as cinema-going and ice-skating). Yet it must be remembered that the equation of leisure with consumption in shopping still does not apply to some poorer sections of the population, and that what is taken for granted now was but a recent development (Chan 2001: 142).

Tai-lok Lui (2001) sketches out the emergence of shopping malls in Hong Kong in the late 1960s and early 1970s, retracing the historical process through which consumption in general and shopping in particular went beyond being a predominantly attraction for overseas tourists to becoming a localized habit that was at once alienating and liberating. Lui identified a shift that coincided with both the city's rising affluence and the formation of a distinctly Hong Kong identity. For Lui, the phenomenon that began as a 'tourism urbanization' allowed for an alternative public experience for locals that in turn encouraged the development of a local mass consumerism. He went on to outline the subsequent 'mallification process' of Hong Kong in the 1980s, starting from the central business district and private residential developments to their incorporation into new (satellite) towns and redeveloped public housing estates. By the 1990s, the rising prosperity of the middle class led to larger malls serving brand-conscious customers with substantial spending power. Beyond Lui's study, there have been more recent high-rise innovations in the mall typology in the last decade, especially in Kowloon with the lifting of the height restriction after the closure of the old Kai Tak airport.⁵

As Hong Kong's shopping-mall culture took shape and permeated the city, the associated physical spaces and settings have since become popular gathering venues, constituting so-called 'public spaces' that ultimately constitute a substantial part of the city's collective life. The ubiquitous act of shopping geared towards instant gratification has turned into an urban phenomenon going far beyond the mere buying and selling of goods and services. The whole shopping experience involves exchange, social interaction as well as a wide range of precursor activities such as immersion in multiple stimuli through advertising and other media, moving around in and around mall architecture, close-up browsing and comparing, touching and occasionally trying out products prior to actual purchase. Moreover, adverts and aggressive marketing tactics have also gradually co-opted places and paths nearby and connecting to malls as an extension of their commodified spaces on an urban scale. One's experience of the city is constantly screened by consumption-inducing images. Ultimately, the problem raised is to what extent the forms of shopping dictate the nature of urban experience and vice versa, if the city's character determines how shopping as the prime communal activity is carried out (Miles 1998:64).

⁵ Within the last ten years, there have been several landmark mega-mall integrated developments in Hong Kong such as IFC mall with skyscraper on the island, Elements in West Kowloon, as well as high-rise malls such as I-Square, The One and K-11, all in the Tsim Sha Tsui area of Kowloon.

Learning from Alternative Avocations

On the other hand, there appears to be a sizeable minority in Hong Kong who refuse to succumb to passive, conformist consumerism. Instead of falling back the easy option of shopping or its compulsive pathological form as an extreme escapist substitute, these people with independent thinking would use their creativity to their embodied cultural capital by seek alternative avocations in the hope of cultivating personal growth, communication and genuine contentment. More recognised expressions of alternative urban culture in Hong Kong that will be discussed include 'cosplay', indie drama and music, bands and hip-hop, often performed in informal ways in private spaces or urban interstices or margins.

Cosplay, a portmanteau term for "costume play", denotes a role-playing performance in which participants dress up in costumes and accessories to enact a specific character or idea. It refers to off-stage costumed role-play regardless of cultural context, with the performance often including being photographed by others. It somehow represents the cosplayer's ideal or imaginary self via the doubling of the 'costume' as 'mask', at once to conceal one's actual self and to reveal one's 'true personality'. Cosplayers communicate with the public using the most direct way; through their theatrical posture, exaggerated make-up, and glamorous clothing that is often based on comic-strip/anime characters, their goal is easily communicable to onlookers.

Indie drama or 'independent' theatre involves performances in small-scale black-box theatres by comparative amateurs. The performance space is usually a plain black space without extravagant stage design or props; the performances are usually concerned with current social issues. With seating close by, the proximity of performers and audience encourage interactive exchange and participation, especially during story-telling performances. The entire theatre space is flexible, and can be used as a practice rehearsal space as well as an educational space. For indie music or indie bands, there exists a community in Hong Kong. Bands often rent a place for practice in abandoned industrial buildings; and they sometimes organize performances there. Unlike typical pop concerts that are held in large stadia or concert halls, indie bands rely on the intimacy of the performance space of the bandroom and active audience participation in the singing, dancing and all movements. The underlying intention of such settings and performances is to promote the close relationship and maximize contact and communication between people at every opportunity.

Hip hop is a cultural movement first originating from African American culture to seize freedom from oppressive social conditions. It is well-developed nowadays and includes breakdancing, graffiti, skateboarding, as well as DJ-ing and rapping and fashion. Extreme athletic body movements are common in hip hop activities. Afficionados creatively exploit the city's unused spaces for their performances. For graffiti artists, abandoned walls are used as canvas; while skateboard players maximize the use of public spaces, urban architecture and furniture by using

them at unusual hours and ways. Graffiti treats the city as a big museum; the wall of buildings, as well as unexpected places like underneath bridges and inside tunnels, become the canvas for public display. Communication is attained through different hip hop avocations, like graffiti, dancing, music and skateboarding whereby messages are conveyed to the public through their actions and performances. The messages are mostly concerned with the defiant assertion of one's existence in the city through their unique creative presences.

What is instructive about the aforementioned avocations is that their practitioners all attempt to resist the mainstream convention of divorcing passive work with commodity-driven leisure. Instead of following the normative economy of capitalistic desire, they engage in various activities at the urban margins with the admirable aspiration for spiritual and physical contentment. Cosplayers work out their ideal characters; indie drama players and bands expressive themselves through performance; hip hoppers challenge the physical urban context to exercise their extreme abilities. Although they may appear in very different forms, these alternative avocations all have a common goal - to develop an avocation for self-actualization. They can be considered 'artists' insofar as for them, the ideal life is to merge 'work' and avocation into one action; thus, the separation between work and leisure is artificial; life gains its value when it is being comprehensively driven by immanent creative energies.

Alternative avocations can therefore be considered as 'guerilla tactics' that attempt to break out of the entrapment by capital, to overcome the alienating vacuity of instant gratification via excess consumption. These self-generated physical, performative acts aim at harnessing the potential of bodily power while asserting more or less resistance to or reaction with an urban architecture of functional efficiency that is ultimately complicit with materialistic consumption. Their existence within inconspicuous urban gaps and margins already indicate an energetic presence of certain groups that are not only dissatisfied with the prevalent social conditions, but are actively seeking out alternative measures that enrich Hong Kong's urban culture. Their creative efforts are intended to explore ways of informal, direct communication in the city that are lacking or substituted within the urban spaces of commercialism. Therein lies the potential to carve out spaces and sequences involving such avocations that would engender alternative experiences to the typical consumption-driven entertainment spaces of shopping malls.

This paper will delineate an instance of the hypothesis to bring into proximity mainstream and marginal urban cultures. Instead of a purely theoretical speculation, the vehicle of an architectural design project is used. The use of spatial and architectural strategies on an actual site gathers relevant theoretical concerns through interpretive design. The intention is two-fold. First, to draw the general public's attention to the existence and value of such alternative avocations in the city. Second, to test the plausibility of such types of creative cultural communities both acknowledging and counteracting the continuing prevalence of shopping.

Mapping Mongkok: towards a design strategy

For our purposes, Mongkok is selected as the experiment site. As one of the city's most densely populated and busiest shopping district, it represents a fine example for understanding the intersection of architecture, urban culture and sociological phenomena symptomatic of Hong Kong's culture of affluence. The area's shopping-dominated conditions and layered urbanism are documented through a series of urban and architectural mappings that rely on conventional as well as composite representational techniques. Analytical mappings are carried out in order to extract potential strategies and programmatic content for the hypothetical design project. (Figs. 2,3) This will be complemented by studying tow types of existing cases. Ones from abroad of innovative contemporary environments specially created for accommodating interactive cultural avocations, as well as thriving local examples of alternative avocations.⁶

The sheer density and range of shopping settings combined with its distinctive urban morphology gives Mongkok its renowned reputation for its 24/7 intensity. The regular orthogonal grid of elongated north-south blocks allows a large degree of access flexibility while subtly conditioning the movement patterns of shoppers (not unlike Manhattan). Although the area is full of so many different kinds of shops, from the high-end expensive brands to inexpensive outlets catering for grassroots, there is however, unlike Tsimshatsui or Central, a total lack of cultural entertainment. Regarding the type of goods sold, Mongkok is roughly divided into three regions. There is one section retailing popular goods, one selling industrial goods and one dedicated to domestic goods mainly for residents. As for shopping settings, there are gigantic high-rise malls containing global brands, small trendy malls stocked with inexpensive youth-oriented commodities, as well as themed open-air bazaars and pedestrianized shopping streets that are popular with tourists and locals alike. In terms of its physical urban environment, the overwhelming dominance of shopping means that open spaces for recreation such as parks or sports grounds are scattered and not well-used by outsiders. Provisions for the younger generation are also minimal. Although there are quite a number of schools, there is only one small youth centre in Mongkok. There is also a distinct lack of venues encouraging cultural-oriented activities that would distract the youthful majority from engaging in mindless shopping. Alternative avocations exist as disparate instances of bandrooms and dancing studios inhabiting industrial building units, and in recent years, street artists and performers are also popular on the pedestrianized streets such as Sai Yeung Choi Street, especially in the evenings and at weekends.

For shopping malls, the latest mega-development that stands out would be Langham Place (2004), an integrated high-rise development that includes a hotel and office building above a shopping

⁶ Overseas cases examined include among others: the Carpenter Centre of Visual Arts in Harvard (1964) the Inner City arts Centre in Los Angeles (2008), the Platoon Kunsthalle in Seoul (2009). Local cases examined include indie theatre in San Po Kong, and indie band in Kwun Tong, both within Kowloon.

mall. It boasts innovative features such as the longest indoor mall escalator dividing the mall into two zones, with the young zone above the escalator landing on the eight floor and upmarket retail below. Its popularity with youngsters is rendered with its opening hours long into the evening, while a 2005 TV drama series setting Langham Place as the story's backdrop further raised its media profile. But Mongkok's general lack of culturally-oriented venues is highlighted here as a singular bookstore represents the only non-consumptive programme of the entire mall. (Fig.4)

Besides evaluating Mongkok through urban mappings, the formulation of the design approach also took into account the spatial strategies that were inspired by the study of the aforementioned alternative avocations. Cosplay alludes to primary attributes of mask, skin, exaggeration and repetition, generating spatial characters of inside-outside inversion, transformation and shifting disjunctions. Indie drama offers keywords of scenario, journey and climax, while spatially emphasizing sequence and variety. Indie bands suggests traits related to contrastive co-existence and alternating foci, while evoking spaces of simultaneity and interpenetration. Hip hop features extreme energy and physical dynamism that hint at tectonic warpage and daring juxtaposition.

With the analytical mappings understanding the various urban layers of both the actual site of Mongkok and the interpretive readings of the thematic topos of the four alternative avocations, the design approach that emerged focused on bringing in more marginal cultural activities in close proximity to the mainstream consumer culture in order to subvert the current situation within the existing configurational framework. These include the interweaving of distinct domains and programmes, private and public, cultural and consumptional, residential and light industrial, through spatial operations of 'cut and pull' to create influx of people with different interests; the anchoring of new installations to the edge of the old ones to provide more opportunities for communication. Schematically, the design should spatialize a receptacle for the convergence of diverse interests, and encourage a new form of community that would provide the opportunity for people to develop their creativity and at the same time bring the fruits of which into public visibility accordingly.

Edge Commune: a hypothetical design experiment in communicative shopping

"Commune – people living together with shared visions and shared lives. They have group decision-making and emotional bonds which go beyond just social collectivity."

(Metcalf 1996)

The initial option of the test site aimed to interact with Langham Place by drawing visitors from the high-rise mega-mall to interweave with alternative spatial experiences that took inspiration from the alternative avocation studies. After further consideration, the final choice colonized an existing urban void at the end of the pedestrianized shopping street - Sai Yeung Choi Street. Here, a rare open public space right in the heart of Mongkok is transformed from a left-over

space as pocket park into project of “Edge Commune”, with an architectural design that would nurture marginal activities to enrich alternative urban cultures in the midst of Hong Kong’s epicenter of consumption. Edge Commune intends to serve as a space for alternative artists to create their works and exchange their ideas while at the same time intermingling a new shopping experience with shops and galleries distributed in different locations of the project. It aspires to a new mall typology – a commune of shoppers and artists with hybrid programming to promote communicative contact between the different groups. (Figs. 5)

Formulated as an urban hypothesis to situate culturally productive avocations so as to engage visitors beyond the insularity of alienating consumption, Edge Commune tests how design can engender innovative programmatic scenarios and performative settings. It attempts to institute a new ‘entertainment space’ in the city, one in which shopping is still present, but is no longer purely obsessed with brands and luxury, but with the production of local artist-designers. The proposal converts the existing urban void as park, utilizing its subterranean qualities to engage alternative creative productions (artists and ‘craftsmen’ of new media). Existing activities from the surrounding context are also co-opted and adjusted – carpark transformable into temporary exhibition space; tennis courts changed into basketball courts to provide mass recreation; underground shopping units and windowless karaoke box-rooms are opened up; artists’ residences set up on vacant roof terraces that utilize accessible circulation cores of other properties.

Traversing the project on a ‘shopping’ journey, visitors will be introduced to various kinds of cultural activities en route, potentially encountering band shows and drama, black-box theatre side-by-side popular cinema, retail units back-to-back with artist workshops and studios. Shoppers’ attention will be drawn through a new shopping experience in which the ‘shopping trip’ will be involve passing through different programmes that involve glimpses into the artists’ productive worlds. On the other hand, provisions for creative workers and artists of alternative avocations in the Edge Commune would allow unexpected proximity with the mainstream world that could increase the general exposure, appreciation and collective reflection of the value of their work.

In sum, Edge Commune provides less a conclusive or detailed theoretical critique of Hong Kong’s consumption-driven leisure life, but rather explores through speculative design the persistent role of architecture for setting up urban settings and situations to cultivate productive alternatives to the dominant shopping-mall culture. The project takes inspiration from the creative ‘guerilla’ tactics of several marginal avocations in order to generate hybrid shop-play-work spatial sequences that potentially enrich impersonal, momentary shopping transactions into manifold performative communication.

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site analysis

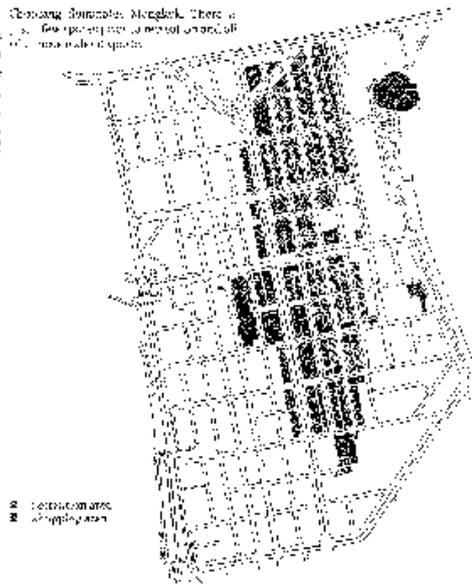
Mongkok is regarded as the most sensitive shopping area in Hong Kong. It contains a range of different kinds of shops, from expensive to inexpensive. However, unlike Ishi Jassai in Thailand, there is a total lack of retail development there.

into a better organized structure.

Choosing Downtown Mongkok there is a few pedestrian network around all the main roads of streets.



pedestrian network



pedestrian network

view of them

area

Mongkok is divided into three sectors regarding the pedestrian flow. There is a lot of people going to the industrial area and out of the district to go to the outside.

There are shopping malls in Mongkok with a lot of people going to the shopping malls. These shopping malls are mostly government owned and they are very expensive.



industrial area



shopping mall

the path

shopping area

shopping area

area

There is a lot of people going to Mongkok, and there are a lot of shops of which the street level is not very high. In the area of district the youth goes shopping.

Actually there are a lot of open spaces in Mongkok, but many of them are used for the street level and pedestrian.

Some of the shops are not very good in Mongkok. Bathrooms and dining tables are in industrial buildings. In some cases, shops are also open on the pedestrianized street.

The main reason for the pedestrian flow is the shopping area. It is the most important of the shopping area.

From the mapping, it is found that there is a lack of cultural activity. There are a lot of shops from this district can only go to shopping malls for leisure activities after school. Public spaces are mostly government owned, but it is not a good place for people except the elderly.

Therefore, a shopping area and spaces available for cultural activity is the design concept, which creates an opportunity for the youth. Hongkongers have a desire for it in the field of leisure in their usual routine of life.



school



park



shopping malls



street pedestrian

Fig.2 Mongkok analytical mappings

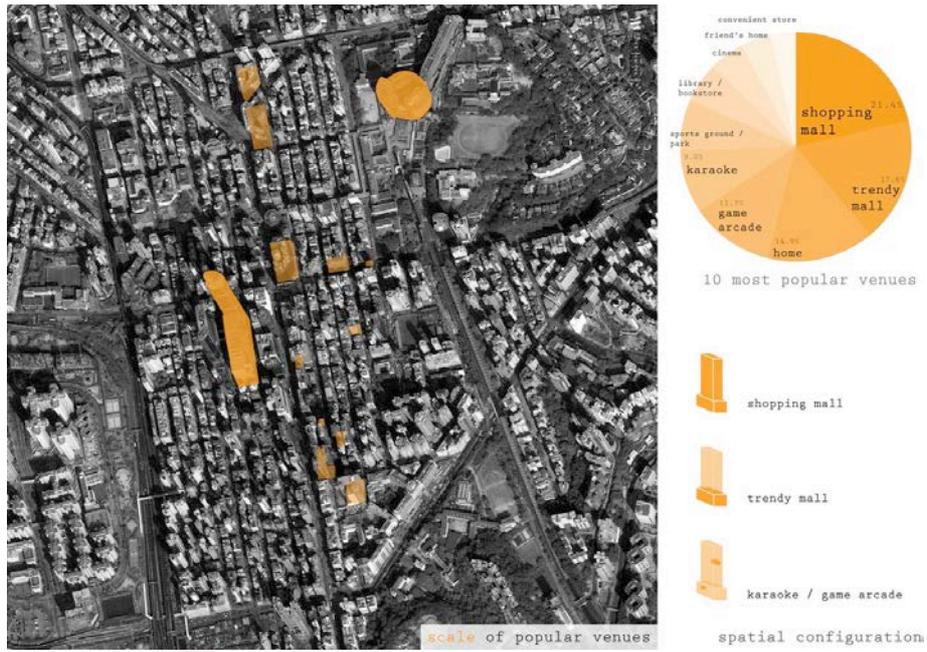


Fig.3 Mongkok mapping

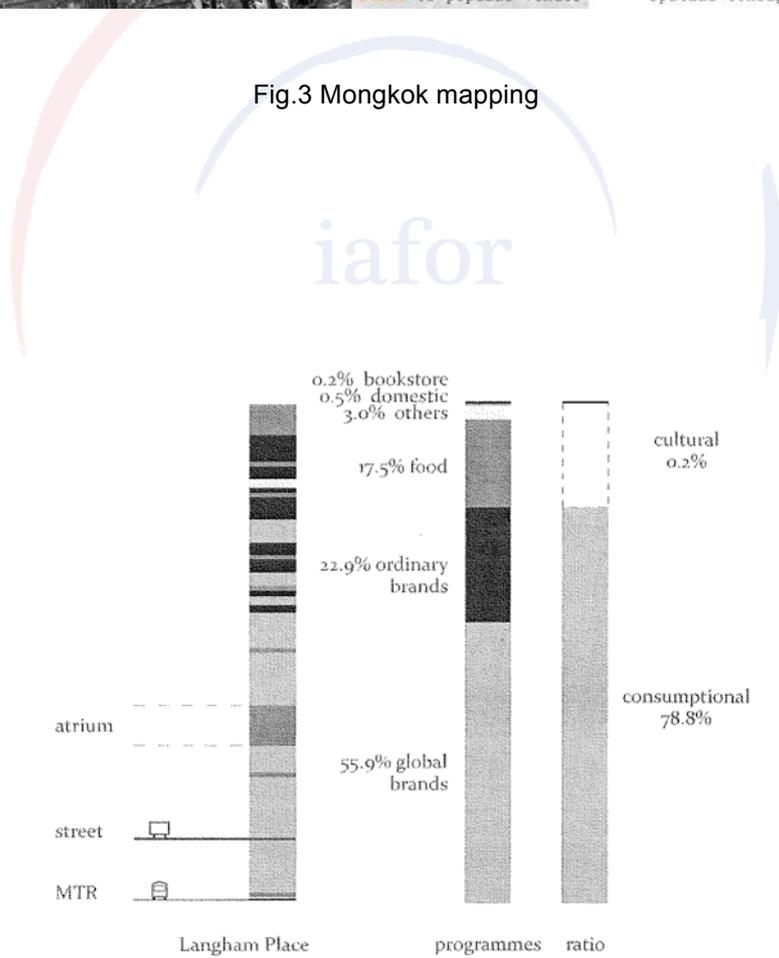


Fig.4 Langham Place programmes percentage, range and ratio

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Topic of Submission: How to Link three Technology Courses and Integrate them into
Teacher Education Curriculum

The logo for the International Association of Arts and Humanities (iafor) is centered on the page. It consists of the lowercase letters "iafor" in a light blue, sans-serif font. The text is enclosed within a circular graphic composed of two overlapping, semi-transparent arcs: a larger light blue arc and a smaller, slightly offset light red arc, creating a sense of depth and movement.

How to Link three Technology Courses and Integrate them into Teacher Education Curriculum

Ming Chuan University
Professor Li-chu Sung

I. Introduction

Technology integration has been broadly advocated in education, but how to appropriately integrate technology into curriculum and instruction in education has been a big issue. In most teacher education programs, almost all preservice teachers are required to take at least one technology course to meet their course requirement. Nevertheless, with one technology course but without any follow-up courses integrated with it, there is a limitation in preparing teachers to integrate technology into their future classroom. Some educators have perceived the problem and tried to seek possible solutions. A Midwestern university in the US is used as an example for the study because it has been through the transition from one 3-credit technology course to three one-credit courses. Starting from fall 2003, this technology education program began to offer three one-credit 8-week-long courses (W201, W301 and W401) besides the one traditional three-credit one-semester-long course (W200). Under the new policy, the three one-credit technology courses W201, W301 and W401 are offered to secondary education majors, but the original W200 course still remains available to elementary education majors. Such a change is needed, but it also raises some issues for further discussion.

2. Literature Review

2.1 Gap in Preparing Preservice Teachers for Technology Integration

Computer technology has played a crucial role in education. More technology courses are offered and more teacher education programs even mandate the technology courses be required courses. All these show a promising sign preparing teachers for future technology use, but some studies also show evidence of preservice teachers' ill preparation in the Teacher Education program.

According to the National Council for Accreditation of Teacher Education (NCATE) in 1997 and the International Society for Technology in Education (ISTE) in 1999, most teacher education programs have not done adequately for preparing teachers to teach effectively in 21st century classrooms with successful technology integration (Shoffner et al., 2001; Molebash, 2002). In addition, a study conducted by the National Center for Education Statistics (NCES) in 2000, discovered that "educators reported technology was important to the educational system's reform," but "only 20% of the teachers believed they were prepared to integrate technology into classroom instructional practices (Shoffner et al., 2001)." A lot of research regarding technology integration in K-12 classrooms also shows that many teachers feel they did not get adequate support to use technology effectively in their classrooms (Schrum, 1999; Strudler & Wetzel, 1999; Topp, Mortensen, & Grandgenett, 1995). Appelman and Brush (2003) indicate, "Ineffective or inadequate use of technology by K-12 teachers may be directly related to the preparation provided to preservice teachers at teacher training institutions."

Pope et al. (2002) clearly indicate that the gap is "between what we teach preservice teachers about technology and what we expect them to do with technology as classroom teachers." Shoffner et al. (2001) comment, "When technology instruction was provided, it involved teaching *about* technology not teaching *with* technology. In most colleges of Education, faculty did not model technology

integration with their preservice students.” In other words, they all point out that the gap exists between the knowledge and skills preservice teachers learned from the required technology course and the knowledge and skills they are expected to have in order to successfully integrate technology into their future courses. The problem could be two-folded: One is that the technology instructors teach technology content knowledge to preservice teachers but do not model how to teach with technology. Lacking instructor’s modeling, most preservice teachers do not have a clear idea on how to apply it to classroom settings. The other problem could be that preservice teachers are not situated to learn all the content (what) and methods (how) in an authentic situation.

2.2 Situated Learning

Situations structure and affect learning. Schools are usually the main settings in which most students’ learning takes place. However, schools do not usually provide authentic situations for learning. There seems to be a barrier influencing students’ learning and cognition. According to Brown et al. (1989), one main concern about school learning is that schools seem to be the transfer of content knowledge consisting of “abstract, decontextualized formal concepts.” Likewise, teachers learning computer technology knowledge and skills at workshops or training sessions are also learners. If they are not provided authentic situations for learning and applying computer technology, there is a problem with the transfer of their learned technology knowledge and skills.

Learning involves knowledge. Knowledge differs between “know what” and “know how.” The former one means “content knowledge”; the latter one means “the way of how to use or do it.” Anderson et al. (1996) state, “How tightly learning will be bound to context depends on the kind of knowledge being acquired. Sometimes knowledge is necessary bound to a specific context by the nature of instruction...how contextualized the learning is depends on the way the material is studied. If the learner elaborates the knowledge with material from a specific context, it becomes easier to retrieve the knowledge in the same context (Eich, 1985), but perhaps harder in other contexts.”

If computer technology is perceived as a tool, it would be like what Brown et al. (1989) said, “Learning how to use a tool involves far more than can be counted for in any set of explicit rules. The occasions and conditions for use arise directly out of the context of activities of each community that use the tool, framed by the way members of that community see the world.” In other words, learning a tool involves many issues surrounded with the tool, such as community, culture, viewpoints, and different ways people value and use the tool, which are regarded as important as the tool itself. Brown et al. (1989) also comment, “The culture and the use of a tool act together to determine the way practitioners see the world; and the way the world appears to them determines the culture’s understanding of the world and of the tools.” In order to use a tool as practitioners, preservice teachers need to enter the community and its culture, like an apprentice. Thus, learning should be “a process of enculturation”, not merely substance. This issue brings up the approach of “cognitive apprenticeship” (Collins, Brown, & Newman, 1987), which explains well that learning is embedded in activity as well as in the authentic social and physical context.

2.3 Socio-cultural analysis model

Besides the difference between “know what” and “know how”, “knowledge” is also associated with another term “practice,” which includes “explicit” and “tacit” knowledge. According to Nonaka (1991), “explicit” knowledge tends to be formal, systematic and easy to articulate and share, whereas “tacit” knowledge is more ingrained in action and difficult to formalize and communicate to others.

The socio-cultural analysis model from Engestrom’s (1999) activity theory was used to analyze the relationship and interaction among the six elements—subjects, objects, community, tools, rules, and division of labor (see Figure 1). Each element interacts with one another in a group level and the result of the interaction among the elements produce an outcome. The explicit and tacit knowledge or practice of the associate technology instructors are analyzed under such a framework.

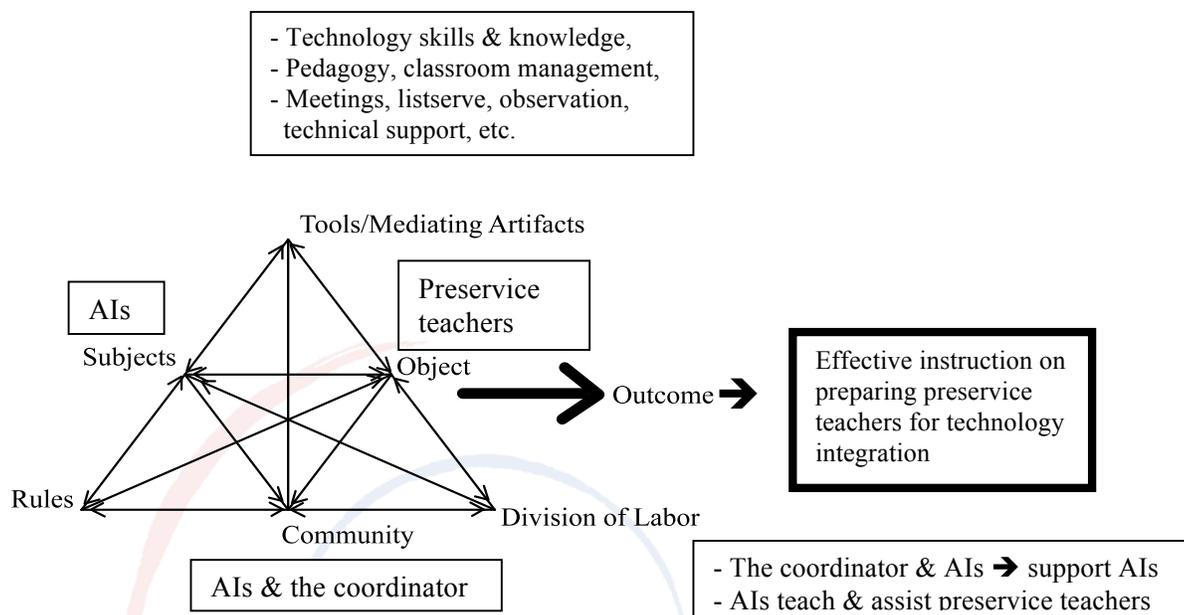


Figure 1: Socio-cultural Analysis (adapted from Engestrom, 2000)

2.4 Current technology course models

According to Fredrickson (1999), preservice teachers not only need to learn technology knowledge and skills, they also need to know how to successfully integrate technology applications into their curriculum and instruction. The course models that have been commonly used in Teacher Education are a ‘single-course model’ and an ‘integrated course model’ (Fredrickson, 1998). The former is a three-credit hour course in one semester with a focus on a variety of software applications, which is very similar to the W200 course; the latter exposes preservice teachers to the use of instructional technology, which is similar to the new three WX01 course series.

The transition from W200 to WX01 series is a good change for better outcomes. However, the change is insufficient if the technology courses are not thoroughly integrated into the whole teacher education curriculum. Fredrickson (1999) agrees with Barksdale’s (1996) statement that “...technology is best learned when it is integrated across the curriculum rather than placed in a ‘technology ghetto’” (p.42). Through instructors’ modeling the appropriate use of technology, the preservice teachers can get a better understanding on how technology can be used in their own classroom (Fredrickson, 1999). This is an ideal situation. However, according to Fredrickson’s (1999) observation in teacher preparation for ten years, not all professors are ready for technology integration. Some professors are not comfortable with instructional technology; others don’t include technology integration in their classes. Some professors decrease the content by teaching some skills; others assume students can ‘pick it up’ by themselves by making assignments for them.

Appelman and Brush (2003) point out that the importance of technology was underestimated in K-12 education and technology integration was treated as a “special addition” to teacher education. Technology instruction was perceived as “other faculty’s” responsibility. Under such circumstances, there is a serious problem in preparing preservice teachers for technology integration.

2.5 Approaches to the problem

Fredrickson (1999) proposes ‘*a combined model*’, which is a two-prolonged model with basic instructional technology knowledge, skills and teaching strategies taught in one three-credit course and followed by technology integration and modeling usage in other courses. Similar to Fredrickson’s combined model, Smaldino and Mulfoletto (1997) promote ‘*a combination approach*’ with a model trying to “blend the contents of the existing single course with the need to nurture technology applications within methods and other courses. Thus, students first gain an understanding of the applications of technology in education in the broad sense, with an in-depth examination of how technology supports learning in specific areas. (p. 37)”

In addition, Hart and Rieber (2000) also propose an approach with three stages: (1) **Familiarization**: Students are familiar with a variety of technology applications. (2) **Creative application**: Instructors model the use of technology in the classroom. Students creatively apply their technology knowledge and skills into their subject areas. (3) **Partnerships**. Preservice teachers partner with teachers in the schools and learn how to incorporate technology into their classroom teaching.

As for partnership, Shoffner et al. (2001) proposes an alternative approach, which is cooperative and collaborative faculty partnerships, which has been used between the IT unit and the Middle Childhood Education unit in Georgia State University (GSU) in response to the issue of increased accountability in teacher education.

Molebash (2002) also promotes the model of effective collaboration between IT departments and teacher education programs to let preservice teachers experience technology that is more content specific rather than too generic. He suggests three phases of collaboration: **Phase 1**: Developing a Collaborative Relationship; **Phase 2**: Addressing Content-Specific Needs; **Phase 3**: Assessing the Long-Term Effects of Collaboration. Molebash (2002) further comments that there is a lot to gain if the strategies of collaboration within individual institutions are treated as a process instead of a product. The approaches and models stated above point out some possible future directions to go.

These approaches suggest a holistic approach in preparing preservice teachers for effective technology integration, including working with school teachers in a real school context and learning useful methods on technology integration across the curriculum.

3. W200 and the Three WX01 Technology Courses

3.1 W200 Problems and Context

W200 “Using computers in Education” is an undergraduate-level course offered and required by the teacher education department at the Midwestern university since 1994. The introductory-level course is a required course for all pre-service teachers in Teacher Education. Each semester, approximately 15 sections of the course are offered and taught by around 12 associate instructors (AI’s). There are nearly 30 students in each section, totaling to about 900 students a year. W200 is usually taught by

the associate instructors, who are also graduate students in the School of Education with diverse teaching experiences, technology skills and cultural backgrounds. The W200 AI's have strong technology knowledge and skills on some different software applications, but not all of them have teaching experience before they teach the technology course in Teacher Education.

As mentioned earlier, teaching experience involves in practice, which contains explicit and implicit knowledge in many areas, such as curriculum, lesson planning, use teaching pedagogy, classroom management, and students' culture in the classroom and school, etc. Most of the AI's, experienced and inexperienced, expressed some difficulty in teaching the W200 course, especially in their first semester. Those who have never taught before express huge frustration and anxiety and tried to seek out any possible assistance and support to help them deal with problems and challenges occurring to them. Several instructors with no or little teaching experience even perceive their first-year teaching experience for the technology course as "a nightmare".

Additionally, the AI's also have very diverse cultural backgrounds. Though this increases diversity in the program, it also causes some difficulty due to different beliefs, expectations, cultures (including US and non-US cultures) and language abilities, which result in some frustration, misunderstanding, and miscommunication between the instructor and students. Those who are from countries or cultures other than the US usually do not have a clear understanding about the K-12 education system in the US, nor do they know how different subject matters are taught for different grades in a K-12 classroom setting. When they teach the K-12 preservice teachers how to integrate technology into their future teaching, they are not confident in their content knowledge and ability on teaching how to integrate technology into different subject matters, which becomes another barrier in preparing preservice teachers for technology integration.

There is a lack of an on-going support mechanism to increase the AIs' knowledge and skills and improve their teaching performance. The F500 class was offered to AIs for sharing and supporting, but it was used for preparing for the new one-credit WX01 courses. Also, there is a lack of constant meeting, discussion, communication, and interaction among associate instructors themselves, which results in the phenomenon in which all AI's come up with different scopes of the curricula, diverse teaching materials and contents, inconsistent teaching strategies, and expectations.

As to the issue of teaching preservice how to integrate technology into their future teaching, it depends on how confident the AI's are in their content knowledge and ability in infusing technology into different subject matters, which is believed to be a challenge. Due to the problems in W200, Sung (2009) conducted a research study to look into the problems.

3.2 *WX01 series*

After W201 was offered in 2003, W301 and W401 were later officially offered to secondary education majors in the following years. W200 remained available mainly for elementary education and non-secondary education majors. Similar to Smaldino and Mulfoletto's (1997) *combination approach* and Hart and Rieber's (2000) three-stage approach (familiarization, creative application, and partnerships), the design of the WX01 courses includes: W201: *basic technology competencies*; W301: *modeling effective technology integration*; W401: *providing authentic field-based experiences*. Due to the practical use and trend in technology instruction, the WX01 courses are expected to bring some promising outcomes.

W201: Using Computers In Education – Baseline Skills

W201 is the first one of the one-credit WX01 courses officially offered in the fall semester of 2003. It is a computer skills class designed for freshmen and sophomores, specifically for secondary education majors. The goal of W201, according to Brush and Appelman (2003), is “to launch the preservice teacher into a community of learners with basic computing skills and with a professional development plan that will carry them through their tenure” Thus, W201 is more focused on teaching preservice teachers entry-level computer skills and knowledge. All the competence activities are designed to meet the standards of ISTE and NETs (ISTE, 2001).

Each instructor teaches up to four sections per semester. Each section is 8 weeks long and has 15 preservice teachers in total. Besides teaching, W201 AI’s also take turns staying in the Teaching Technology Lab (TTL) in different time blocks helping students with their assessments. W201 does not follow a strict attendance policy as long as students pass the assessments in the lab. Teaching pedagogy for W201 associate instructors does not seem to be so crucial because W201 is more focused on basic computer knowledge and skills. W201 has some strengths and weaknesses. A survey was conducted through e-mail to W201 instructors to obtain their comments and opinions about some strengths and weaknesses of the W201 course.

Strengths:

- Students could save their time since attendance requirements are based on if they have known the relevant topics. Some students could improve their self-study skills through online resources.
- From Teacher's perspective: it is standardized, instructors can consult together and help each other both in terms of conveniency and pedagogy. We learn from each other.
- From students' perspective: learning is more controlled by learner--faster students can finish the course earlier and slower students get more attention and help in class.
- Student-centered. Teachers cannot put themselves in the center of the stage any more; cannot expect be good performers only;
- Advanced Students can test out, vs. wasting time learning what they know
- Students with less experience won't freak out; they are given chances to learn the basics

Weaknesses:

- Instructors do not know if students really know, and students sometimes loose the learning opportunities. In addition, comparing with W200, W201 is not very challenging.
- Students become more assessment oriented, instead of learning oriented. Once they are done with the assessments, they are done with the course. It is more like a task.
- Many students don't come to class and it is difficult to have social interaction or learning community.
- Some teachers may not feel comfortable
- Not enough exercises for students to practice
- No comprehensive textbook for them to turn to

In addition to the strengths and weaknesses of the W201 course, the W201 AI’s also pointed out some existing problems and made some suggested solutions to the problems.

Problems:

- Sometimes students think they know the content, so they do not come to class. But they actually don't, so they can't pass assessments. No real learning happens.
- The course time is not fully used. Some students do not learn as much as they should, especially for students who are advanced. Even for less advanced students, the content of the course is a bit easy.
- Assessments are subject to plagiarism.
- Students may just master what's tested in assessments only

Suggested solutions:

- Improve attendance policy and enhance the difficulty levels of both classes and assessments.
- The suggested solutions require more efforts from the instructors though. First, enhance the intensity of the course to a more appropriate degree. Second, have more versions for assessments. Third, think of ways to motivate learning. Four, have more materials and customized tasks for advanced students.
- Shift mentality for teachers
- Use a comprehensive textbook (exercises included)
- Provide a pool of test items and change each time

A pilot study was conducted in 2003 and some problems and issues emerged. Although Sung's study (2009) provided some helpful suggestions and solutions to some problems, an extensive qualitative study is needed to detect further problems and to check if the goal of W201 is reached and how both W201 AI's and students perceive the course.

W301: Integrating Technology in Teaching – Part I

W301 focuses on effective use of technology in teaching and learning activities in authentic contexts to provide “authentic and appropriate technology experiences” (Appelman and Brush, 2003). Students are required to do three activities associated with the school or school district in which they do their field experience. The three activities are described below:

Activity 1: Review of model lessons

W301 course involves modeling, cognitive and situated learning and apprenticeship. Both instructional instructors and methods faculty need to collaborate to design and develop a whole set of model lessons to demonstrate technology can be effectively used in a classroom. Preservice teachers are not only exposed to the lessons modeled by graduate students in this particular school of education, but they also need to participate in online model lessons via the W301 course website in a way as they participate in their classroom.

At the end of each lesson, preservice teachers need to comment on the effectiveness of the lesson, discuss the issues of implementing the lesson into a classroom, and modify the lesson to meet the needs of teaching and learning. Virtual teaching analysis, reflections and peer reviews are also included as the components of the activity. The activity looks promising, but there are some issues that need to be taken into consideration.

Suggestions for Activity 1

- Since modeling is the main issue for preservice teachers to learn, AI's teaching experience, knowledge and understanding of American K-12 education and culture are very crucial to students' learning. When hiring and training an instructor, instructor's qualification on these issues needs to be taken into consideration.
- Build a communication or interaction channel between the W301 instructor and methods faculty by means of meetings, demonstrations or any social event to help each other understand how methods and technology are taught in their own classes.
- A pilot teaching like W201 is highly suggested to detect some potential problems before the course is officially offered.
- The modeling in W301 course requires a lot of pedagogical strategies. The feedback and suggestions regarding teaching pedagogy from the coordinator and the nine W200 AI's in Sung's study (2009) can be referenced, especially in the respects of pedagogy and culture.
- It is suggested to have clear procedure and necessary materials ready before W301 is offered to avoid repeating the same or similar problems occurring in W200.
- It is important to have clear and detailed specifications for each component of the activity to avoid or reduce any possible confusion and frustration.
- W200 instructors have used much pedagogy and done a lot of modeling on technology application and teaching technology integration. The W301 instructor is encouraged to sit in some W200 instructors' classes to learn both explicit and implicit teaching pedagogy.
- For the online model lessons, a structured procedure for critiquing teaching methods are needed, so preservice teachers will not get confused and lost easily.

Activity 2: Completion of technology resource survey

Students taking W301 are required to conduct a technology resource survey in a school or school district in order to have them understand where and what the technology resources (e.g. facility, equipment, personnel, software) are and how they are utilized in K-12 settings. This activity provides a good opportunity to "preservice teachers with authentic information regarding how schools allocate technology resources, and assist preservice teachers with making realistic determinations of the appropriate technology they can integrate into instructional activities they design and develop" (Appelman and Brush, 2003). This is a good activity with a meaningful purpose. However, there are several suggestions being taken into consideration.

Suggestions for Activity 2

- Give preservice teachers the option of picking a school or a school district from a list of schools and districts that would like to work with them and another option of picking one school or school district on their own
- If there is a list of schools and school districts for preservice teachers pick, make sure they are all informed of the specifications of this activity and what they need to do to cooperate with preservice teachers
- Build good partnership and good relations with schools and school districts for supporting the activity
- Job aids and project samples are suggested to produce, so that preservice teachers can have a better understanding what they are expected to do for this activity
- Have preservice teachers share their technology source survey results with others and encourage them to discuss and comment on the similarities and differences

- The survey results need be used to help preservice teachers determine how technology can be appropriately integrated into their future instructional activities based on the survey results

Activity 3: Development of an instructional lesson

The last activity for W301 is letting preservice teachers learn how to design and develop a one-class instructional lesson focusing on a set of instructional objectives in their subject matter or content area and using some any technology application to meet the objectives (Appelman and Brush, 2003). So, the end project for this activity is generating a one-class lesson plan that shows how technology can be effectively used in a specific context by following content and technology standards.

The lesson plan includes the following components: title of lesson, goal and objectives, description of the audience, description of materials, overview of lesson procedure, evaluation/assessment procedures. This activity makes a good link to the other two activities. Preservice teachers can produce a lesson plan with knowledge and understanding acquired from other two activities. There are also some suggestions for this activity.

Suggestions for Activity 3

- Several W200 AI's also include "a lesson plan" as one of the projects for their students, their samples and their way of teaching how to create a lesson plan can be collected as resources or future revisions of the activity
- Information and specifications of a lesson plan are suggested to be more specific
- Several samples of lesson plans with different subject matters and to different audiences are suggested to be available for preservice teachers to see to get a better and clearer idea about what they are expected to do

At the end of the W301 course, all materials can be compiled and added into their electronic teaching portfolio. The portfolio can also be used for their student teaching and future teaching.

W401: Integrating Technology in Teaching – Part II

W401 requires preservice teachers to take W401 to gain authentic experiences utilizing technology to facilitate instructional activities. The goal of the W401 course is to expect preservice teachers "to implement and evaluate an instructional lesson for their content area that effectively and appropriately utilizes technology" and "to integrate samples of their instructional lesson into their teaching portfolio" (Appelman and Brush, 2003). Due to the concern of different placement locations for preservice teachers, W401 is offered as an online course, including two main activities that are described below:

Activity 1: Participate in online peer review/feedback sessions

Preservice teachers are required to participate in online peer review/feedback sessions with other fellow students in a group with the minimum of three in it. The procedure of the activity includes: reviewing the lesson activities and materials with their group members, providing objective and critical feedback regarding effectiveness of the activities for the plan of implementation through the W401 online forum, determining how the activities can be improved before use.

Suggestions for Activity 1

- Besides the minimum number of three in a group mentioned in the syllabus, the maximum number in the group is also important. A group with more than five people is usually not efficient and effective
- Establish a guideline for group work, so it can avoid one or two people doing all the work and prevent slackers from doing nothing at all.
- It is assumed that the lesson critiqued in W401 is the same lesson plan created by preservice teachers in W301 since it is not clearly specified. A detailed process or guideline for the activity is suggested in order to provide correct guidance and avoid any misleading critique from peers due to lack of knowledge and experience.
- If Oncourse is the space used for the W401 online forum, it is necessary to make sure the tools in Oncourse are taught and used in W201, so that preservice teachers would feel comfortable participating in the activity.

Activity 2: Implement and evaluate an instructional activity

From the last activity of W301, preservice teachers already learn how to design and develop a one-class instructional lesson. Then in the first activity in W401, they collect objective and critical feedback from their peers regarding effectiveness of the activities for the plan of implementation. In the last activity of W401, according to Appelman and Brush (2003), they are expected to learn how to implement and evaluate a one-class instructional lesson focusing on a set of objectives in their subject matter and using any technology application.

Besides the first part “Lesson plan development”, “Lesson implementation” and “Lesson evaluation” are two other important parts for this activity. For “Lesson implementation” part, preservice teachers need to test the lesson plan with real students during their student teaching. As for “Lesson evaluation”, preservice teachers are expected to complete an online Post-Lesson Reflection Summary Sheet, including a description of the lesson implementation, a reflection of the best parts of the lesson and a reflection of the parts that need improvement.

Suggestions for Activity 2

- Usability testing is suggested to teach preservice teachers to test their lesson plan to see if it is feasible and workable after being implemented from the first activity
- Different forms of computer technology are recommended and/or suggested to preservice teachers to integrate it into their one-day instructional lesson plan

At the end of the W401 course, all materials that preservice teachers have created online for the two activities can be compiled and added into their electronic teaching portfolio.

4. Conclusion

Infusing technology preparation into the whole teacher education program has been recognized to be more effective than having stand-alone traditional technology courses (Appelman and Brush, 2003; Brush, Igoe, Brinkerhoff, Glazewski, Ku, & Smith, 2001; Hoelscher, 1997). While linking the three WX01 courses is a promising strategy in preparing preservice teachers for technology integration, there is a limitation in success if these courses are not incorporated into the whole curriculum. Some

educational institutions, such as Vanderbilt and the University of Virginia, have provided preservice teachers with technology training in collaboration with methods teachers and faculty in other disciplines. The two examples are under an integrative approach, which can be used as successful models for restructuring the teacher education curriculum. An extensive qualitative study is strongly suggested to look into some issues and seek better solutions to fulfill the mission of technology integration in education.

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